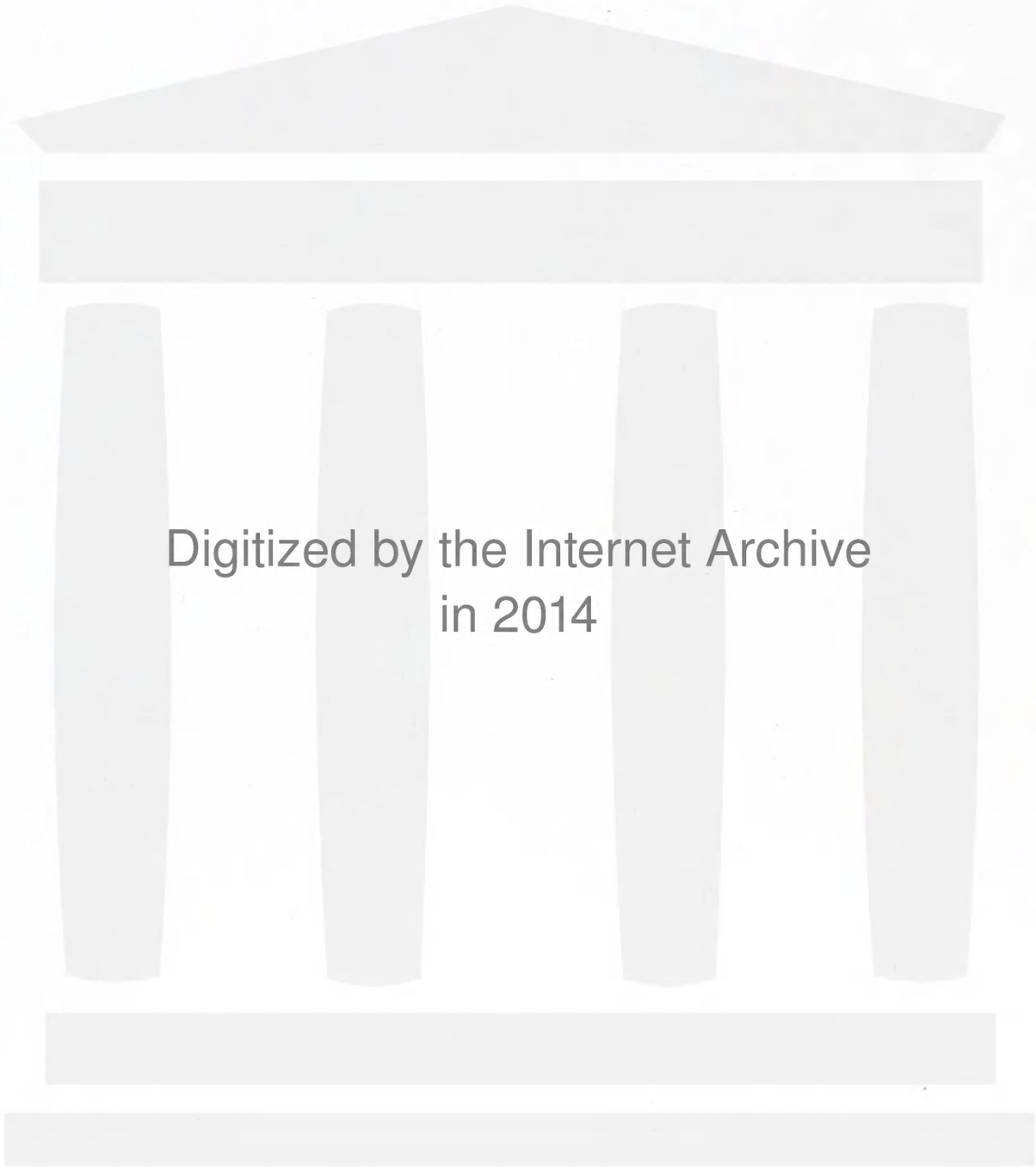

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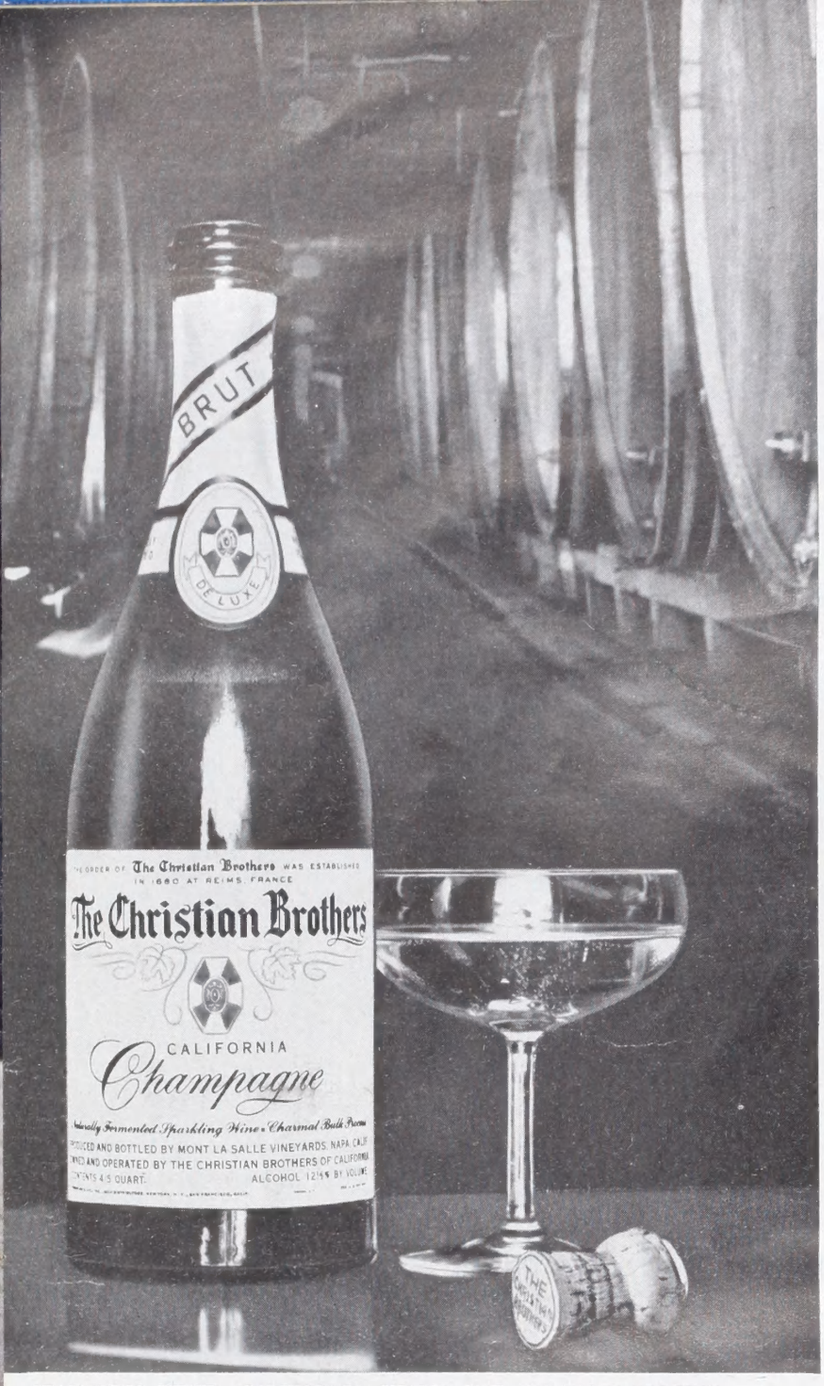
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The Wine Lovers' Dictionary

Another excursion on our continuing journey, alphabetically speaking, through the world of wines, with a famous expert as our guide

By FRANK SCHOONMAKER

CONCORD. Blue-black, slip-skin American grape of the *labrusca* species, by far the most widely-planted of the "native," Eastern varieties. It takes its name from Concord, Massachusetts, where it appeared as a seedling in the garden of Mr. Ephriam Bull, in 1843. It is doubtless a cross of two *labrusca* varieties, perhaps one of them the Catawba; hardy and productive, a good table grape, and a wholly satisfactory variety for jelly and unfermented grape juice, it rapidly became both popular and famous. It is responsible today for most of the sweet, so-called "Kosher" wines, where its pronounced "foxy" flavor is apparently not considered objectionable. As a true wine grape, however, it has almost nothing to recommend it: It can hardly be made into wine at all unless heavily sugared, and a dry Concord table wine is assertive in flavor and extremely common. It is nevertheless the dominant variety in a good deal of New York State "Burgundy" and most New York State "Port."

CONDRIEU (*Cawn*-dree-uh). Interesting and unusual white wine of the Rhône Valley, produced some thirty miles south of Lyon, in the three communes of Condrieu, Vérin and St. Michel. Its terraced vineyards, planted to the Viognier or Vionnier grape, are as steep as those of Côte Rôtie nearby, and their output is absurdly small, amounting to a mere six to seven hundred cases a year. Almost all of this is consumed locally, and in the famous Restaurant de la Pryamide (Point) at Vienne, where it is a favorite specialty. Condrieu is something of a changeling of a wine: It can be fairly dry or moderately sweet, depending on the vintage and the producer; it is often faintly *pétillant* or sparkling when young; golden in color, fruity, it has a special and distinctive bouquet.

COOKING WINE. Inexcusable term, since it would lead one to believe that something not good enough to drink could be good enough to eat. The truth is that the only two major elements which bad wines and good have in common—water and alcohol—are largely dissipated in cooking by evaporation (the alcohol, being more volatile, almost completely) and what remains is the flavor—quality is no less important in the saucepan than in the wine glass. There are a few reservations, nonetheless. What is left in the bottom of a wine bottle (if there is no sediment) can certainly be kept

overnight and used for cooking the next day, or even, if kept in the refrigerator, two or three days later. A wine loses its bouquet, so kept, and picks up a little of what experts call "volatile acidity"; in cooking, this is no disadvantage since the bouquet is evanescent anyway and volatile acidity, within reason, is an asset in the kitchen. Let skeptics prepare the same dish using Madeira, Sherry and Marsala, for example—Madeira will be found the best, nine times out of ten, simply because it is far higher in volatile acid. The French have known this for a long time, which is why they have so many distinguished dishes *à Madère*, and ordinarily leave Sherry to the Spaniards, and Marsala to the Italians.

CORKY. Many people say "corked" when they mean "corky." All bottled wines (except those with screw-caps or other such "closures") are corked; a corky wine is one that has the definite and disagreeable odor and flavor of a bad cork. Such bottles come along occasionally, even from the best of cellars; the odor and off-flavor are due to some invisible flaw in what appears a perfect cork; generally the cork, when pulled, has the same scent of rotten wood to a pronounced degree. There is nothing to do with such wines except pour them down the drain; fortunately, they arrive only about one time in a thousand, or less.

CORTON (Cor-tawn). Generally and rightly regarded as the greatest red wine of the Côte de Beaune; also a white wine of the very highest class. Both are produced in the Burgundian village of Aloxe-Corton, plus small portions of two adjoining *communes*, Ladoix-Serrigny and Pernand-Vergelesses; the finer are sold as Corton or as Corton plus the name of a vineyard—e.g., Corton Bressandes, Corton Clos du Roi (both red) or Corton-Charlemagne (white). The vineyards entitled to these proud names have been most carefully delimited; they produce, in an average year, some 17,000 cases of red wine and some 4,000 cases of white (the latter, except for a small fraction, all Corton-Charlemagne). Several of the best *cuvées* of the Hospices de Beaune are in fact Cortons. Corton Château Grancey is not a vineyard, but a nonetheless excellent and authentic Corton, bottled at Château Grancey, in Aloxe-Corton, by the vineyard owner, Louis Latour.

CÔTE DE BEAUNE (*Coat* duh *Bone*). The southern half of the celebrated Burgundian Côte d'Or, that long, narrow belt of hillside vineyards which is responsible for almost all of the greatest Burgundies. Unlike the northern half, known as the Côte de Nuits, the Côte de Beaune produces white wines (Montrachet, Meursault, Corton) fully as famous as its red (Pommard, Volnay, Beaune, Corton, etc.). These latter, for all their wonderful refinement and softness and charm, are less great, less extraordinary, than those of the Côte de Nuits; they mature more quickly and are shorter-lived.

A wine labeled, "Côte de Beaune," without any mention of town or vineyard, is a regional wine, often of secondary quality, from the township of Beaune itself; it is less good than a wine labeled simply "Beaune." A wine labeled "Côte de Beaune-Villages" is a wine or a blend of wines from a township or townships of the Côte de Beaune other than Beaune; it, too, is a regional, rarely of top class. A wine, however, that carries the appellation "Côte de Beaune" *preceded by the name of a village* (as Monthelie-Côte de Beaune, Saint-Aubin-Côte de Beaune, Santenay-Côte de Beaune, etc.) must come from that specific village; such wines, although generally inexpensive, are in many cases excellent.



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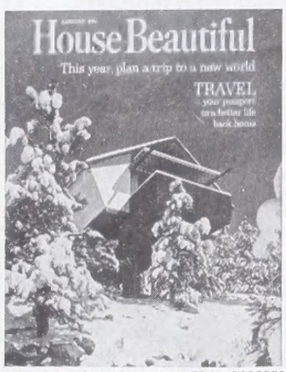
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Vol. 104, No. 1

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TO THE BUSINESS OF BETTER LIVING
Published by the Hearst Corporation
RICHARD E. BERLIN, President

On our cover: Though the look of a Swiss chalet is most appropriate for this travel issue, this mountain house is actually in Boulder, Colo. It is one of three small houses designed for young families shown in this issue. For the story on it, please turn to pages 94-95.



PHOTOGRAPH BY JAMES H. ROBERTS

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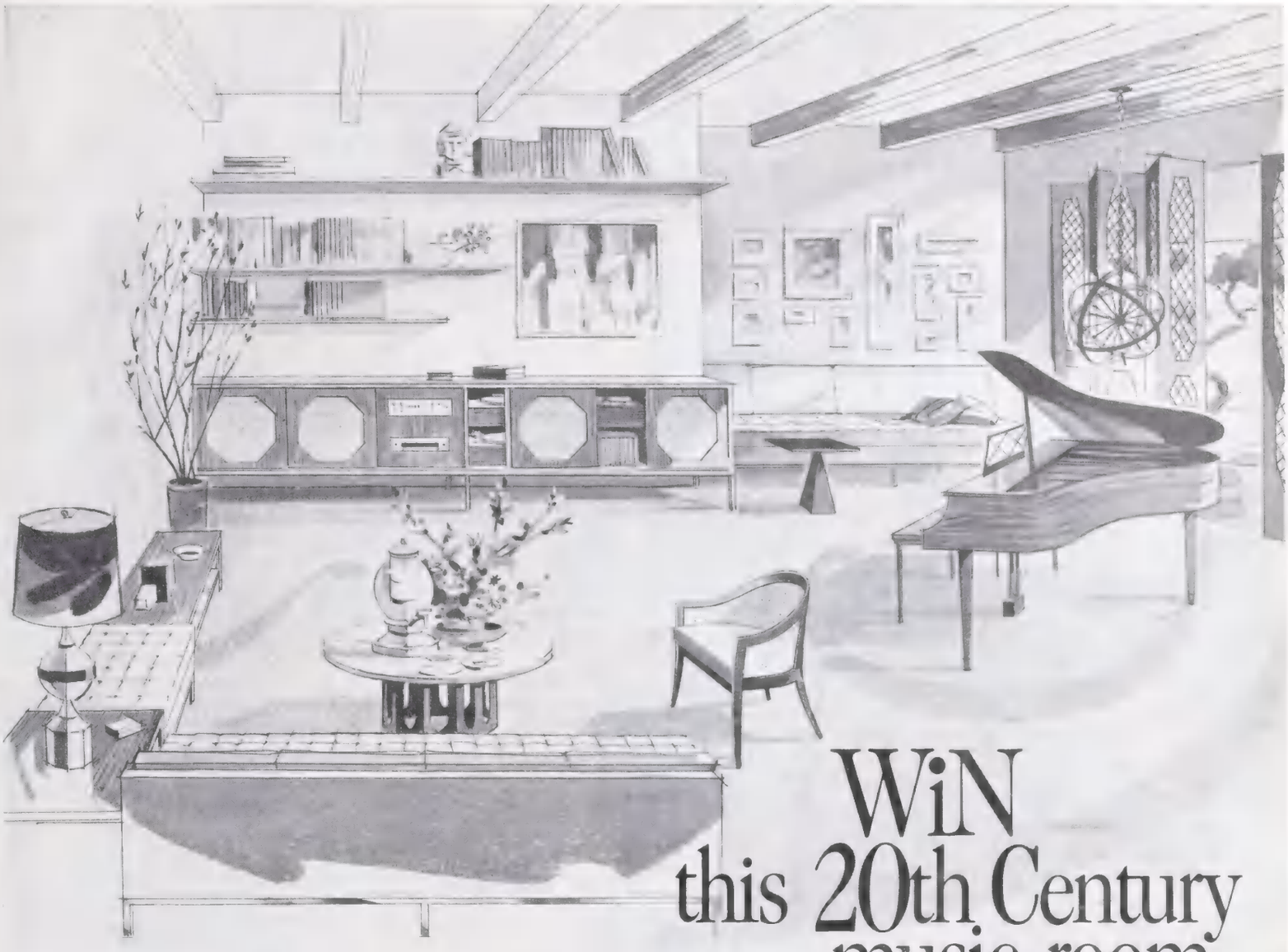
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Decorator's Diary

"Are you acquainted with Gauguin's 'Iaorana Maria'? was the way Mrs. Stilton opened our first conference about her new apartment living room.

"If you know the painting," she said, "you'll remember a clump of tropical fruits in the left-hand corner. *Those* are the colors I want my living room to have."

This, I must confess, I had not carried in my head. And when I looked up a print of the picture and discovered that orange, avocado green and mauve seemed to be the dominant shades, I nearly called the lady to cancel the job.

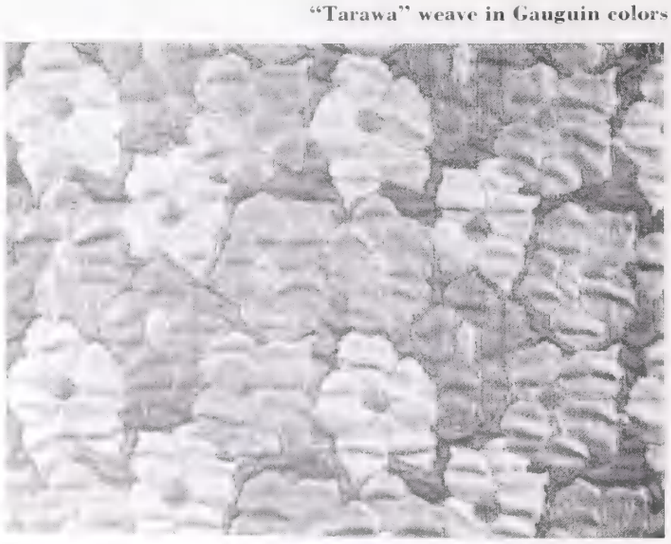
I brooded over the situation for a week and then, on a quite different errand, happened to stop by the Greeff showroom. And, by the long arm of coincidence, the first thing I saw gave me the whole clue to the baffling Stilton case. There was the color scheme, handsomely composed into one beautifully woven piece of fabric—so beautifully woven, in fact, that I first thought its pattern was printed. And to make the situation quite perfect, the pattern itself was a tropical flower design that certainly must have been inspired by Mrs. Stilton's favorite piece of art. As an extra benison, the same 54-inch fabric solved the texture problem, too, for it is woven in "pocket-weave," a matelassé with a pleasant little puffing which gives the cloth the look of custom quilting. The fabric called "Tarawa" is one of the South Sea Island Collection, a group of six exotic prints and five related woven fabrics, all in strange and lovely colors.

Swatch in hand, I dashed up to Mrs. Stilton's, and if I had had any misgivings about the job, Mrs. Stilton's elation was such that I could hardly wait to get going on the room plan.

The living room turned out to be pretty excellent, too, if I do say so myself. If it doesn't look like Tahiti, it certainly has the quality of a tropical lanai. We gave it a lichen green carpeting, white walls and white lacquer furniture, hung the terrace doors and windows with wood and chenille woven blinds in the sunset color, and then, most effectively, used nothing but the "Tarawa" floral weave for upholstery. A copy of "Iaorana Maria" hangs over the fireplace.

The fabric, incidentally, comes in four more color combinations—blue and olive on navy; hibiscus and gold on red; beige and ivory on gold; moss and periwinkle on aqua—changing its character and usefulness with each version.—M. G.

"Tarawa" weave in Gauguin colors



What will you bring back from Asia?

A trip to Asia can give you a new sense of values about the things you live with and how you live with them

By FAUBION BOWERS

• In my own mind, I make a distinction between the words "Asian" and "Asiatic." In the course of the years, the word "Asiatic" has fallen into disrepute. The exclusion acts of the past have made the word obnoxious to the peoples of the Orient. But its sound, to me, somehow connotes the panoply, splendor, exoticism, gorgeous riches of ivory, apes, and peacocks which so much of Asia meant to Marco Polo, say, and still means to those of us who venture over there even now.

When I say to myself, "Asiatic," the picture that springs first to mind, invariably, is of one night long ago in the heart of Central Java, the capital of classical Indonesia. There, at the court of the Sultan of Jogja, in the warm, tropical air just after the rainy season, I watched the great troupe of *serimpi* dancers enact their slow-moving, grace-paced scenes from mythology—princesses promenading in the temple or at their bath in lily ponds, suitors pleading their causes in vain, gods intervening with tenderness and mercy. The foreigners attending the performance were dressed in full regalia, but no costume of the West that night could compete in color and luxury with the dancers' diaphanous silks, their glittering diamonds and gold, the long trains and turbans and pleated batiks of multiple hues.

Since then I have seen a number of other royal entertainments in Asia—Asiatic Asia, that is. Even after the tribulations of the war, the pageantry has persisted. Take, for instance, the celebrations the Maharaja of Mysore holds annually at Dussera time in September and October in India. Starting off with a *durbar*, all the nobles of his land (a little smaller than Texas, as everything is) bring gold coins. His Highness airily waves them aside (other maharajas, I hear, take them to keep as a sign of annual fealty). The festivities proper begin. A hundred elephants, painted in bright colors from the tips of their hard-working trunks to their short, useless tails, and harnessed in beaten silver plaques, parade through the palace square and around the brilliantly illuminated palace (it takes a hundred thousand lightbulbs). Musicians summoned from the remotest towns and villages for the occasion sound off—all at once, it seems—and acrobats and dancers and horsemen with leopard-skin saddles from the cavalry cavort and exhibit their difficult feats.

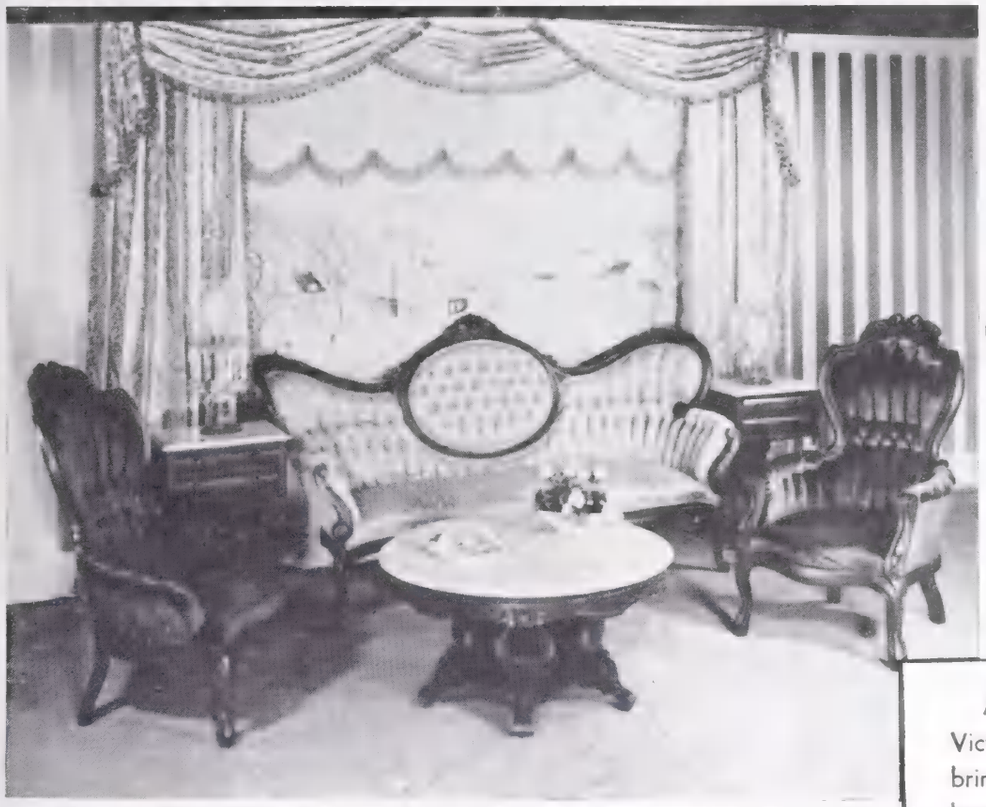
And there are the rare command performances before the King of Thailand (Siam still sounds better to me), where only princes of the blood may dance (well or badly is a secondary consideration) the epic scenes from the Holy Books.

These are among the finest, most splendid entertainments this Asia offers, the most elaborate and the most expensive. And any tourist, with politeness and patience, may be, and often is, invited to witness them. He doesn't have to be a high official of a foreign government to wangle an invitation—just a private diplomat in his own personal way.

If the flashy and showy, dazzling and scintillating royal entertainments are, to me, Asiatic, there are, at the opposite end of the social spectrum, the simple pleasures, and these are indelibly "Asian."

From every experience—more in Asia, it sometimes seems, than in other parts of the world—there is a lesson to be learned. An inveterate traveler looks for these lessons and learns from them, if he can. I suppose what I have learned over the years from the "Asiatic" pleasures was nothing more than a couple of questions. Why so much extravagance (the royal courts) in the middle of poverty (the land and the people)? And why should I, coming from a rich country, be so much poorer? And why have I, happy as a person, so much less

(*Please turn the page*)





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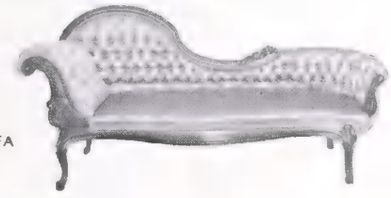
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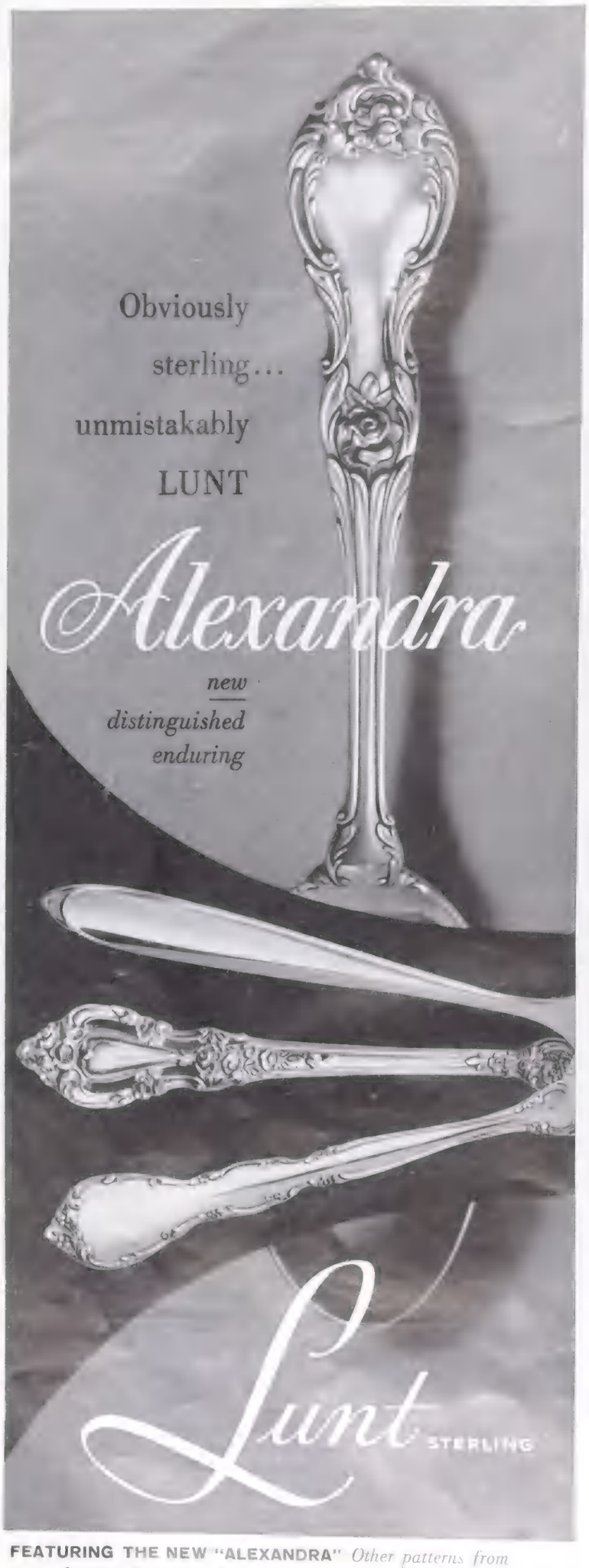
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WHAT WILL YOU BRING BACK FROM ASIA?

CONTINUED FROM PRECEDING PAGE

glamour and excitement to lay claim to as a citizen?

The beginning of my long string of lessons learned from the simpler Asian pleasures was first brought home to me by a young Indian friend. We were to take a long trip together through the interior of India. While packing, I suddenly stopped and looked at the mass of things I had assembled. There was a fat bedroll with a stuffed pillow. I had cigarettes, gin and whiskey, bandage strips, vitamin pills, medicines, clothes for morning, afternoon, and evening, shaving cream, after-shave lotion, toothpaste and toothbrush, letter-paper and stamps, stockings and leather shoes, cuff links (why?), coats for respectability and formality, and an expensive watch to endure heat, rain and jars.

MY FRIEND, meanwhile, had turned up all ready to go with a single blanket and three strips of cloth. He could sleep on the floor without a headrest. He didn't smoke or drink, nor did he plan on cutting himself, getting run down, or falling sick. As one of his items of clothing would get dirty, he would wash it out and wear the other, saving the third (with a thin gold thread) for any local parties we might encounter. He had a beard and didn't shave; always, even at home, he cleaned his teeth with a twig of the *neem* tree (I found out it even tastes like Pepsodent), planned on writing to no one ("Save your news till you get back; there's more to *tell*," he said), and, as for a watch, any good, open-air Asian can tell, as he told me, adequate time by looking at where the sun is in the sky and whether it will rain by looking at the moon.

How simple, but not stupid, my simple, un-Asiatic Asian's life was. How encumbered mine seemed. Which way is better, I don't know, even after all these years. I wouldn't change, but certainly mine is the more bothersome. At any rate, I, for one, have traveled light ever since, and I pass the story on for what it's worth.

When you live at this modest level of life in Asia, as I have, far more often than at the palaces—and certainly it is here where the majority of Asians function—your outlook changes. Imagine yourself responsible for the necessities and pleasures of your life: No ready-to-wear clothes, no store-bought bread; no ticket-selling theatre-houses, or radio or TV. You begin to extract the needs and delights where you can. For perfume, you pick a flower—a jasmine or frangipani; for a bath, you swim in the river (the wind is your towel); you weave your own clothes or get an obliging grandmother to do it for you; and you find food everywhere—special grasses which are (even to me) edible, seaweed washed up on the beach, a locust caught by a neighbor's child, and the magical jackfruit which grows wild in tropical Asia and whose segments have as much protein as an egg, or when boiled is a vitamin-packed vegetable.

When you are dependent on what is at hand and not on what is imported or brought in from the outside, you learn to appreciate—really appreciate—a whole set of new things. You learn and re-learn the pleasure of the easiest aspects of one's existence. For instance, there is listening. You listen everywhere in Asia—to stories told by old men who have committed thousands of verses to memory, to the wind in the pines, to the tides, to birds (and you make mynas talk to you), or to a flower bloom. There is a mystic "plop" which is supposed to sound the instant a lotus bud first opens its petals. I have never heard it, but good Buddhists tell me they have. And in the evening, as you take your walk, you listen to gossip. This spices the day before going to bed, and often the choicest item will be only what some foreigner said or did as he passed through on his way somewhere else. There is truth in some of it; just superstition in some; but you never stop *listening*.

THEN there are village entertainments, where the entire community chips in and the women make the costumes, the men the musical instruments or the puppets or the scenery, and the best of the local youth do the dances or act the plays themselves. Here, the Asiatic appears, rising out from the Asian.

Lessons that Westerners can learn from the "Asian" side of Asia—the everyday life, the working life—can range from the ridiculously simple to the most profoundly philosophic. An American housewife who believes that curry is a powdered root that comes in tins discovers in a Delhi spice market how complex and diversified this condiment really is, as varied

(*Please turn to page* 42)



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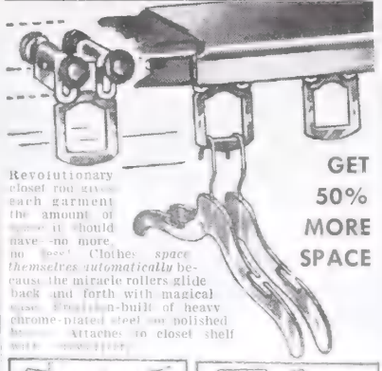
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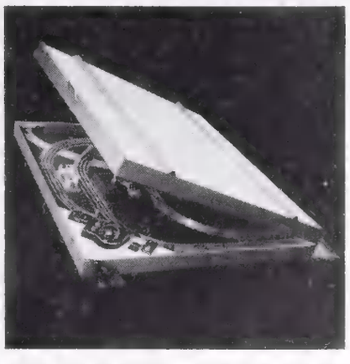
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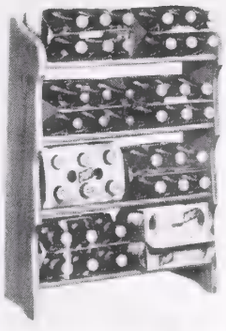
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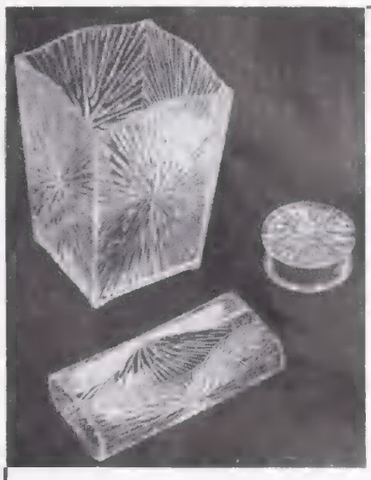


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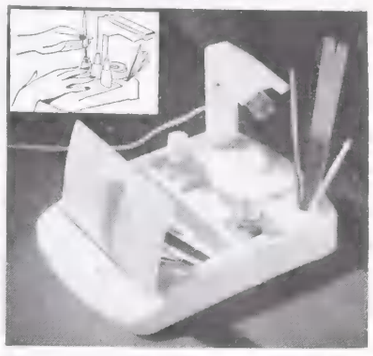


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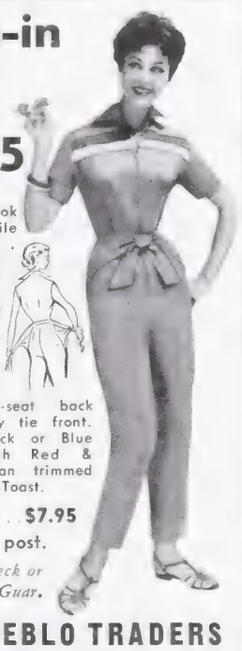
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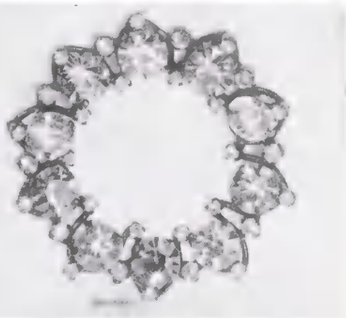


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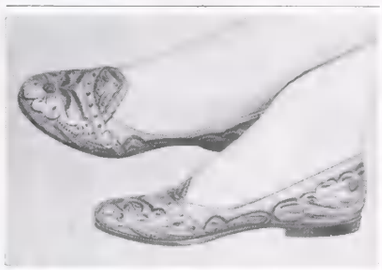


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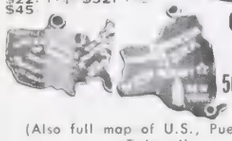
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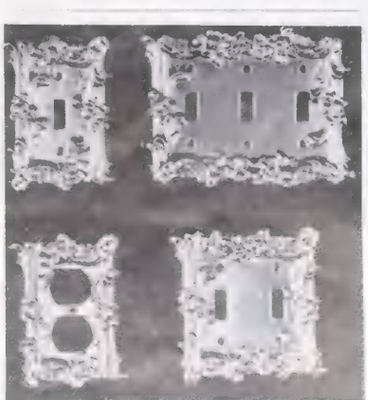


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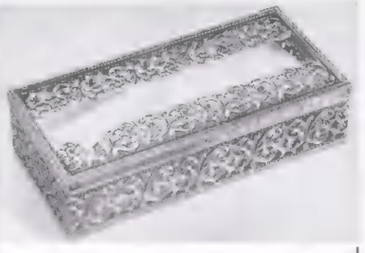
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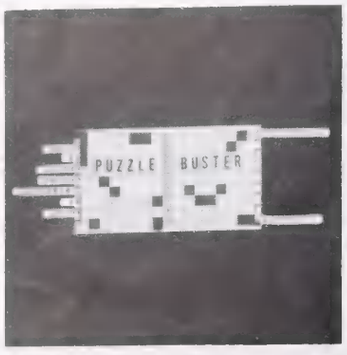
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Immediate delivery.

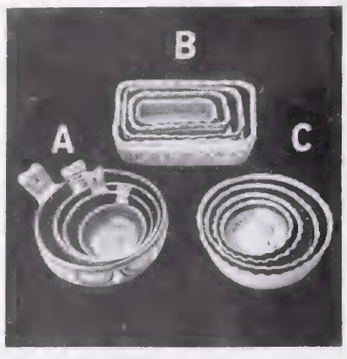
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Dept. IHB, 10 Evan... Street, New Rochelle, N.Y.



BOUND TO LAST. Some magazines are worth saving for future reference. For such favorites, you'll want these good-looking magazine volume files made to fit your library or bookcase. Each fiberboard file holds 12 issues—names, volumes, dates slip into plastic index frames. Send names of magazines; files will be made to order. $1 ea. Damar, 742 Damar Bldg., Elizabeth, New Jersey.



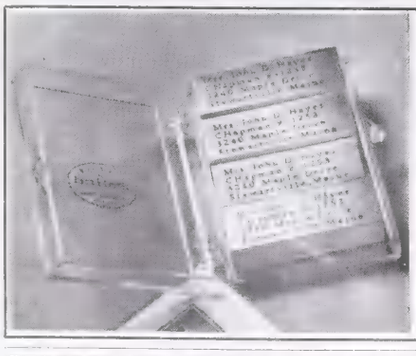
PUZZLE BUSTER. If you've ever tackled *The New York Times* Sunday crossword puzzle and felt like a dunce, order this handy helper. It aids you in finding words up to nine letters. Slide the known letters in proper positions in center slot—then try various combinations of unknown letters. *Voilà*, you find the missing word! 5 x 3", $1. Spencer Gifts, 622 Spencer Bldg., Atlantic City, N. J.



BAKE, BROIL AND BOAST that you did it all with Indian pottery from Mexico. It's heatproof and scrubbable and its fiesta colors set a table that's as gay as a Mardi gras. And with Lent before us, think how these will glamorize your tuna casserole! Set of 4, $4.95. Specify A, B, or C and order from American Indian Crafts, 26 E. 7th St., Box "Z", Tempe, Arizona.



JEWELRY REPAIR KIT. This is marvelous! It's a regular Lilliputian tool kit for fixing sprung earring clasps, attaching charms to your bracelet, tightening eyeglass frames. You get a professional jeweler-size pliers and screwdriver and over 24 assorted gold- and silver-plated parts all packed in a plastic box. $1. Zenith Gifts, 4356 P. O. Building, Brighton 35, Mass.



NEW GOLD ADDRESS LABELS 500 FOR $2

Hard to photograph . . . but lovely to look at. Any message up to 4 lines neatly printed in black on gold gummed paper, 1½ in. long. Packed in 2¼" plastic box. 500 for $2 ppd. (or 250 with large Old English Initial on left). Any 5 or more orders, $1.60 ea.; any 10, $1.50 ea.; any 25, $1.20 ea. Via air, add 14¢ per 500. These handsome labels enhance any envelope. Write for Fund Raising folder. Prompt delivery. Bruce Bolind, 13 Bolind Bldg., Boulder 40, Colorado. Thank you kindly.

HAND CARVED SEQUOIA DRIFTWOOD DESKPLATE

. . . beautifully personalized, with signature in bas relief

Remarkable facsimile of *any* signature in a brilliant pebbled white that contrasts dramatically with the rich lacquer finish of exotic grained Sequoia driftwood. Handsomely polished base with protective cushions.



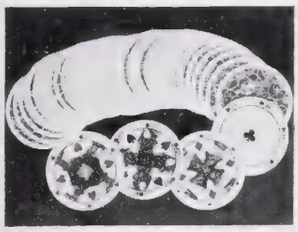
10½" long
2" high

Smartly gift boxed. Ideal gift for business men and women . . . for holidays, anniversaries, birthdays, *all* occasions!

only 4.95 postpaid

Send signature on white paper (or clip signature from anything—letter, memo, etc.) mail with check or m.o. Shipment within 7 days. Conn. residents add 3½% sales tax. No C.O.D.'s.

originated by **SANDS OF TIME Woodcraftsmen, North Granby, Conn.**



NEWEST DEAL — ROUND CARDS! Be the first to spring this sensation on your friends. Watch their startled expressions when you deal from a deck in-the-round. Round Cards are easy to deal, easy to read, easy to hold. Only the shape is different. No more dog-eared playing cards! Make clever coasters, too. 3″ diameter.

4730 — Round Cards **$1.98**

NEW IDEAS BY MAIL FROM SUNSET HOUSE

868 SUNSET BUILDING, BEVERLY HILLS, CALIF.



NEW! SCRATCHLESS TURNER for Teflon coated and regular pans. Throw out awkward wooden spatulas! Here's a metal Turner with a super smooth, super hard finish that will not scratch the Teflon coatings of greaseless cookware, nor mar the surfaces of stainless steel, aluminum or enamel utensils. Rinses clean in sudsy water.

5097 — Scratchless Turner ..... **79¢**



TONE DOWN GLARING LIGHTS! At last — relief from the dazzle of exposed bulbs. Soft-Light diffusers snap on-to any bulb up to 100 watts, soften glare without interfering with light . . . let you work without eyestrain. Perfect for gooseneck, tree and pole-type lamps. 4″ diameter.

4779 — Soft-Light ..... **69¢**
3 for $1.98



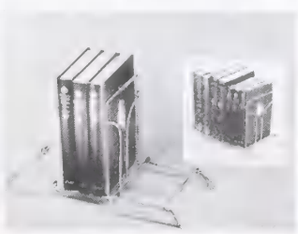
MAGIC TURBAN SAVES COIFFURES! Glamorous Magic Turban wraps and stays in place without a single pin or clip! Miracle material clings to itself! At night, keeps hairdos unmussed. In boat or car, protects your hair from wind, spray or fog. In the bath, guards against moist air. Perfect for fashion or utility wear!

4979 — Magic Turban **$1**



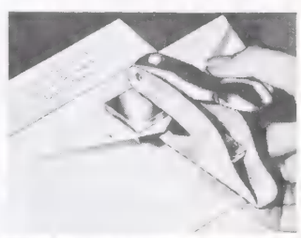
FOODS WON'T STICK to your pots, pans and casseroles! For easier cooking, quicker clean-up, spray all your metal and glass utensils with miraculous new Pan-Coat. Tasteless, odorless, non-toxic. Cook again and again without recoating. Spray ovens to cut cleaning drudgery. Use on muffin pans, ice-cube trays, too.

5038 — Pan-Coat **$1.49**



FOR ONE OR MANY BOOKS — this smartly styled modern Book Rack expands or contracts to fit the number of volumes. Holds up to 13″ of books or record albums snugly and adjusts smoothly every time you add or subtract one. Portable . . . lift it with books intact when you want to dust. Gleaming brass-finish metal.

4879 — Expanding Book Rack **$1**



EMBOSS YOUR OWN STATIONERY! New easy-to-grip Embosser makes expensive looking raised letter impressions of your very own name and address. Reversible name-plates allow you to convert both plain notepaper and envelopes into distinctive stationery. All-steel, made to last for years. Specify 3-line name & address.

4729-P — Hand Embosser **$5.95**



INSTANT HOT POT boils a full 4 cups of water in only 2½ minutes! All-electric, perfect for making fast instant coffee, tea, soup, heating canned foods, baby's bottle. Stay-cool base and handle let you use it right on the table. Made of polished aluminum — unbreakable. Complete with cord. Great for home, office, travel.

4364 — Instant Hot Pot **$2.98**



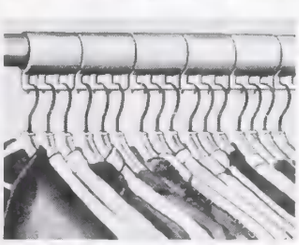
CORNER SHELF FITS ANYWHERE! No nails! No screws! Just moisten with water and this new Corner Shelf is up until you want to take it down. Attaches to any surface: wood, plaster, tile or glass. White plastic, 16″ wide, unbreakable. Perfect for your bathroom, kitchen, shower.

3430 — Corner Shelf ..... **98¢**
3 for $2.89



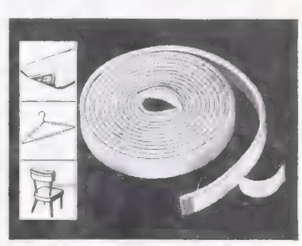
DEFROST IN MINUTES! No more hacking or scraping! Simply spray Frost Free into refrigerator freezing compartment . . . the accumulated frost magically dissolves in minutes. Sanitizes, conditions compartment to retard future frost build-up. Odorless, non-toxic, non-staining. Spray can holds 4 applications.

4655 — Frost Free **$1.29**



NOW YOUR CLOSETS CAN BE NEAT! New Space-A-Hangers end closet mess forever! Just snap them on your closet rod and you'll be done with tangled hangers . . . no more clothing that's bunched, wrinkled, on the floor. Protect wardrobe, save cleaning bills. Smooth-sliding brown plastic. Set of 10 holds 30 garments!

4384 — Space-A-Hanger Set **$1**



HANDIEST THING IN THE HOUSE! Foam tape has adhesive backing that sticks to metal, glass, wood, or fabric. 1000 uses: prevents rugs from slipping, lamps from scratching, furniture from marking walls. Keeps pictures straight, keeps clothes on hangers. Giant 108″ × ½″ roll.

1086 — Cush-Tape **$1**
3 Rolls for only $2.79



PERFECT MEAT BALLS every time . . . in seconds! Lightweight Meat Ball Press has easy-grip, scissor-action handles and double scoops. Just squeeze it gently and it automatically forms round, uniform meat balls. And your hands stay perfectly clean! A real timesaver when you're cooking meat ball dishes for large groups.

4592 — Meat Ball Press ..... **88¢**



MAGIC BRAIN CALCULATOR does all your math problems with ease! Adds — subtracts — multiplies to 99,999,999. New type pocket adding machine automatically balances check books, adds grocery tapes, bridge scores, schoolwork, taxes, mileage. Simple to use. Steel mechanism works fast.

3750 — Magic Brain Calculator **$1**



KEEP PAPER BAGS NEAT with this newly designed Bag Caddy. Plated wire loops hold up to 40 bags neatly in place — big ones, little ones, wide ones, narrow ones. Added feature: 4 handy hooks at the bottom for hanging brushes, pot holders, other kitchen miscellany. Fastens easily to any closet or cabinet door.

2958 — Bag Caddy **$1**



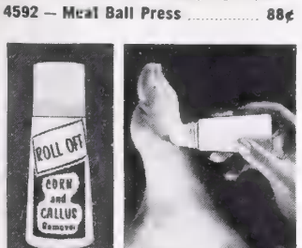
IMPROVE YOUR FIGURE! Stretch your way to a trimmer you with new, sturdy rubber Stretch-A-Way. Make any room your private gym in using this scientific exerciser. Special chart shows you the safe method of toning muscles. Improve figure — tummy, thighs, hip and bust measurements — this natural way! New low price!

2330 — Stretch-A-Way **$1**



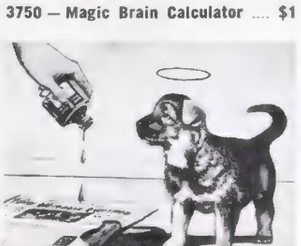
PRINT YOUR OWN NAME and address (or any three lines of words) on envelopes, stationery, checks, greeting cards, books, photos. Printer and compact "onyx black" case with automatic inker, fits pocket or purse. Use at home or office — looks like printing. Useful gift for yourself and every member of your family!

100-P — Printer **$1**



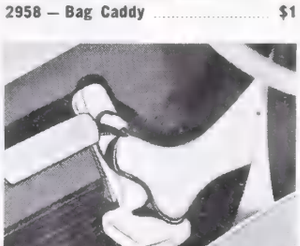
CALLUSES JUST WIPE AWAY! Don't cut or pick at calluses, corns, rough skin! There's a safe and easy way to end the discomfort they cause. Just dab Callus Roll-Off on feet, hands, elbows . . . and this remarkable preparation will soften bothersome areas so you can wipe away dead skin with light massage. A pleasure to use!

4573 — Callus Roll-Off **$1**



HOUSEBREAK YOUR DOG easily! No more ruined carpets, no more spanking puppy! Just put two drops of Housebreak Scent on puppy's newspaper or on the grass and he knows that's the spot! You can completely train most dogs with one bottle or less. Saves tempers, saves money. Must do the job or your money back!

1469 — Housebreak Scent **$2**



NO MORE SCUFFED HEELS! Drive in your fanciest shoes without fear of scuffing. Just press this self-adhering soft foam pad against the gas pedal — that's all! Gives complete foot-driving comfort; reduces driving fatigue. A boon to short drivers . . . brings the gas pedal closer. Saves floor mats from wear.

2032 — Foot Ease Cushion ..... **79¢**

Mail This **HANDY ORDER FORM** Today!
YOU MUST BE PLEASED OR YOUR MONEY BACK.
SUNSET HOUSE · 868 Sunset Building, Beverly Hills, California

NAME _____
ADDRESS _____
CITY _____ ZONE — STATE _____

Item Number	How Many	Name of Item	Price

Orders sent Postage Paid.
No C.O.D.'s, please.

TOTAL AMOUNT ENCLOSED

Elegant SILVER SHELLS



SILVER SAYS congratulations, thanks for a lovely week end, here's an ideal shower gift, about as eloquently as anything you can think of. This silver-plated non-tarnish trio is no exception. Their uses range from candy to calling cards, soap to peanuts. Pineapple, 6"; banana, 5½"; strawberry, 5¾" (specify choice). $1 ea., $2.75 for 3 ppd.

$1.00 ea. ppd.
3 for $2.75

EXCEPTIONAL VALUE
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CRANBERRY GLASS

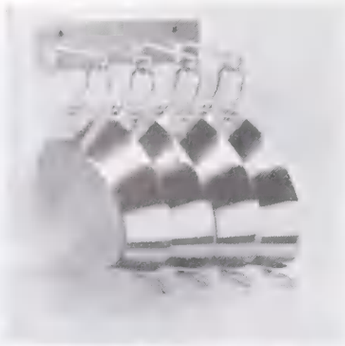
For the first time available at piggy bank prices. Reproduced in the lovely swirl pattern, they'll highlight Early American surroundings or blend equally well in a more formal setting.

10 OZ. WATER TUMBLERS Set of 6. $2.95
6 OZ. JUICE GLASSES Set of 6. $2.75
4 OZ. COCKTAIL GLASSES Set of 6. $2.50

Plus 35¢ Postage for set of 6

Pa. Residents Add 4% Sales Tax • No COD's

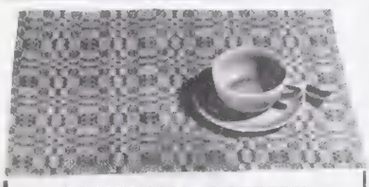
THE CLASSIC CORNER
Bryn Mawr, HB1, Penna.



COPPER IN THE KITCHEN gives the cook confidence even if she's strictly amateur. And it's decorative! This quartet of solid-copper skillets have double brass handles, and she'll use them for ham and eggs on top of the stove, to brown au gratins in the broiler, bake individual oven casseroles. 4½" diam., 1" deep. With hanger, $4.50. Gifts for Giving, HB1, 2511 W. York, Philadelphia 32, Pa.



POP THE CORK from a choice Madeira, a wicker-wrapped Chianti with this push-button cork puller. Pierce cork with needle, the harmless gas (used in carbonated beverages) released from the cartridge pops the cork out in one piece! One cartridge opens 30 bottles. English import. 7" long, $10. Ten cartridges, $1.19. Camalier & Buckley, 1141 Connecticut Ave., Washington 6, D.C.



PROVINCIAL PATTERN PLACE MATS

Imported from Sweden

Skillfully woven place mats, napkins, table cloths and yardage for curtains . . . in durable, washable cotton. Made in Sweden, the pattern is an ancient folk design which may look familiar to you, since it was brought to Colonial America by the Scandinavian settlers. The magnificent colorfast dyes won't fade even after many washings. Red, yellow, hunter green, blue.

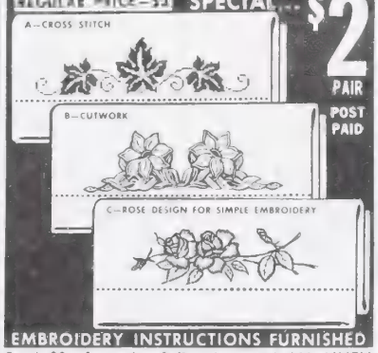
Place Mats 13" x 19" $2.00 pair; $3.75 set of 4; $6.95 set of 8; Table Cloth, 35½" square $2.95; Table Cloth, 55" square $6.50; Table Cloth, 55" x 71" $7.95; Napkins, 13" square $2.50 set of 4; $4.75 set of 8; Yardage 35½" $2.69 per yard; Yardage 55" wide $3.98 per yard. All prices postpaid.

Write for FREE catalogue.

SETH and JED
Dept. B-1 New Marlborough, Mass.

IMPORTED IRISH LINEN PILLOW CASES

REGULAR PRICE—$3 SPECIAL... $2 PAIR POST PAID



EMBROIDERY INSTRUCTIONS FURNISHED

Send $2—for pair of fine Imported ALL LINEN White Pillow Cases, 42" x 33" with **Thread Drawn** Hemstitched Hems. Specify **A, B** or **C** design. Only one pair to a customer at this low, low price. Money Back Guarantee. FREE Catalog of QUALITY Stamped Linens for Embroidery or Painting featuring Seamless Tubing Pillow Cases, Table Cloths, Linen Scarfs, Luncheon Sets, Show Towels; also Yarns and Kits for Knitting, Crocheting, Weaving, Rug Making, etc. Write

SEND FOR FREE CATALOG of Stamped Linens, Knitting, Crocheting, Weaving and Rug Making Materials

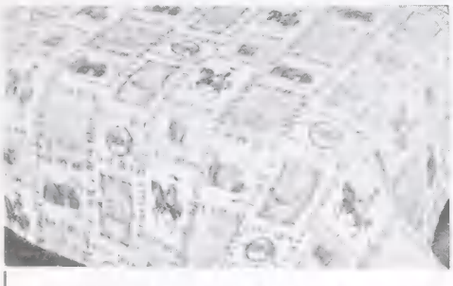
MERRIBEE CORP., Dept. 960
16 West 19th St., New York 11, N.Y. —OR
2729 West 7th St., Fort Worth 7, Texas



A HOOD SHOULD insulate you against wicked winter winds but it *must* fit and flatter the femme inside. This Alaskan hood of black-and-white imitation calf with genuine black rabbit trim scores on both counts. It has a snug, quilted lining, tuck-in neckband, velvet drawstring. Matching mittens, small, medium, large, $2.98 ea., $5.75 set. Hobi, HB1, Flushing 52, New York.



WISE GUYS are these owl darlings! We love their smug, know-it-all expressions, the way the firelight shines through their translucent glass eyes. Made of satin-black cast iron from an antique design, the andirons are 14" tall, with 14" burning irons. $15.95 pr. Tennessee Chromium Plating Co., HB1, 206 Louise Ave., North, Nashville 5, Tennessee.



EARLY AMERICAN FEDERAL QUILT

Clipper ships, Gentleman on Horseback, log cabin, American eagle in gold, and a cannon are printed on this fascinating quilt in harmonious tones of browns, golds and white. This will not show dirt easily. 72 x 84" size is $9.95 and 72 x 100" is $11.95. Material to match 36" wide, is $1.00 per yard. Pillow shams are $2.50 each

No C.O.D.'s, please

EDITH CHAPMAN ROUTE 303 • DEPT. 20
ROCKLAND COUNTY, BLAUVELT, N. Y.



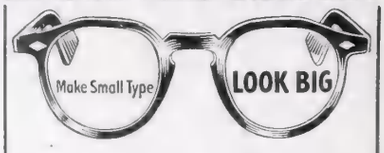
Colonial HERB CHART

Beautifully colored and illustrated pine framed Herb Chart makes cooking an adventure. It shows over 100 listings of major herbs, spices and their uses. Every dish becomes a culinary masterpiece. Just look and cook. The Herb Chart helps make entertaining more festive. Hang one in your kitchen . . . give them as gifts.

COLONIAL HERB CHART (shown)
Framed 14" x 18" $4.50
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The Blue Barn
Box 444, Dept. B1, Villanova, Pa.

MAGNIFYING GLASSES



A Blessing For Folks Over 40

Read newspapers, telephone books or Bible easy. Do fine fancy work, crocheting for hours without eye strain. Now, precision MAGNIFYING GLASSES (not Rx) bring out detail SHARP and CLEAR. Not for folks who have astigmatism or diseases of the eye. A magnifying lens for each eye, set in stylish amber eyeglass frame. 10 day home trial. Send name, address, sex, age. On arrival pay only $4, plus C.O.D. Satisfaction guaranteed. Or send $4, with order, we ship prepaid. Order from:

PRECISION OPTICAL CO.,
Dept. 8-A, Rochelle, Ill.

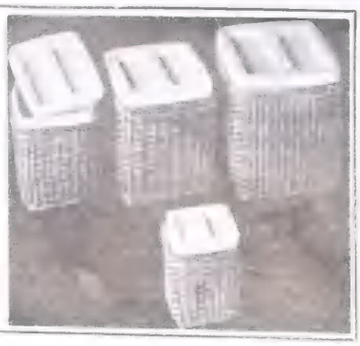
BASKET CANISTERS

A frolicsome foursome that livens up your kitchen with an entirely new look! Handwoven, natural wicker baskets from the beautiful Isle of Madeira are set with liners and airtight lids in pure white plastic—perfectly beautiful, no matter what your kitchen color decor is! Lids are lettered FLOUR • SUGAR • COFFEE • TEA.

Set of 4 $9.95 POSTPAID
NO C.O.D.'s

Measurements: 7½" high x 7" square; 6½" high x 6" square; 4½" high x 4" square; 3" high x 3" square.

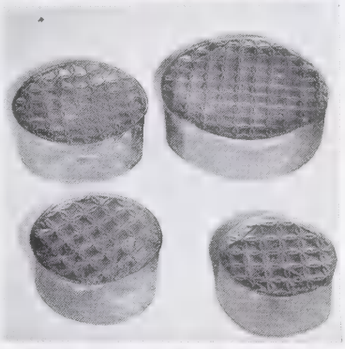
Gotham Gifts
67-85 Exeter St., Dept. H-12, Forest Hills 75, N.Y.



TIN LITTLE INDIAN masks are traditional with Aztecs in Mexico. They wear the larger ones, from which these were copied, at tribal rituals. These miniatures with the same jeweled eyes, elaborate earrings, make an interesting wall grouping. For collectors in quest of hard-to-find's, these are it! 3½″ h., $1 ea. $3.75 for 4. Artisan Galleries, 2100 N. Haskell, Dallas 4, Texas.



DROP-OVER COVERS keep stacked china or dinnerware dust-free, ready for daily use. Designed to protect dishes you use regularly, these wipe-clean quilted vinyl covers slip on and off in seconds. Gold, silver, white, pink, yellow, aqua, set of 4 holds 12 each dinner plates, salad or soup plates, butter plates, saucers or sauce dishes. $2 set, 15¢ post. Baer Gifts, Box 4814C, Chicago 80.



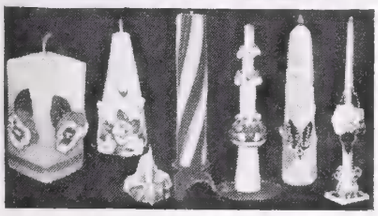
SLIPPERS ARE SHOWING with long, lean leisure pants, billowing muumuus, pretty peignoirs, and traveling to the smartest southern resorts. Gold- and silver-embroidered leather slip-ons are jewel-and-pearl-studded, have midget heels, foam insoles. White, turquoise, black, 4-10, with travel case, $5.95 plus 35¢ post. From Old Pueblo Traders, BJS, 614 So. Country Club Rd., Tucson, Ariz.



TWO IN TEAK, that marvelously popular wood with its golden-brown tone, its mellow matte finish, are this cigarette lighter and cup with brass fittings. It is so adaptable to any décor, so compatible with other finishes, that you just can't miss if you choose this nicely priced set for the next wedding couple. 3½″ h., $5.95 the pr. Patio Sales, HB1, Box 25, Highland Park, Illinois.



MAKE-DECORATE **CANDLES** FUN OR PROFIT



Men & Women, Any Age . . . learn the "new-old" craft of Creating & Decorating Candles for all occasions. Learn this fascinating craft-hobby-business at home, in Spare Time, for fun & extra $$. Start small, expand to Colorful Candle Shop later!

ENORMOUS DEMAND

. . . for original, unusual shapes, colors, scents, types for holidays, weddings, birthdays, parties, all events. Friends, businesses, stores, clubs, all prospects. NO ARTISTIC ABILITY REQUIRED . . . we show you how, step-by-step. Send Today for FREE FACTS on home study method.

FREE FACTS

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Being very tidy,
I know you abhor
Refuse and trash
In a can on the floor.

Here's a new way
To put trash in its place
Out of sight . . out of mind
With **SAV'ER-SPACE!**
DISPOSAL CONTAINER



Specify . . . pink, blue, yellow, white. Satisfaction guaranteed. $2.95 PP. (Doz. leak-proof liners included!) No C.O.D. (Fla. res. add 3% sales tax.) Send check or money order to:

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P. O. Box 879, Dept. B, Boca Raton, Fla.

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hand carved African ANIMALS



Imported from Nairobi . . . hand carved by Masai tribesmen from beautifully grained hardwoods. Tallest is giraffe, standing approx. 6″ and rest are in proportion as shown here. Start a collection or give for Christmas. **We select from Giraffe, Zebra, Gazelle (sitting or standing), Babboon, Elephant, Camel, Cape Buffalo, Tiger, Warthog, Rhino, Crocodile, Lion, and Hippo.**

any five for **5.88**
ten for **9.88**

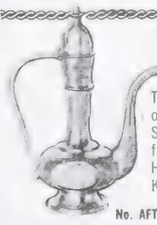
Italian HANGING LANTERN



A gorgeous glass decorator lantern from Genoa, Italy, with antiqued or black metal binding and chain. Complete with chain and mounting bracket. Specify the following glass colors: Smoke, Green, Amethyst or White.

No. G1252 — 10″ long ..... **6.98 ea.**
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To serve coffee or cocktails or a dramatic show piece. Shining examples of India's finest brass craftsmanship. Hand engraved with beautiful Kashmiri designs.

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2.98 SET OF 4



QUEEN SIDE CHAIR

A regal addition to any room. Hand fashioned natural Hong Kong rattan with a lovely Victorian design. Leave natural or color to blend with any decor. Back ht., 44″ O/A. Seat dia., 19″. **10.88**



Italian CHESS SET

A fascinating set for the collector or for everyday play. 3″ tall King and his Queen depict oriental royalty . . . the Bishop a priest; Knights are handsome stallion heads; Castles are castle towers and Pawns are shaped like coolie hats. Men are in ebony black and china white. Complete with inlaid black and white marble board, 13½″ x 13½″. Chessmen are tempered and polished Italian Alabaster.

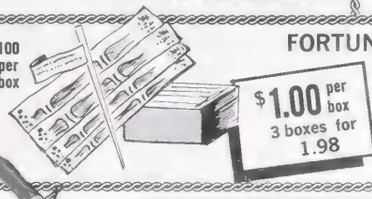
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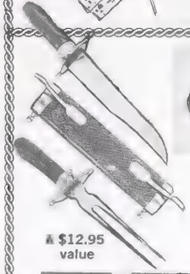
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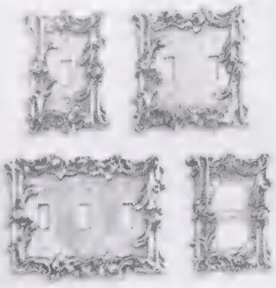
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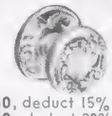
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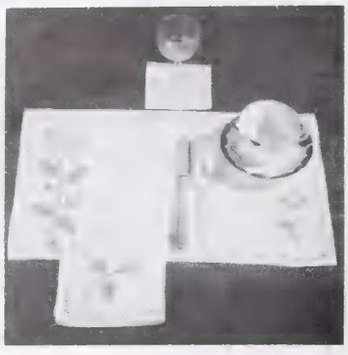
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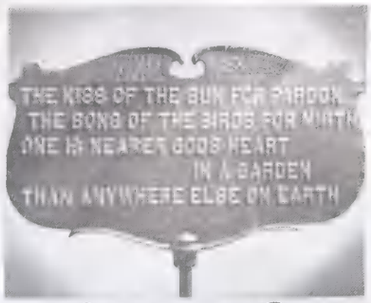
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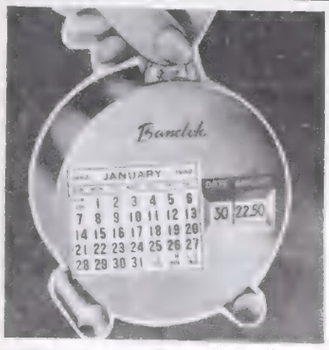


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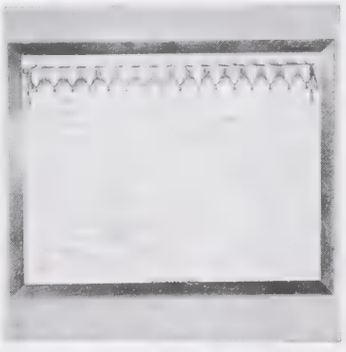
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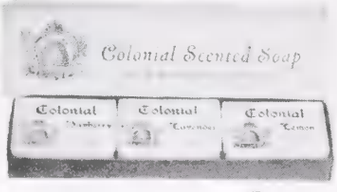
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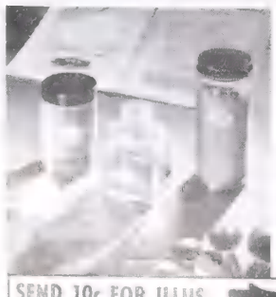


Give His Imperial Majesty the towel ring that's big enough, [illegible] to catch his towel, robe or [illegible] practically on the fly. Magnificent [illegible] emperor-sized [illegible] ting in [illegible] gold. Standing in port smartness between [illegible]—[illegible] ing new [illegible] with screws for wall mounting. Encourage the Emperor [illegible] Princes) to hang things on!

$1.15 ppd.*

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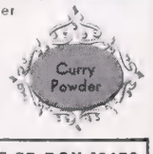
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A BREED OF BREWERS—drip, perk or instant makers, but coffee-lovers all—are we Americans. So to serve our beloved brew, this lovely brass pot from India. It's elegantly polished, has an unusually placed and shaped rosewood handle at right angle to the spout. 8-cup size, $6.88; 12-cup, $10.88. Palley's, HB1, 2263 East Vernon Ave., Los Angeles 58, California.



A WAY WITH WINE adds gourmet excellence to soups, sauces, stews, desserts. We think you'll want to adventure with HOUSE BEAUTIFUL's series on wine serving and cookery, so here's a place to stow the vintages. White willow basket from Madeira holds 4 bottles, $4.95; 6 bottles, $5.95. Tote it to a co-op New Year's party! Gotham Gifts, 67-85B Exeter, Forest Hills, N. Y.

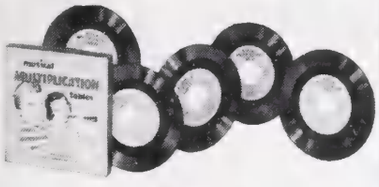


GEORGIAN CANDY DISH is a Rogers silver-plate reproduction of the 18th-century piece that was originally designed as a butter server. Underneath the removable crystal insert there's room for ice. With roll-back cover and lion's-head feet, we think it's a very handsome candy dish. 5" diam., $5.95 incl. tax. Gift-wrapped. Croydon Silversmiths, HB1, 805 Lexington, New York 21.



PAY UP OR BURN UP was the unhappy choice for Colonial Americans. If they displayed Fire Marks distributed by insurance companies, they were entitled to fire-fighter service. Lacquered solid-brass miniatures of the Early American originals make decorative groupings. 2½"-3", $1.95 each. $4.95 for 3. Landing Gift Shop, HB1, 141-04 Northern Blvd., Flushing 54, N. Y.





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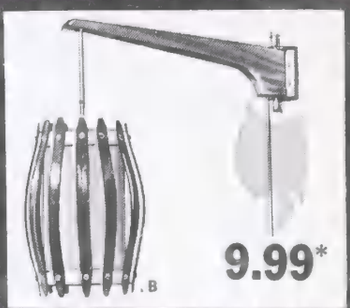
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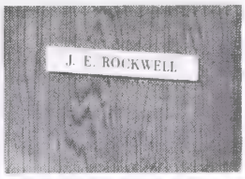
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Liquid Castoglas was poured upon inexpensive, non-warping flakeboard to produce a glass-like, waterproof finish that is heat- and acid-resistant and easily cleaned. You and your family can create your own individual designs and do all the work yourselves without special tools, without heat, without any previous experience. How much does it cost? About 20¢ for a 6 x 6 inch tile and 18¢ per sq. ft. for the countertop—only a fraction of what you would pay if you could buy the finished work.

Two booklets—"How to Make Decorative Glass Panels" and "How You Can Beautify Your Kitchen With Castoglas"—explain in simple-to-follow directions how to do it. For your copies, mail 25¢ to Dept. 842-A.

THE CASTOLITE COMPANY
Woodstock, Illinois

Illustrations from our latest booklet on nature tiles are shown on the opposite page. We believe you'll find them interesting.



YOU DARLING CHERUB, what decorative pull you have in an elegant bathroom! What a beguiler you are on a white-painted nursery-dweller's dresser, to open shuttered doors in a Victorian dressing room! Florentine-gold angel-pulls with outspread wings are 1¾″ high. Order a band of angels at $5 for 6 pair. 1 pr., $1. Elizabeth McCaffrey, HB1, Northport, New York.



THE TRUE BLUE of the much-loved Meissen onion pattern is reproduced on these fresh-as-spring place mats. The background is pure white, the design pretty Meissen blues. Linen-weave plastic with foam backs, 11½ x 17″, $1.25 each; 4, $4.50. And to match, there are 12″-square paper napkins, 36, $1. What a lovely easy-care gift! Jeredith Manor, HB1, Box 130, Nyack, New York.



WORTH ITS SALT is this set of sterling-silver spoons with tiny cherub handles. Their design is Florentine and their antique finish makes them look as if they'd come from the table of an Italian palazzo. A set of 6 spoons is just $5 and they qualify handsomely as a gift for the first wedding of the new year. From The Jamaica Silversmith, HB1, 50 Delancey St., New York 2, N. Y.



LET THAT HORSE IN! He's really too handsome to play the door mat, but door mat he is. Made in Portugal of long-wearing, rugged, natural Esparto fiber, the charming design is braided and looped; horse is in black. Mat measures 18 x 30″, and wouldn't it make a decorative patio wall-piece? $5.95. Jenifer House, HB1, New Marlboro Stage, Great Barrington, Massachusetts.

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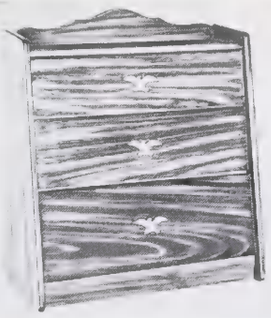
PANIC WHEN YOU TALK?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this book with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 2111, Chicago 14, Ill. A postcard will do.

COUNTRY-KITCHEN PINE is this 3-way paper dispenser with glowing brass-like eagles. It will hold rolls of Saran or foil, wax paper and paper towels. And on top you might stow your spices. 15 x 13 x 6″ deep, it stands on your counter or hangs in your lunch-making, freezer-wrapping area. Honeytone pine-finished wood, $9.95. Crescent House, HB1, Box 621, Plainview, N. Y.



BREW IN BLUE WILLOW a quick cup of instant coffee. Fill the 6-cup electric brewmaster with water (or make just one cup) and in 2½ minutes your water is ready to make instant coffee or tea. UL approv. $3.25. Instant-coffee container has air-tight cork rim, holds contents from large jar. $1.75. In blue on white ceramic. 25¢ post. ea. Classic Corner, Bryn Mawr, Pa.



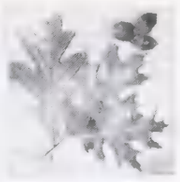
MODIGLIANI SCULPTURE. Here is the sort of focal interest around which decorators build a room. *Woman's Head* by A. Modigliani (1884-1920) is absolutely typical of the artist's work. Reproduced in stone finish, it stands on a walnut base. 14″ high. $22.50 plus $1.95 post. Send 50¢ for Sculpture Portfolio (*free* with order). Art Forum, Dept. H3, 112 Fourth Ave., N.Y. 3.



PLAY STICK, STACK, STOW and do it decoratively with these superb stools. They're wonderfully comfortable. Foam cushions, 18″ round, are covered in soft antique-gold leather-like Naugahyde. Walnut-finish stools, 9″ h. When not in use, stack them and stow them in plain sight. These rate your Xmas check! 4. $50 exp. coll. Edith Chapman, Rt. 303, Blauvelt, New York.













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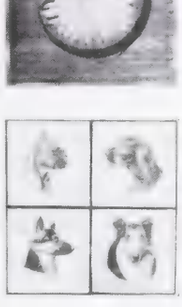
What Can You Do With Them? Use them for table tiles, coasters, trays, wall decorations, lamp bases. Or make a table or counter-top; Castoglas is waterproof, heat- and acid-resistant and easily cleaned. Design seed mosaics or embed photographs, colorful reproductions of birds or pets, coins and stamps and other mementos of your travels—even your children's crayon drawings. There's no end to the truly distinctive accessories you can create with Castoglas.

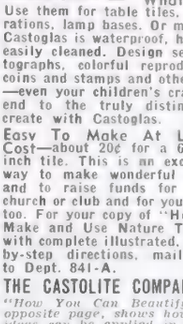
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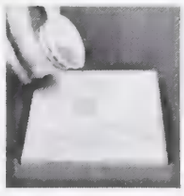
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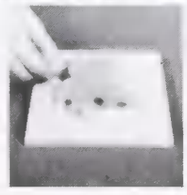
"How You Can Beautify Your Kitchen", on the opposite page, shows how the tiles and laminating ideas can be applied in a practical way.



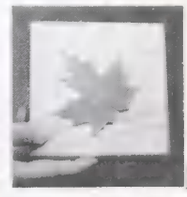


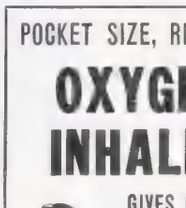




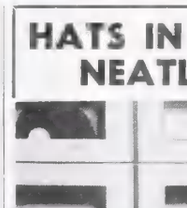


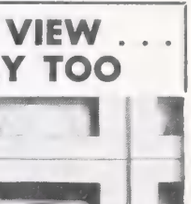












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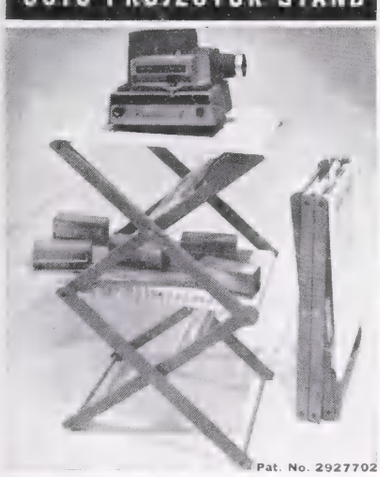
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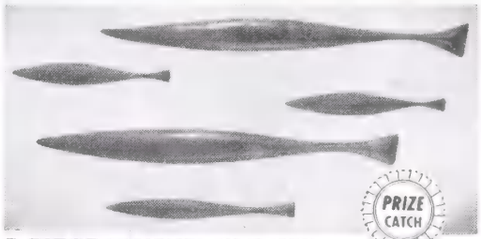
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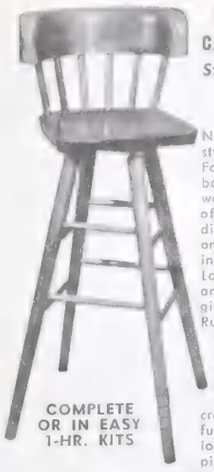


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Send check or M.O.—Satisfaction Guaranteed.

SPENCER GIFTS AT-38 Spencer Bldg., Atlantic City, N.J.



Golden Brass Drawer Pulls

$1.00 per pair

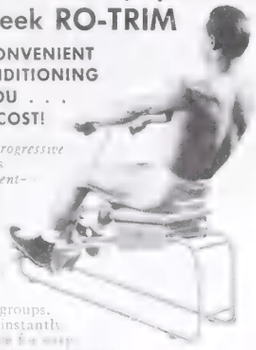
Refurbish an old chest, a desk, cabinets with these elegant drawer pulls and escutcheons. Copied from an antique French design, these golden brass beauties will add charm to your furniture. Polished brass and lacquered to prevent tarnish. Pulls measure 4½" wide. Matching screws . . . easily mounted.

Drawer Pulls $1.00 for a set of 2. 3 sets $2.75
Escutcheons 59¢ each. All prices postpaid.

Lillian Vernon
Dept. JHB
30 Evans St., New Rochelle, N.Y.

KEEP SLIM—Enjoy a Battle Creek RO-TRIM

HERE'S CONVENIENT BODY-CONDITIONING FOR YOU . . . AT LOW COST!



Now—enjoy *progressive* exercise that is *always convenient*—in the privacy of your home.

Ro-Trim stimulates circulation, "symmetrizes" and tones all major muscle groups. "Adjus-Trol" instantly alters resistance for easy or vigorous rowing as you wish.

NEW! Streamlined, unitized frame

Sturdily built; smartly styled; padded chair-height seat. All your family can enjoy using in den or bedroom. *Money-back Guarantee*

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KASHMIRI BRACELETS

Imported from India, these bracelets have deep, vibrant turquoise chips set in golden brass. They are the traditional jewelry of young maidens in the Vale of Kashmir, and their chic American counterparts will wear them smartly with tailored suits, basic blacks, casual clothes.

$2.95 set of three, ppd.

FREE Write for 32-pg. Magazine-Catalog of 300 exotic imports from 25 countries. (Subscription, 3 issues, free with order)

WORLD HANDICRAFTS
Division of Shopping International, Inc.
Dept. 519, 29 Lafayette Ave., White Plains, N.Y.



COMPUTER - CALENDAR RING holds your keys on one end, is a source of useful information on the other. A black enamel disc has a rotating dial computer to figure travel speeds, mileage, complicated math problems. Other side is a calendar that gives the day of the week and date for 28 years. With instructions, $1. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



CREWEL KIT for embroidering a brilliant floral pattern on natural Belgian linen comes with 100%-wool yarn, easy-to-follow instructions. Pattern is stamped on a 26" square for decorative dining-chair seats, handsome accent pillows. Or frame your handiwork for enchanting wall décor. Kit, $2.95 plus 25¢ postage. Added Touch, HB1, Bryn Mawr, Pennsylvania.

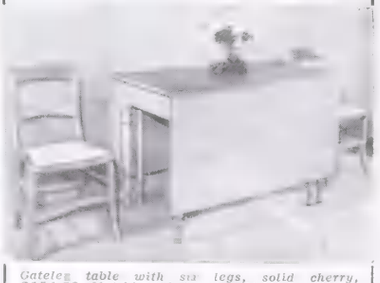


LIGHT-UP MIRROR has a white opal illuminated panel, 6" mirror (plain one side, magnifying other), an outlet for electric shaver, hair dryer. It's almost like having an extra bath on busy mornings. Perfect for patients, pre-date prettying, it's heavily chrome-plated. 10" h., 7" w., 6-ft. cord. A.C., UL appr. $9.95. From Panda Products, 1200 Niagara St., Buffalo 13, New York.



MATCH THE MUSIC to a memorable moment and choose this golden metal cigarette lighter that plays "Stardust," "Anniversary Song," "Smoke Gets in Your Eyes," "I Could have Danced All Night," "La Vie en Rose," "Some Enchanted Evening." (Give first and second choice.) $5.95. Add $1 for initials. Paul Brown, Dept. M-18, 16 Clapp St., Dorchester 25, Massachusetts.

A Page From the Past



Gateleg table with six legs, solid cherry, $154.50. Matching chairs that fit between legs, $37.00 ea. Solid walnut at slightly extra cost.

Colonial Reproductions are never out of date—or place. Each piece authentically crafted to give that aura of warm, Colonial lived-in charm desired in every home. Open stock of 35 hand-rubbed solid wild cherry or walnut pieces. Select from four leg styles, plus your choice of finishes. Your satisfaction guaranteed.

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Tri-point Iron Glider is a wafer thin "shoe", slips over bottom of any standard iron. Will not pick up STARCH or LINT.

Amazing **TEFLON** reduces friction, does not pick up foreign matter, safely irons any miracle fabric, prevents scratching of the sole plate.

Iron all materials without scorch, stick or shine easier with Tri-point IRON GLIDER.

No stamps please **only $5.98 ppd.**

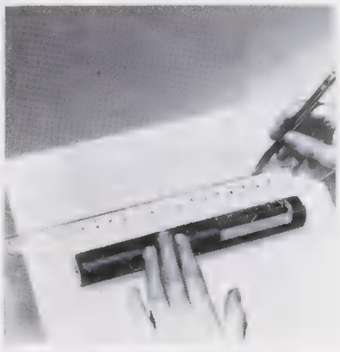
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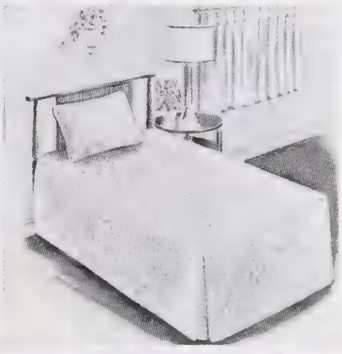
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r kitchen the moment you
g up these songbird linen tow-
A pair of brightly colored
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ghs that are gray, green and
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nmed on all four sides meas-
16 x 28". Stitch them together
darling cafés! Set of 3, $2.95;
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4 Davis St., Evanston, Illinois.



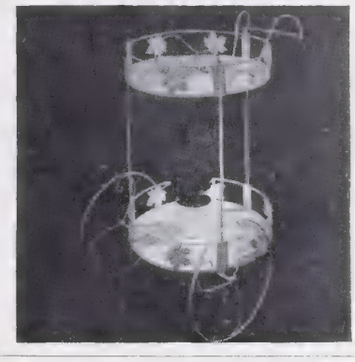
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combed-cotton sateen fabric
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UMS** is this leaf-decked two-
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tea to the vicar as bearing the
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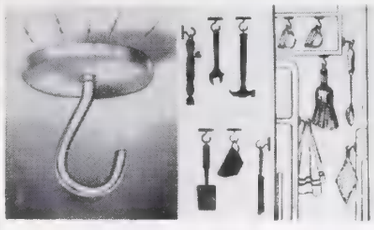
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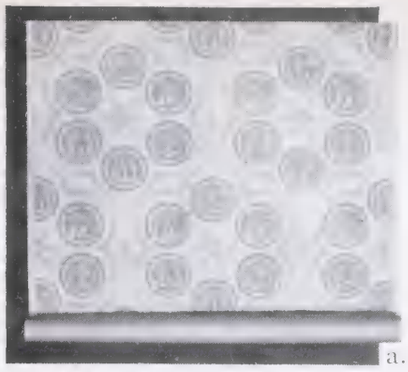


New! MAGNETIC HOOKS
HOLD WITHOUT SCREWS!

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The timelessness of these authentic 17th and 18th Century designs assure their practical usage today. Pre-trimmed and plastic coated wallpapers. 42" handscreened fabrics.

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custom-created butterfly ensemble includes frame, covers and stool, buy individually or as complete units. satisfaction guaranteed.
frames: flat black wrought iron, frt. chgs. col.
covers: reinforced, triple-stitched, postage paid.

butterfly chair stool

frames:	**$6** (15 lbs.)	**$4** (5 lbs.)
covers:		
12 oz. canvas	$3.95	$1.75
solid tone plastic	6.95	2.95
top grain leather	24.95	9.95

colors:
canvas: black, coral, tangerine, turquoise, gold, green, natural.
plastic: white, black, turquoise, orange.
leather: white, black, turquoise, burnt orange, saddle tan.

send 50¢ for sample swatches any fabric

note: for complete unit price of chair or stool, add cost of both frame and cover. Indicate color.

52-page sun-time catalog free

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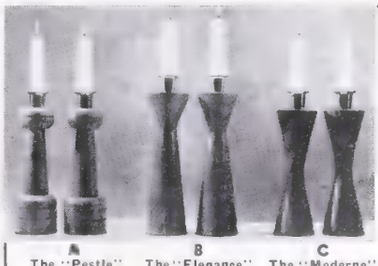


GAY NINETIES BAR LAMPS

A bit gaudy, perhaps, but just right in that home bar with a flavor all its own! Charming white milk glass 6" diam. globe has the word "Bar" painted and fired right in so that it won't rub off. Wall bracket Pin Up Lamp has black cast iron base and fittings, measures 11" high and extends 9" from wall. Stand up lamp is 19" high, has a heavy wooden base . . . is just right to stand on the "counter."

$10.95 each, ppd. plus 50¢ West of Miss.

Jenifer House *Send 10¢ for new catalogue*
New Marlboro Stage, Dept. B-1
GREAT BARRINGTON, MASS.

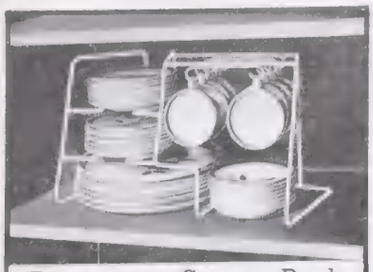

A The "Pestle" Solid Maple 8" Tall
B The "Elegance" Solid Walnut 9" Tall
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CHARMING CANDLE STICKS

that will add a "special touch" of elegance to a candle light dinner, or enhance your buffet, fireplace mantel, table centerpiece, etc. All three designs blend beautifully with any decor. If you prefer Early American, choose design "A"; Danish or Modern, either "B" or "C". Made from select grain woods, the candle sticks are tastefully adorned with brass candle cups and have scratch-proof bases. Order today with confidence. Only $7.95 per pair, Post Paid. Money back guarantee, of course. Please, no C.O.D.'s. Candles not included.

Dept. 10-C, Saint James, Missouri



Dinnerware Storage Rack

Bet you never dreamed you could store a whole dinner service for 8 in just 17¾"x9"x9" of space! You can—and safely, too, with this compact rack of heavy steel with white vinyl cushion coating that keeps dishes from chipping. It holds 8 each of plates, cups, saucers, bread and butter and fruit plates. Order No. **L245-6,** Dinnerware Storage Rack, **$3.49** by mail, postpaid.

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EXPRESSLY FOR ESPRESSO

A graceful white porcelain brewing pot and six cups, each a different color so serving "seconds" is easy, makes an impressive gift. 6-cup pot has a matte black top; porcelain cups are mandarin red, matte black, yellow, jade, royal, lavender, with white interiors and saucers. Set of 6 cups, saucers and coffee pot, **$5.98**

PLUS 55¢ FOR POSTAGE
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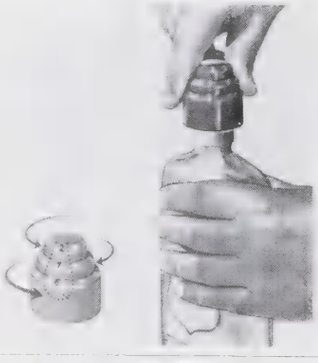
PICASSO'S PICASSO couldn't look more "original" than this reproduction of his famous *The Acrobats.* Reproduced on stretched canvas by academy-trained artists, it's one of many oils and water colors by famous painters. Prices start at $29.50 including Belgian frames. Or let these masters paint your portrait from photos. Catalog, 50¢. Van Dyke Oil Portraits, 4 W. 56th St., N. Y. 19.



DRUM TABLE displays the magnificent quality that makes it a joy to have a job like ours. We proudly show you a beautifully made, wonderfully wear-worthy drum end table that is an admirable addition to Colonial or contemporary settings. With 5th Infantry Regiment seal in red, gold, blue, 22½" h., 19" diam., $47.50 exp. coll. Templeton Craftsmen, HB1, Templeton, Mass.



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LIQUOR LOCKER CAPS. You have to know the combination to tap the brands that have these lock tops. Just screw them on and when you want to mix a Martini, work the combination and you're pouring 5-to-1's in seconds. Fits and seals all screw-top bottles. A sure safety device for poisonous cleaning fluids, sprays! $1 each. Greenland Studios, HB1, Miami 47, Florida.



GOLD TOOTHBRUSH HOLDER

$1.50 Postpaid

For a new look in the bath, order this beautiful rose design toothbrush holder. Made of solid metal, finished in warm gold, and lacquered to prevent tarnish. Ideal for use in cabinet, or on display. Will hold 4 toothbrushes, 5½" high.

(Send for free catalog)

Gloria Dee Dept. HB 1
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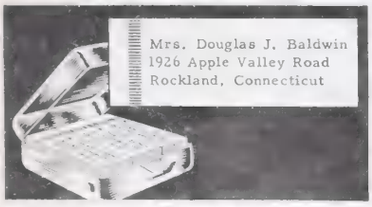


QUAINT AS THE DICKENS

Beloved characters from the pages of Charles Dickens are embossed on each of these unique brass hooks. Handsome accessories to hold tongs and pokers on a hearth; coats, hats, umbrellas in the hall. Imported from England, these extra-heavy solid-brass hooks are polished and lacquered, come in assorted motifs. 4" long. each **$1.95,** 3 for **$5.50,** 6 for **$10.00**

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500 NAME—ADDRESS LABELS—25¢

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Superior quality paper with rich-looking gold trim printed with ANY name and address in black. Thoughtful, personal gift; perfect for your own use. Set of 500, 50c. In two-tone plastic box 60c. Shipped in 2 days.

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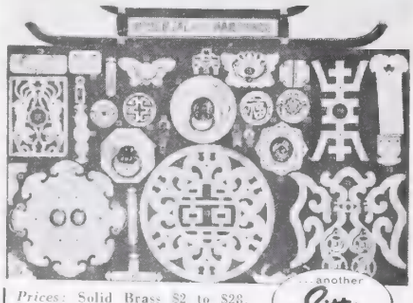
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BEVERLY SALES CO., P.O. Box 8306C Pittsburgh 18, Pa.

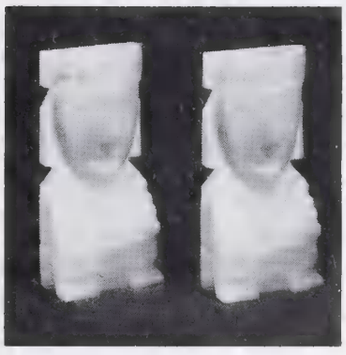
NOTE THE TOE, heed the heel, on Solby Bayes' smart little pump. The toe is squared, the new shape; the heel is stacked and low; the effect, just right with casuals; the comfort, a joy afoot. Black London kip leather with gray stitching or otter-brown with white stitching. AAAA-C widths, sizes 3½-10, $13.95; 10½ & 11, $14.95. Add 50¢ post. Solby Bayes, HB1, 45 Winter St., Boston 8, Mass.



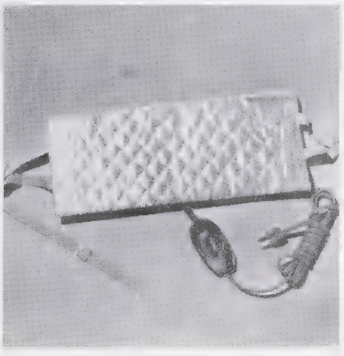
ELECTRIC SHARPENER. First-graders, crossword-puzzlers, business tycoons are pencil-pushers and point-breakers. For them all—an electric pencil sharpener that whittles points in a wink, works 6 months on one set of standard flashlight batteries (not incl.). Completely automatic, 4″ gray metal case, $5.95. From Johnny Appleseed's, Box 711, Beverly, Massachusetts.



LONG BEFORE CORTEZ came to Mexico, the Indian peoples revered ancient gods which were depicted like these onyx figures. This interesting pair is carved from white onyx and they make as handsome a pair of book ends for a man's desk or library table as you are likely to find. 6″ high. $7.50 the pair from American Trader, Dept. 515, 31 Lafayette Ave., White Plains, N. Y.



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Makes shoes come clean **$5.98** plus 50¢ shipping
Spares your fine carpets

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help urgent

Thelma Sacramento, Filipino in Manila, age 5½. Father's whereabouts unknown. Mother never home during day. Constantly seeks work as washwoman. Occasionally earns $1.00 per day. Thelma, eldest, looks after three younger children. Responsible for entire little household. "Home" is a makeshift room (5′ x 5′) under low wooden house on piles. Child ragged, worn. Suffers skin disease. Malnutrition. Mother looks with despair on Thelma and other children. Must have better food, clothing, medical care, etc. Help urgent.

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When tense or all worn out from the cares of the day, relax in a warm bath with your head cradled on this patented Relaxaneck bath pillow. Aches disappear, cares wash away, you feel new again! Completely wet-proof, keeps bath dry. Held firmly in place by two suction cups, adjustable for height and softness.

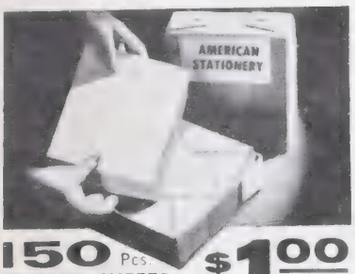
Fancifully decorated with colorful flowers hand-creened in Gold, Pink, Blue, Yellow or Aqua. A lovely practical birthday or hostess gift. Only $2.25 postpaid.

Two-day airmail, 40¢ extra, if desired.



BLANKET SUPPORT makes cozy foot-free space. With sleep disturbing blanket pressure gone, you can stretch and turn freely. Natural sleep comes quickly. Fits all beds. Arms fold down. Enjoyed equally with sheet, blanket or electric blanket. Perfect gift for restless sleepers, arthritics, etc. Valid 5 years, mailed free, guaranteed. **$4.75**

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150 Pcs. **PRINTED SHEETS AND ENVELOPES** **$1.00** Postpaid

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to add dramatic elegance to your walls. Gleaming brass plated metal, lacquered to prevent tarnish. Opulent raised swirl design is appropriate for every room in your house. Eliminates finger marks. Will cover existing plate openings. Genuine brass screws included.



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NEW . . NEW . . NEW . . NEW Matching Swing Plate (4" x 9") perfect for your swinging door . . **$2.95** each. Postpaid

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Decorative Wooden Plaques



Collectors — Decorators — Discriminating buyers will be attracted to these quaint wall plaques. Each is a replica of an antique signboard reduced in size — authentically hand-finished in full color. The Tavern Signs make a most original "decoration in your office, family room or den.

=1 **Sign of the Ship:** Oval shape ship scene, dated 1798; =2 **The Silent Woman:** see illus.; =3 **Rules of the Tavern:** 8 amusing rules; =4 **Bartlet Eagle:** Traditional eagle and shield, dated 1798; =6 **Man and Hors':** "Entertainment for man and hors'"; =8 **Rates of Toll:** Old highway sign

Individually hand colored—Made in wood approx. 7½" x 12"—Complete with hardware and ready for hanging.

• **Immediate Delivery** •

Each Tavern Sign **$5.00**; *set of 6* **$28.50**, *we pay postage—or send 25¢ for illustrated brochure.*

You are invited to visit our showroom gallery.

ART FORUM Dept. HA 112 Fourth Avenue (at 12th St.) New York 3, N. Y.



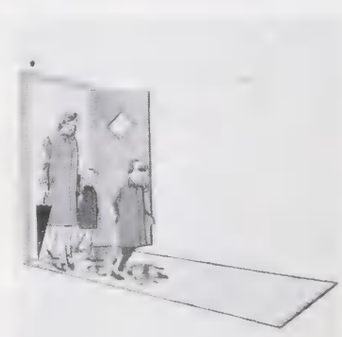
PAINT-BY-NUMBER MURAL. You can create exciting wall décor yourself in three to five hours. Paint a mural, from 5 to 14′ w., 4 to 6′ h., on the wall of your dining room, over a Hollywood bed, in a long hallway. Complete kits start at $12.95. Free color catalog of modern, provincial, and oriental designs. "How to" details. 10¢. Mural Arts, HBP, 1038 S. La Brea, Los Angeles 19, Calif.



SEND HER FLOWERS that are as lasting as your love. Flower of the Month charms bloom with natural colors in fine enamel on sterling silver or 14k gold discs. Send her birth month and she will receive her charm with the month and flower in raised letters on the ¾″ disc. Sterling, $3; 14k gold, $20. 7.500 charm book, 50¢. Charm & Treasure, HB1, 509 Fifth Ave., New York 17, N. Y.



RAISE THE HOOF after a weary day, rest height-right, comfort-perfect on Thomas Wilson. A handsome solid-mahogany stool, 14½ x 20½ x 10″ h., in muslin. $19.95. Flame, gold, rose, brown, red, mauve, turquoise, blue, purple, emerald, fern or sage green spotshed velvet, or your fabric. $20.95; black needle point, $22.95. Exp. coll. Stool folio A-2, 10¢. Chair Shop, HB, Morganton, N. C.



SAVE THE BROADLOOM from dripping boots, muddy rubbers, with heavy ribbed poly runners that you can sponge-mop clean in seconds. These have a marvelous plus we haven't seen before—an aluminum edge at both ends that keeps mats flat and in place. When weather's fair roll up for stowing. 30″ x 6′, $1.98; 30″ x 9′, $2.98. Bard's, Dept. 1101, 1014 Davis, Evanston, Illinois.

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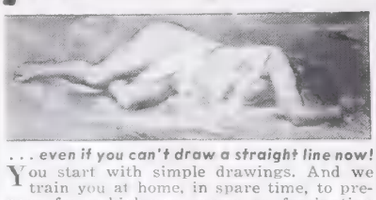
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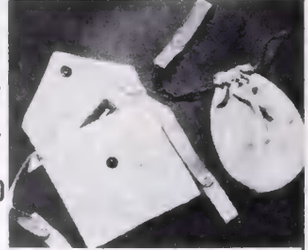
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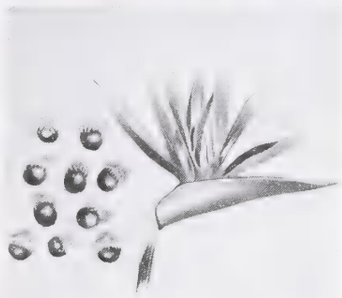
Dainty lingerie clips keep straps in place. Jewel Pouch and Money Cache come in pretty white, pink or blue fabric . . . snap on bra or slip strap inconspicuously. No COD's please. Money back guarantee. Prices include tax, postage.

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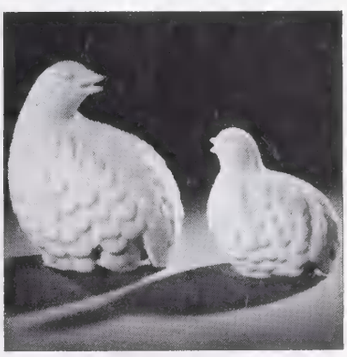
BACK TO GASLIGHT, and it's a bright idea, too. A good-looking black lamp burns 50 hrs. on one can of fuel (75¢); is portable, safe, smokeless, windproof. Adapts to fit posts, brackets and, come patio nights, won't attract bugs. When power fails, it's a sure-fire emergency light. Fallout-shelter owners will want extras. 12¾" h., $12.95. Taylor Gifts, 226 W. Wayne, Wayne 1, Pa.



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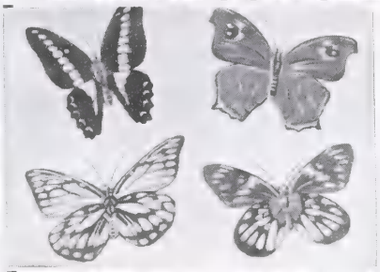
PORCELAIN QUAIL. A brace of birds, little decorative figures that are very fine, are delicate white porcelain. The puffy male and his mate are so nicely done, they rate a special spot in Colonial bookstacks, on a sun-flooded window shelf. Or make them the center of a floral table arrangement. A pair of scene-stealers, 4½" & 3" h., $3.95. Fieldston, Box 624, Ardsley, New York.



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Colorful, authentic treasures from the depths of tropical waters make original decorator ideas. Convert lamps, picture frames, ash trays into stunning "originals." Seahorse, starfish, echo shells, calico clams—dozens of assorted sizes and colors. Perfect for aquariums, hobbyists and young naturalists. Postpaid $1.

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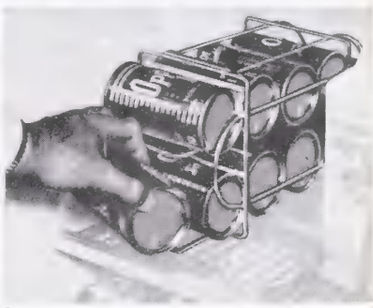
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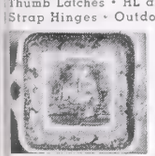
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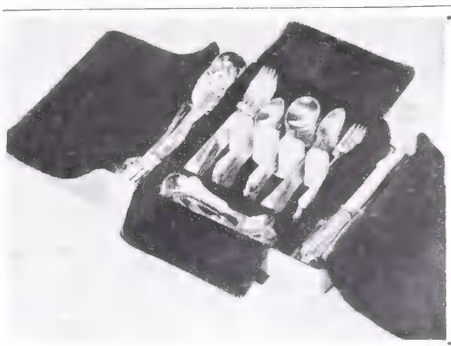
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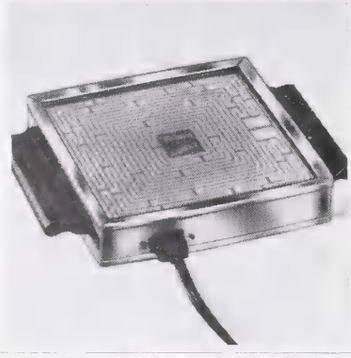
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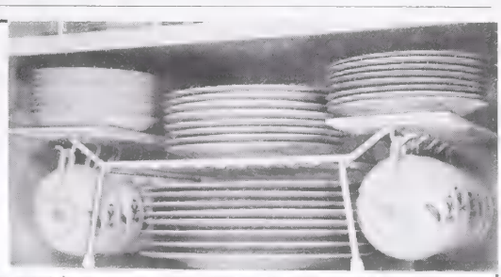
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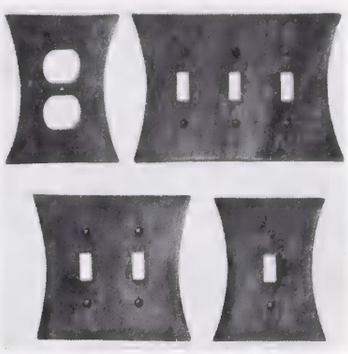
THE PANEL SCORES again in '62 and its popularity is easy to explain. There is something lavish about wall hangings that prints can't duplicate. This handsome pair with colorful cocks and hens by Hioshi Handa are richly-toned rust, orange and brown on tapestry-type duck. *Le Coq*, 21 x 40", maple-finished frames. 2. $15.95. 45¢ post. Helen Gallagher, 413HB Fulton, Peoria, Ill.



TRADING-STAMP BOX. Corral your collection from the supermarket, drug store, gas station, in a natural-finished wooden caddy that hangs on kitchen wall or stands on the counter. Books go in rear section, stamps slip through slot where they stay safe from loss. Then, while you're watching TV, do the paste-up job. $1.39. Breck's, 488 Breck Bldg., Boston 10, Massachusetts.



IF SWITCHES WERE decorative, there'd be no need for camouflage. But plainly, they're not. So, if your décor is contemporary, make the switchplates part of the scheme. Hand-carved Haitian taverneau in an oiled walnut or teak finish for single plates, $1.50, 3, $3.95; double, $1.95; triple, $2.25; double outlet, $1.75, 3, $4.75. Harriet Carter, HB1, Plymouth Meeting, Pa.



MEET MICHELLE, the diminutive darling for a lovely boudoir, a pretty sit-upon by a hallway telephone. In 22 spotproof velvets, with hardwood frame finished in mahogany, fruitwood, or bone white; foam rubber seat. 25" h., 22½" w., seat 18 d., 19" h. $29.50 ea. $58 pr. Your 54" fabric. 1¾ yds., $25.50 Exp coll. "Showcase" catalog. 25¢. Hunt Galleries, Box 492, Hickory, North Carolina.



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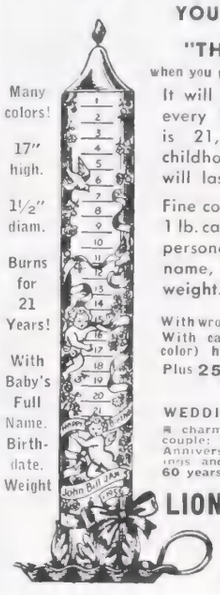
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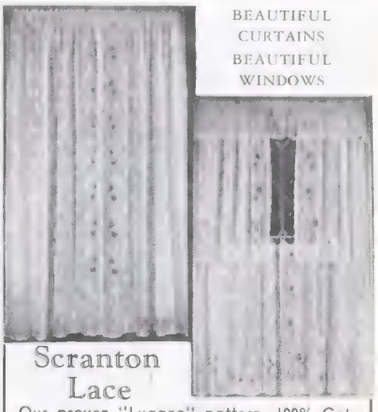
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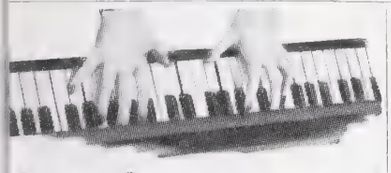


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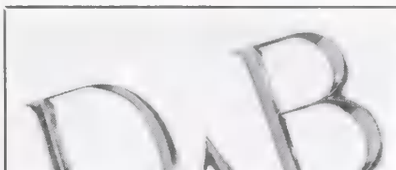
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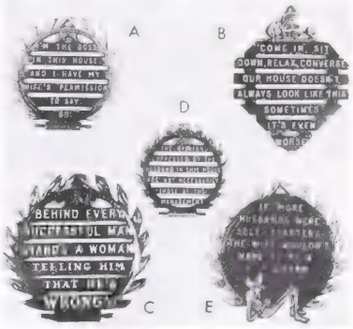
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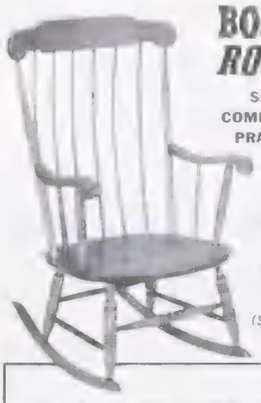
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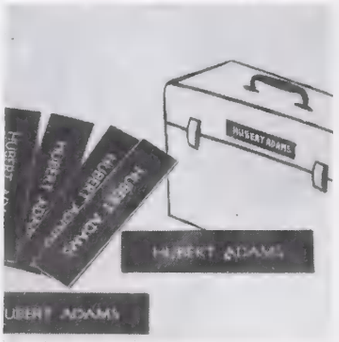
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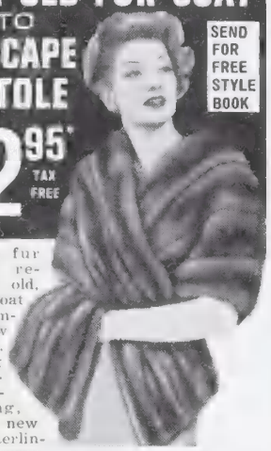


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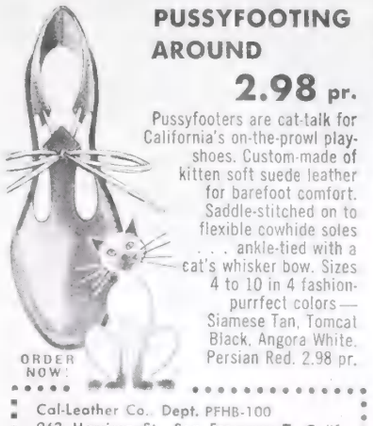
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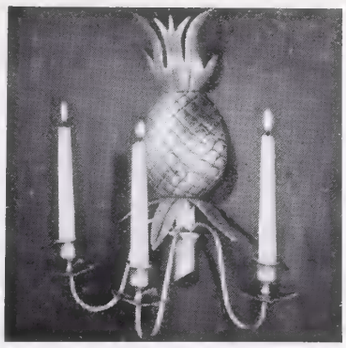
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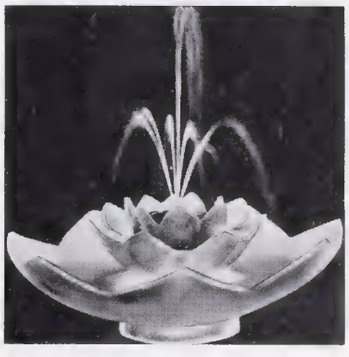
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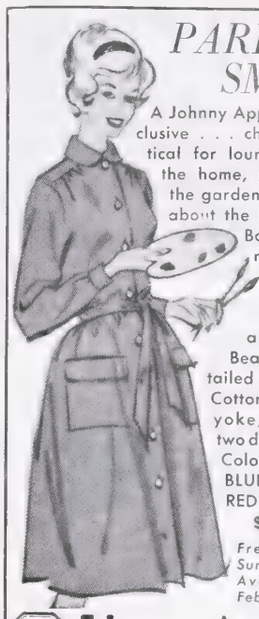
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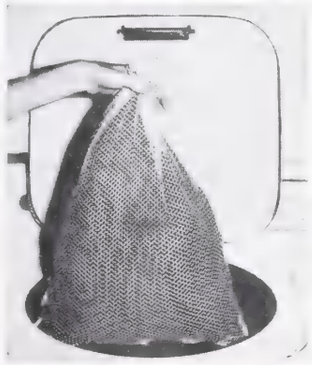
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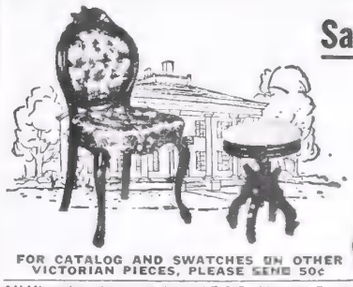
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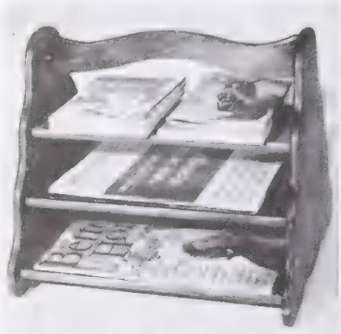
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TIER, TIER and another tier combine to make a handsome magazine or record rack where you stow in sight on three staggered shelves. It's the right height to reach from easy-chair position, 13" h., 13" d., 15" l. Crafted of Salem maple finished hardwood, it's a perfect roost for the new small phones, $6.95 plus 50¢ W. of Miss. Seth & Jed. B1, New Marlborough, Massachusetts.



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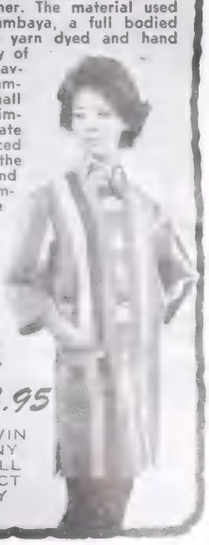
STAMP BOX. There is something so exquisite about this little bibelot that you'll want to choose it for someone whose taste is fine and sure. An Italian import ivory and gold-leaf box, has three foreign stamps on the domed lid. Bottom is divided into 3 sections. For stamps, of course, or as a distinctive stud box, it's 2 x 6". $3.25 each; two, $5.75. Viareggio, Box 257, Larchmont, New York.

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IMPORTED FROM MEXICO

The Mimi is made in Mexico especially for today's carefree living by fashion designer Dan Brunner. The material used in the Mimi is Cambaya, a full bodied 100% cotton. It is yarn dyed and hand woven in the Valley of Mexico. Hand weaving imparts to Cambaya interesting small irregularities impossible to duplicate with mass produced materials. Yet the Mimi is washable and only the finest imported dyes are used. The Mimi comes in a variety of contrasting, figure flattering stripes, either regular or variegated. Colors: Pink, Orange, Red, Yellow, Tan &. Grey. Sizes: 8, 10, 12, 14, 16.

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Right—88422 Side Chair. W 17", D 20", H 38¼" $39.00

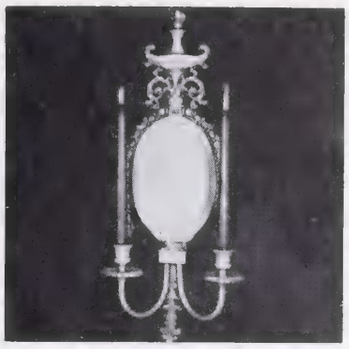
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A RARE BIRD is this elegant eagle who bears the kind of price tag we thought was extinct! Imagine a gleaming, bright, solid-metal door knocker polished in brass, lacquered to keep forever glowing on your front door, for just $1.95. And he comes with your name engraved, measures 7″ high with matching mounting screws. Gloria Dee, HB1, Box 2000, Mt. Vernon, New York.



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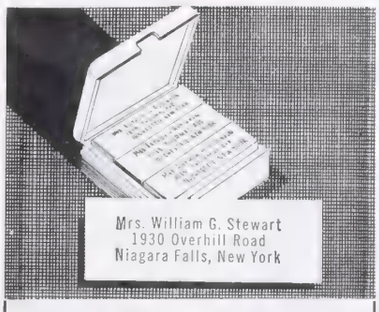
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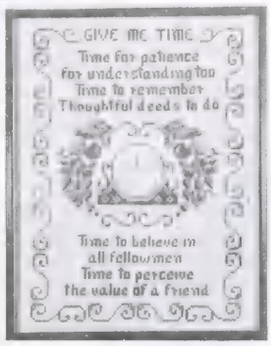
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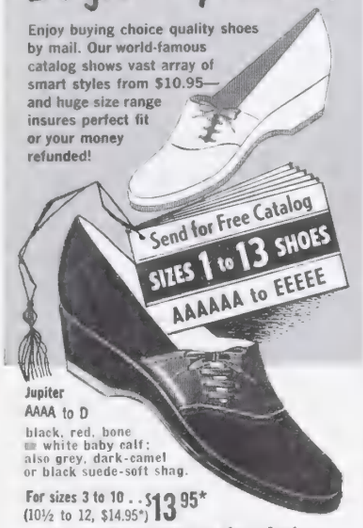
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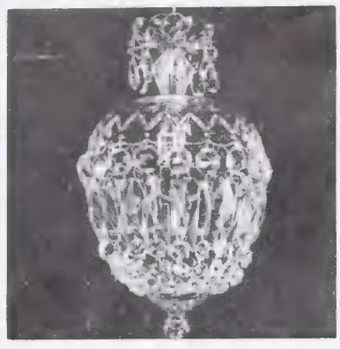
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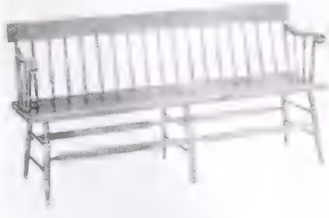
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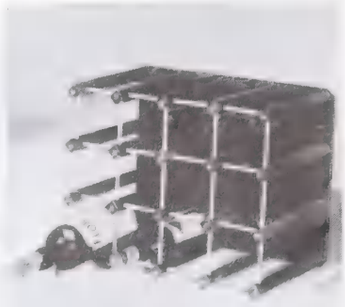
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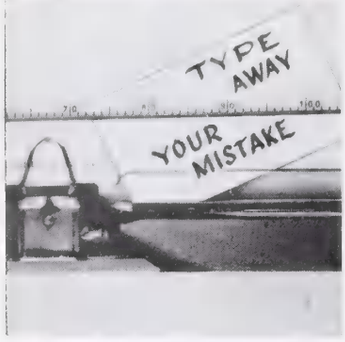
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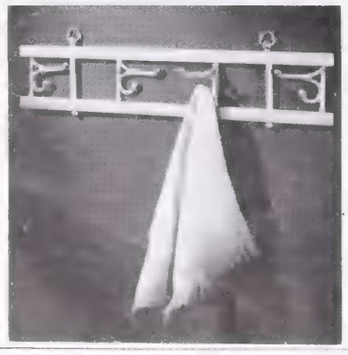
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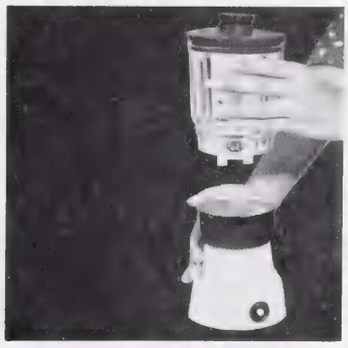


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Pella WINDOWS

WHAT WILL YOU BRING BACK FROM ASIA?

CONTINUED FROM PAGE 8

as the number of Indian households who use it, grinding their own to their own taste from the cummin and coriander, the fenugreek and turmeric they bring home from market. There are American textile experts who say unequivocally that no one has seen what fabrics can be until he has watched the fabulous stuffs that emerge slowly, with tedious care and such incredible skill, from the rough handlooms of Kanchipuram or Banaras.

In Asia you are in a society that depends in large part on the work of the human hand. And if there are in some parts great riches in materials like silk and gold and precious stones, there is generally a poverty of the materials men need to live by. Having learned how to make do, the Asians have in the process perfected such skills as Westerners have never known. You may buy, for instance, a ring in Bangkok which cannot be adequately insured in the United States. It has no replacement value, simply because there is no goldsmith who can duplicate its intricate workmanship.

There are troves of tangible treasures to bring home at bargain prices. If they vary in that special personality of design with which every country reveals itself, if they vary in fineness, they are all souvenirs to command respect for the human skills and endurance that created them. They give us yardsticks by which to gauge the quality of our own more comfortably produced, machine-made goods. No one can applaud the physical poverty out of which most Asians must work with their hands. But Westerners can well question whether our taken-for-granted, push-button, ready-mix life is not insulating us too much from the raw materials and skills men need for survival.

I would hate to have to chose between the Asiatic and the Asian, for I have learned too much from them both. Foreigners, belonging to neither level, are lucky; they have free access to both. And travel in the Orient, above all, is for pleasure, and there is as much pleasure in the world of the emperor as there is in the passing peasant reading your palm or telling you how to listen to the sound of music in the trees and use it as a weather forecast.

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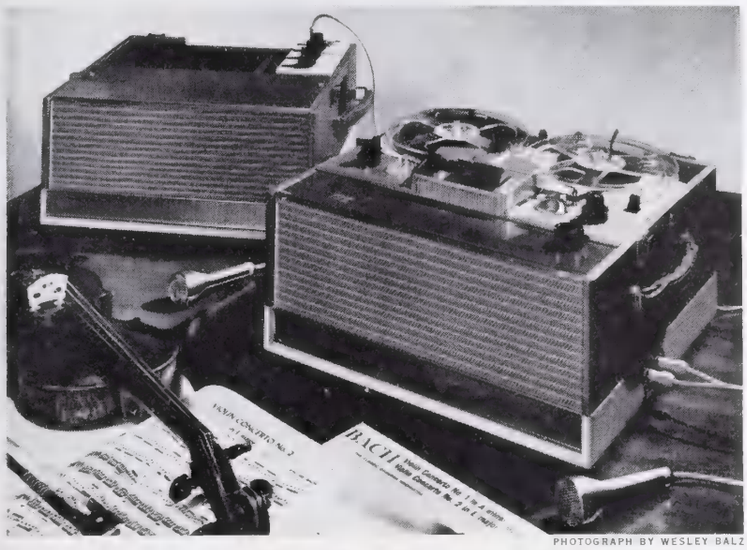


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Take it easy!

By JULIE POLSHEK



PHOTOGRAPH BY WESLEY BALZ

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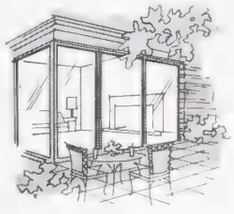


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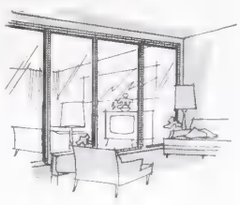
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How to leave home and like it





Ancient Inca goldsmithing skill (left) persists in Peru. Nearly half the population is Indian, speaking Quechua, the Inca language. Right, the mysterious Inca city of Machu Picchu.



Discover the lively ancient world of the Southern Americas

By MARION GOUGH

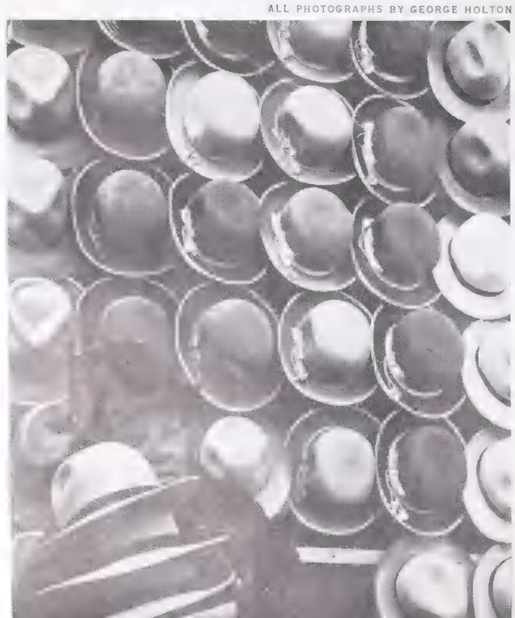
● All you have to do is cross the border, and you are in Latin America. And if you go with the sound of castanets in your ears, and a Spanish dictionary in your hand, no one can say you go ill-prepared. If you entertain the notion that from now on everything you see and do will have an aura of Spanish Baroque and wrought-iron grillwork, you can hardly be blamed. This is what most northerners expect of Latin America—and you will find plenty of this Spanish accent in fascinating variety.

Every schoolboy knows that Mexico, Central America, the West Indies, and twelve of South America's thirteen countries were the rich boodle of territory that Columbus, Cortez, Pizzaro, and their ilk delivered to the Spanish Empire back in the 15th and 16th Centuries. And if the British, Dutch, French, and Portuguese have also left their mark here and there, the dominant European influence on the lands to the south of us is still Spanish.

But there is still another side to the Latin-American cultural coin—and it is one of the most provocative reasons for heading south of the border if you are of the breed of voyager who goes to see, savor, and adapt the wonders of the world to your own living back home. It's the vast, exciting, colorful culture of the Indians, whose ancestors had their highly civilized roots in this land centuries before Columbus hoisted a sail. From the Rio Grande right smack down to the tip of Tierra del Fuego, the Indian heritage is in fact predominant. Of all the countries in Latin America, Argentina, Brazil, Uruguay, Chile, Costa Rica, and the West Indies are said to be the only places where people of non-Indian descent are in the (*Please turn to page* 122)



ALL PHOTOGRAPHS BY GEORGE HOLTON





Bolivia's Indians may stem from America's oldest civilization. Stone head is Tiahuanacan, before A.D. 900. At fiestas, Indians play ancient pipes, wear traditional feathered hats. Derbies are for ladies.



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House Beautiful
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Travel—to a better life back home

Travel has always been a siren word, promising romance and adventure and a delicious escape from the familiar to the far-away. Today travel is all this and much more. It is your key to the whole world's treasure chest of the good and the beautiful, which you can translate forever after into a better life back home. A planetful of other ideas and attitudes, other crafts and cuisines, other arts now lies almost literally on your doorstep. This issue shows you how to travel to discover it.



PHOTOGRAPH BY WESLEY BAIT. ACCESSORY DETAILS ON PAGE 111.





The picturesque, multi-tiered forms of Thai houses derive from practical cooling devices. Above, awnings over windows keep walls in deep shade, prevent their being heated by the sun — as valid a principle in temperate climates as in the tropics. White roof reflects sun heat. Greenery softens glare and actually lowers the temperature. The elevation of the house creates a cool, shady retreat at ground level, where water (left) adds welcome evaporative cooling.



HOUSE BEAUTIFUL'S
CLIMATE
CONTROL
PROJECT

This house, like many in Bangkok, consists of several separate structures, some of them connected by bridges. In a land where temperature and humidity are among the highest in the world, cross-ventilation is an absolute necessity. Spreading the house out and opening it to many exposures permits a maximum of blow-through breezes.

A Traveler's Lesson in Climate Control

The charming houses of Thailand can show you how to live comfortably in wet, hot weather

ALL PHOTOGRAPHS BY EZRA STOLLER



Water that flows under the house (opposite), passes by the structure used as a library (above). The double roof insulates the ceiling. Some Bangkok houses even have three roofs.

● No city of the East amazes the Western eye with more fantastic color and opulent design than Bangkok. Characteristically its own are its spired temples and the steeply gliding, pagoda-like roofs of the teakwood houses that line its canals. It is a city of jalousies and latticework, reminiscent of all you've heard of the mysterious East.

It is also a four-star example of what HOUSE BEAUTIFUL means when we say: "Travel to enrich your life back home." For in few places in the world can an alert traveler find more rewarding lessons in how to control the climate he lives in. Bangkok's architecture, exotic as it is, is in fact a practical demonstration of how to beat the heat.

Bangkok *is* hot. From March through June it is hot-dry-dusty, with heat frequently soaring to 100 degrees. From July to October, the trade winds blow and the rains fall, and it is hot-muggy-soggy. Its coolest season—the time recommended for traveling—is from November through February, with temperatures that can go to 90 degrees. So, in a climate like this, the Thais have learned over the centuries how to build houses that master the problems of sun, heat, and humidity. And the principles used here can be transplanted to any other corner of the earth where the weather is hot and humid.

Typical of the houses that delight the traveler to Bangkok is the home of Prince and Princess Chumbhot. It is no superficial whim of style that elevates the house on posts and raises its roof to a high peak in a setting of lily-padded waters. These exotic-seeming (*Please turn the page*)



In this area of the house, used principally for formal entertaining, lofty airiness of design prevents air stagnation and helps keep heat from becoming oppressive. With walls almost completely absent, the room is more like a porch or pavilion. Comparable floor-to-ceiling openness could be achieved in our homes with sliding glass doors, jalousies, or awning windows.

A TRAVELER'S LESSON IN CLIMATE CONTROL
continued

characteristics are applications of the three basic principles for beating the heat anywhere: (1) keep sun *off* the house; (2) make the most of a breeze, or create one; (3) exploit the cooling potentials of water.

It is not hot air in a house that oppresses you, but a house that is hot in itself, warmed by the sun beating down on roof and walls. After sundown, the heated surfaces continue to radiate warmth at you. The Thai solution is to shade walls from the sun by wooden "eyebrows." Walls themselves are lightweight wood because the less the weight of a wall, the less heat it can store to bounce back at you. Note, too, that the steeply pitched Thai roof gets the sun's rays at an angle—much less devastating than a direct hit. The light color of the roof also deflects the heat.

The advantage of a breeze is that it dries perspiration and in doing so cools you. Trees and foliage obstruct breezes, a situation avoided in the Thai house by setting it high on posts above foliage, where breezes blow more freely.

By bringing a dammed-up *klong*, or canal, close to this house, the occupants enjoy not only the psychologically cooling sight of water, but also its physically cooling effects, for as water evaporates it lowers the temperature and creates air movement—a result you can simulate at home by a garden fountain or by sprinkling pavements and lawn.





Photo above shows exterior view of upper pavilion at left. Lower pavilion is a cool haven by day, benefiting from the added insulation and protection of another floor between it and the sun.

In the dry season, when air is parched, plants in the garden below house (lower photo) add welcome cooling moisture to the air, create an oasis. In wet period, they hold soil, prevent quagmire.



How to get to Bangkok

By Air: From West Coast U. S. A.: Japan Air Lines, Pan American. Qantas. From East Coast via Europe: Air France, Air India. BOAC, KLM. Scandinavian Airlines, Swissair, TWA. From East Coast, via San Francisco: BOAC.

By Sea: American President Lines from West Coast U. S. A.; Messageries Maritimes and China Navigation Co. from Tokyo and Hong Kong; plus many passenger-freighter services from the U. S. A. and Europe.



How to GO and bring the best of the world back home

PHOTOGRAPH COURTESY OF AMERICAN AIRLINES

To make your travels pay off in the lasting dividends of a better life back home, go as a traveler instead of a tourist. Go with your eyes open, as a participant, instead of as an audience. You can learn something everywhere. The whole world is grist for the thoughtful traveler's mill

By MARION GOUGH

As a traveler in Japan or Hong Kong you notice that people hang their laundry on poles. In Europe your eye may be practically mesmerized by the interlocking arc-shape patterns of the cobbled streets. In India, among thousands of strange and unfamiliar sights, you may find yourself keeping count of the different kinds of turban the policemen wear in city after city.

These are commonplaces—and the last sort of thing to command your attention on your home grounds. Who, in the familiar purlieus of everyday, gives a second look at a washline or a cobblestone or a cop's cap?

But when you travel, it's quite another story. You may say that of course you notice such things because they are different. But the important point is that a change of scene makes you *want* to experience the different and the unusual.

You are never more alert to what goes on about you than when you are in an unfamiliar place. Never mind if the language is sometimes incomprehensible or an immediate situation confusing. The fact is that some wonderful human instinct sharpens your senses, puts you on the *qui vive*, and generally heightens your awareness.

In other words, Mother Nature gives you a head start on getting the most out of your travels. So our advice to you is to take advantage of this newly aware self. Put yourself into places where you are most likely to see things, observe ways of doing things, and return with fresh ideas that can enrich every level of your living in the place that matters most in the world to you—the home where you and your family live.

And in this ever-shrinking world of ours, one of the most crucial returns an aware American traveler can bring back is a better understanding of the people who share the world with us.

You travel to have fun, of course. And you will, enjoying the discovery of unaccustomed atmosphere and ways that are novel to you, regaling yourself with unaccustomed luxuries (to an American this usually means service), even getting a kick out of unaccustomed inconveniences which somehow cease to matter much when the whole experience is wrapped in the mood of holiday and adventure. But if you travel with a purpose, looking for the meaning behind all that comes your way in order to relate it to your life as a whole, you will never again think of travel as extravagance or self-indulgence. It becomes an investment you can hardly afford not to make.

We cannot tell you precisely where to go and what to bring back. That is up to you, for travel is a highly individualistic affair. One man's place is another man's poison. And we cannot guarantee that you will fall in love with everything you see and everyone you meet.

We can tell you this, though. You do not necessarily have to traverse the oceans to make your travels pay off this way. If you are a New Yorker, for instance, you might take a subway ride to Greenwich Village and there get a lesson in architectural proportion from the doorway of an 18th-century house. Or you might drive through your own state, visit some of its old Dutch houses and come back with a new idea for the built-in cupboard you're thinking of having made. The West, with its deserts and canyons and forests, can supply more sure-fire color schemes—sure-fire because Nature made them—than you could think up in a month of Sundays. In Victoria, British Columbia, you can see gardens that can completely change your notion of what your own garden should be. Within our own continent there is a whole world of foods and regional cuisines to experience and to bring back to enliven your own family meals. As the most minute sample: the Habitant pea soup and meat tart of Quebec; the creole jambalaya of New Orleans; the salads of the West; the tortillas and guacamole of Mexico.

Look at the map and see what a relatively tiny part of the globe this close-to-home represents, and you will realize what a vast treasure house of inspiration the whole world can be, with its diversity of goods and customs, sights and flavors, sounds, and smells.

The value of what you bring back depends, it seems to us, on how you go. By this we don't mean whether you whizz to a destination by jet or take a more leisurely approach aboard ship. "How" means the attitudes with which you approach your travels. Samuel Johnson put it more aptly: "As the Spanish proverb says, 'He who would bring home the wealth of the Indies, must carry the wealth of the Indies with him,' so it is in traveling, a man must carry knowledge with him if he would bring home knowledge." In our book this means you must go as a traveler instead of as a tourist. To be sure, everyone who tours is a tourist. But The Tourist —the one who has given the word a bad name, the one nobody wants to be like—is the character who regards the world and all its peoples, cultures, sights, and scenery as a tremendous show, especially put on for his entertainment, which he can applaud or boo as it conforms to his prejudices. For he brings nothing with him except a made-up mind and a camera with which to record other peoples' strange ways.

Like everyone away from home, he is aware of alien sights and sounds and customs, but it never occurs to him to wonder why they are as they are. Surface impressions are enough for him. He often acts as if he is not quite sure where he is, as when he calls all Scandinavians Swedes. He speaks no foreign tongues, but finds them amusing and inferior to his own. But then he behaves generally as if his sole reason for traveling is to prove to himself that the rest of the world is inferior to him and the particular smidgeon of it he thinks he represents. (Travel to him may even be a status symbol by which he indicates that he can outstrip the Joneses who spent only *five* weeks in Europe last year.) And let us hasten to point out that this tourist is not always, thank God, an American. His ilk can carry any country's passport. But should he be American, he is peculiarly subject to appraisal, because the world expects its most fortunate people to go abroad at least with courtesy and understanding.

This kind of tourist, for all his concern lest he be cheated, never really gets his travel money's worth, because he goes away thinking he has seen the reality when all he has seen is that tiny part of any society which appears on the surface. As a traveler, you would know better, even before you left home, because you would have acquainted yourself with the geography, the history, the political structure, the arts and crafts, and the mores of your destination—the causes that produce the effects you see, and the broad foundation that helps you understand the people and their ways. Almost every country that invites visitors will happily supply you with background material (some of it, it is true, giving the impression that you are about to embark on the road to Utopia, but a good part of it fairly and beautifully presented) through its government information offices or its consulates in the U.S.A. The same offices are ready to help you in your planning with suggestions, although they do not enter the commercial side by making arrangements or travel reservations. Before you go you will have investigated what has been written on your chosen land. Don't disdain novels, either. They are likely to capture the atmosphere and the details of living more effectively than the guide books. You will have learned something of the language, the literature, and the music, for these offer particular insight into a people's culture and disposition.

It is usually true that, despite all your reading, nothing will completely fall into place until you've actually experienced it. Then you can have the pleasure of *ex post facto* reading, the kind we enjoy the most. But the preliminary indoctrination will at least keep you from, say, arriving in Australia under the illusion that you are really visiting a sort of South Seas England, referring to the Australians as colonials, confusing them with New Zealanders, and vice versa, and similarly disenchanting your hosts through your ignorance. There are still people who haven't straightened out the differences between the Philippines and Puerto Rico; the Canaries, the Azores and the Balearic Islands; the four Scandinavian countries; or even (*Please turn to page* 112)



PHOTOGRAPH BY BRUCE HARLOW

To understand the present, sample the past by staying at one of Europe's castles-turned-hotel. This one is near Chartres.

Will you go to Europe and not see it—again?

We ask this question as a reminder that wherever you go you will see more, learn more, and have your European adventure pay off in a better life at home if you make your major sightseeing a look at the people and how they live

PHOTOGRAPH BY GEORGE HOLTON



Join Europeans at their own entertainments. Greek National Symphony plays in the ancient theater of Herodotus Atticus.

● Twenty-one countries in Europe, united as the European Travel Commission, some time ago reminded prospective travelers that they were likely to see more of the real Europe in spring, fall, and winter than during the crowded summer months when accommodations are tight and Europeans themselves are either vacationing or tensely trying to play host to millions of visitors.

We get the point of all this and are, in fact, off-season travelers ourselves for a variety of reasons. There are fewer crowds, prices are lower, you do not need a long-time advance hotel reservation, and one has the feeling that things have relaxed to normalcy.

April and May can be months of enchantment. It's hedgerow time in England and Ireland, chestnut blossom time in France, almond blossom time in Spain, anemone and beech-leaf time in Scandinavia, the time when the wild irises are blooming on Yugoslavia's Illyrian Coast and the roses are beginning to tumble over the tawny walls of the villas near Florence. Holland becomes a flower garden all itself—a country of tulips, hyacinths, white lilacs. It is also the time when Europeans themselves come out of doors to walk the babies in the parks, to sample their own countryside on family excursions on bikes or in cars.



PHOTOGRAPH BY MAX TATCH

Stroll at leisure with the people on their favorite promenades. Flower and bird vendors line the Rambla in Barcelona.



PHOTOGRAPH BY GEORGE HOLTON

Watch for design ideas that may be new to you, like this grillwork in Segovia, a city of multi-patterned house façades.

September, October, and most of November are usually mild, often downright golden, as we remember, thinking back on afternoons in the forests near Brussels and the almost summertime lushness of the Swiss gardens along Lake Geneva where the vineyards cover the hills with yellowing leaves. This is wine festival time wherever there is a vintner. Luxembourg everywhere toasts its own Moselle. There are folk festivals in Greece to greet the new wine. And the season is celebrated in Germany by the Oktoberfest—beer and more beer. In the cities the flower stall women seem to give over to the roast chestnut vendors—that good-smelling nostalgic sign that fall has come. From now on the best of the theater opens. Vienna's Opera is at its most brilliant, and the *schlagsahne* never tastes better. Everywhere it is the time for symphonies, ballets, and art exhibitions that bring out the people themselves, in their best bibs and tuckers, from Ankara and Istanbul to Monaco and Lisbon. Fall is the season when parliaments open in full panoply. In Iceland, that naturally steam-heated land where they grow tropical fruit in greenhouses, you can attend the Althing, oldest parliament in the world. From fall on, it is Christmas festivities, (*Please turn to page* 110)



FOUR PHOTOGRAPHS BY FRITZ HENLE

Markets put you right into the scene where real life is lived. In Delft, you can see life, architecture, and organ grinder.



At Nuremberg market you can sight-see people and church.



See a cross-section of life at Europe's open-air "flea markets," like London's "Petticoat Lane" on Sunday.



Markets are colorful lessons in local foods. Istanbul eats this unusual fish.



ALL PHOTOGRAPHS BY MAYNARD PARKER

Deep in the farmland of Mexico, this gateway sets a mood of unpretentious elegance that is typically Japanese, a gracious transition from the open countryside beyond to the artful grooming of the main entrance court in foreground. This gate house, like many parts of the house, was imported directly from Japan.

A Successful Experiment in Cultural Transplanting

By T. V. SMITH

Although you would think that the house you see on these pages is in Japan, it is actually in Cuernavaca, Mexico. It was built by Barbara Hutton, lovingly and over a great period of time, and after many, many trips to Japan

Places can be matched, more or less, all over the world. Certainly Barbara Hutton has found topography for her house not much unlike what is common in Japan. But the climax of similarity is found in the matching of "Popo" and "Fuji." Even rice paddies are at hand between the Hutton house and the Mexican mountains. The climate is not too dissimilar. Mexico being milder and more uniform, actually more suitable than Japan for the open, Japanese-style house.

In the two sites there is even the same quick and easy transition from the primitive to the sophisticated. "Fuji" is surrounded by peasants cultivating its slopes; Miss Hutton's site views in the distance the primitive village immortalized by Robert Redfield's sociological study, entitled *Tepoztlan, A Mexican Village.*

I cannot guess what Miss Hutton's motives were in building a replica of old Japan in Mexico. But, whatever her motives, the cultural results are to be judged not from their roots but finally by their fruits. Motions set going by architecture, as by other arts, outrun the motives of owners or creators.

We could send missionaries to Japan, or she to us, but they might have less influence than a single house like this. Every work of art is indeed a quiet missionary which, though silent, speaks.

Anyone who has seen or even read about the influence of the Chicago World's Fair on Mid-America or elsewhere, needs no further example of education through architectural exposure. When Frank Lloyd Wright took his plans for the Imperial Hotel to Tokyo, he (*Text continues on page* 63)

More photographs of the Hutton house on the next 10 pages

From Miss Hutton's bedroom terrace one can look across a lovely Mexican valley to the floating, snow-capped peak of Popocatapetl, so reminiscent of Mt. Fuji. Sweeping tile roofs, sheltering slate and plaster walls lend an elegant grace to the peaceful scene, an echo of Japan's beauty in our hemisphere.









Designed as an appropriate atmosphere for treasures gathered in travel in the Orient, this house provides a traditional Japanese setting where Miss Hutton's collection of fine screens and lacquer can be lived with, used, and enjoyed as a part of modern life. Pictures of living room on this and following two pages show how Western, off-the-floor furnishings are combined with Oriental tables and chests. Upholstered pieces are all simple in form, so they do not compete for attention. Silk fabrics are keyed to soft colors of the 17th-century screens above couch. Dining room, partially concealed by another pair of screens, has seating on traditional floor cushions, but a well in the floor provides comfortable leg-room under the table.





Detached guest house with poolside lanai, on opposite page, looks back across swimming pool toward open entrance hall and living room. Photograph directly above, taken from the porch, shows living room seen through antique entrance doors. Large glass panels between structural posts are shaded by broad protecting eaves, giving the living room the feeling of a pavilion open to the surrounding garden terraces and distant mountains. Spread-out plan brings parts of the house itself into the foreground view. See how the bedroom wing in the photograph at left frames and gives depth to the long view.





Silk-bound split-bamboo shades curtain the bed dais in Miss Hutton's bedroom. Floors here are traditional tatami mats to be walked on only in slippers. Doors to terrace are shuttered with sliding paper shoji in addition to sliding glass and insect-screen panels. Lapped board ceiling is laid in the typical Japanese manner. Guest room, shown below, also shows classic window and door treatments and carpentry detailing.

OWNER:
Barbara Hutton

ARCHITECT:
Albert Ely Ives

INTERIORS:
Robert Ansteth, Inc.

GARDEN PLANNING:
Mario Z. Oguri





influenced the thinking of both Americans and Japanese.

We need not think that Miss Hutton will have less influence in bringing a conspicuous Japanese specimen to the Western world. The influence will probably be all the stronger by being brought to the Americas through Mexico, a country highly sensitive to architectural virtuosity.

But have we any assurance that the influence of either culture upon the other will be for the best? There is no dependable insurance for virtue or against vice. The common notion that what is excellent in one place may be the opposite in another has much to back it up. There *is* truly such a thing as organic unity, and many things—out of context—are not valid.

To apply this standard to the Hutton house would be a little out of character for us Americans. For we have always borrowed what we liked and could use from other countries. And even though we have been going through a period when it has been frowned upon (especially in intellectual architectural circles) to borrow from other cultures, it has been going on just the same. And as long as we are a volatile society it *will* go on.

If Japanese excellence (and this is not to be denied the Hutton house) is permitted to shed its luster only in Japan, or American excellence to shine only in America, then excellence itself is limited by geography. Should we permit this? Can we subordinate the superior to the inferior? Can we prevent the life of value from transcending the world of fact? With so much of the world in transit—from country to country—can we prevent the osmosis that is inevitable with exposure?

Nor must wealth be denied its right to serve. Though inferior to education, it is much superior to war, in fomenting osmosis. As the Rockefeller, and now the Ford, Foundations have carried modern medicine, with all its benefits, to different and to primitive cultures—speeding up intercultural processes by centuries—so may outpourings of either public funds or philanthropic grants make an immediate and profound impact. It is true that education must follow wealth or war will result (at least war beween the ranks of undisciplined men). But education itself may be speeded by both war and wealth. All intended changes we class as educational. But the tempo of osmosis is a matter best not prejudged but left reverently to the gods. It is up to men to do their best and leave the issue to providence. To paraphrase a famous remark of Justice Holmes: Artistic continuity is not merely a virtue; it is also a necessity. I, for one, am for more and better Japanese houses, in whatever country anybody wishes to build them. And I am not going to damn, out of prejudice for my culture, what I would otherwise be predisposed to praise.

Yes, the Hutton house will have its influence, as the Wright hotel had *its* influence; and I hope it will bring to Central America the newer and gentler Japan.

That would improve not only our architecture but the whole fabric of the Western way. It might bring to America the Japan I came to know after the last war, and arouse in us once more the love of skill. It might even activate anew the very will-to-skill. A morality based on "frictionless functioning" (as Aristotle described such virtuosity) would be a missionary enterprise that could pay its own way instead of depending upon preaching. And America has a moral to learn from a nation that lives (*Please turn the page*)



Every need throughout the house has been thought through and handled with exquisite taste, even in the smallest details. Here is the marble dressing counter in Miss Hutton's bedroom suite. A part of her collection of antique lacquer boxes and trays, used for cosmetics and jewelry, creates a delightful circumstance out of an every-day necessity. Close-up below shows the beauty of design and workmanship that makes these colorful little works of art a joy to handle and use. Architectural detailing here, as throughout the house, has serene simplicity, uncluttered by cover strips or moldings. Lighting at sides and above mirror is diffused by wood grills.



Black ink brush drawings form wall of small, sliding panels as the major decoration in this sitting room, a part of the bedroom suite. Delicately shaped lacquer tables are Japanese antiques. All fabrics are oriental silks. View from adjoining terrace, below, looks back toward main terrace with living room, open entrance lanai at left, pool and guest house beyond. Intricately detailed roof tiles were made in Japan.



A SUCCESSFUL EXPERIMENT
IN CULTURAL TRANSPLANTING *continued*

its sense of beauty all the way from artistic arrangement of flowers to loveliness in its simplest artifacts.

An American soldier home from Japan reported that he was taken back when he saw in rural Japan simple and beautiful things, which he thought indigenous and exotic, being boxed for consignment to Woolworth's in America. He might better have been set up, rather than taken back (as I dare say he was on second thought), at this sharing of excellence through channels of commerce. Miss Hutton is doing, at her level of wealth, what trade and commerce are doing at a less pretentious level. And both levels are tied together by a joint incarnation of beauty. This preference for creativity is an influence which would ennoble whatever channel, architectural or otherwise, it flows through.

Full awareness of this productive mutuality might bring us a renewed appreciation of the dignity possible to be associated with the common life. A nation which parts with aristocracy loses its nobility and is poorer by more than half. The Japanese Crown Prince in choosing a commoner for his mate is raising his bride, not lowering himself.

Culture bloweth where it (*Text continues on page* 124)

Guest house lanai provides an informal place for entertaining or relaxing near the pool. The small food-and-drink bar can be closed from view with shoji that slide along counter edge. Door in far corner leads to one of two guest bedrooms. White paint on rafter ends, traditionally done in Japan to protect the end grain, adds to the rich patterning of the roof structure. Below and at right are two views of the entrance lanai at the other end of the pool. A covered portion of the main terrace, it is open on two sides. Peacock and chrysanthemum doors, antiques from Japan, lead to the living room. Main entrance doorway from car court is shielded in the Japanese manner with a free-standing screen, decorated on both sides. Picture below looks through entrance vestibule to main gate.





More photographs on next two pages



As a major feature of the entrance court, this old stone lantern decorates the central gravel path leading from gate to main entrance. Doors are shown open, framing view of mountains. Driveway encircles court at foot of entry steps. Garages and parking for family cars are out of sight at right.



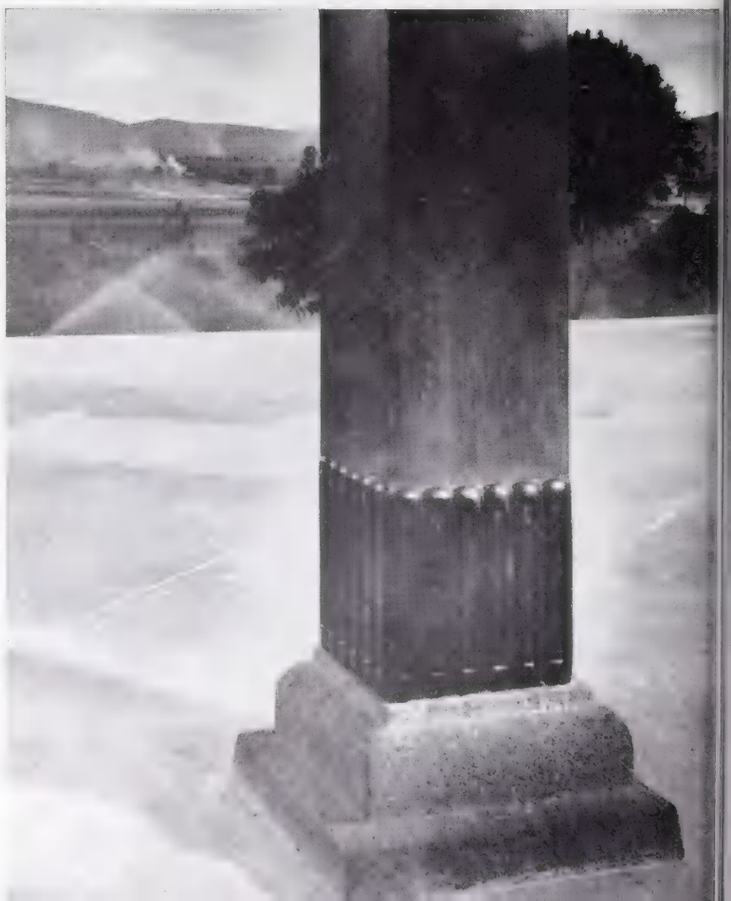
These ancient painted doors and their beautifully detailed hardware are examples of the fine possessions Miss Hutton has brought back from her travels. Architectural elements like these, incorporated in the plans for the house, fit in as integral parts of the building, rather than superficial ornaments.

A SUCCESSFUL EXPERIMENT
IN CULTURAL TRANSPLANTING *continued*

Stone bases as decorative footings for wood columns are frequently used in Oriental construction, particularly in formal buildings. They serve to protect the wood from termites and dampness, and offer an opportunity for many design variations. These columns are on the porch at the main entrance.



Inside the entrance the column detail changes. The posts are square and the base includes a cast-metal shoe to protect the straight edges and prevent splintering. These careful refinements with their elegant simplicity are typical of the attention to detail that was applied throughout the entire building.



Passage from the bedroom wing to the living room is along this enchanting corridor, bridging a fish pond and rock garden. Except for one small gate in a corner, this little court is enclosed on all sides by the house. It is a small world in itself, planted in Japanese style, which separates the privacy of the bedroom suite from the main living areas of the house.







AFRICA

where you see the oldest in the world

Africa! Inside that great outline on the map, all seems sinister, dangerous, unhealthy or at least uncomfortable: tropical jungles, sticky, hot, crawling with creepy things. Wild men with very little on, cannibalism, Mau Mau, and riots. Lions, elephants, and snakes, crocodiles and the tsetse fly. And diseases! He who has been in Africa is a sort of hero, and when people say you are a hero, who are you to say that they are wrong?

All of those things *are* found in Africa, but they are not Africa. In Johannesburg, you might think you were in Pittsburgh, and its suburbs look like Beverly Hills. Cape Town is like San Francisco; Nairobi, like Denver; Durban, a miniature Miami Beach. In all these places, and many more, hotels are as clean and comfortable as at home—at half the price. Many have the added attraction of the barefoot African house-boy who brings you your wake-up tea in bed—an old British custom from colonial days.

Heat—yes! Along the coasts and near the equator, it is about like Florida in July, which means less hot than New York in July. But in many places, at many times, you can be positively cold. The whole thing is all wrapped up in the saying you hear everywhere in Africa: "It's cold country, with a hot sun."

What really determines weather and comfort is elevation. The lowlands *are* humid. But the highlands are dry, so that the days are warm or hot, the nights cool or cold. Frost on the ground can be observed in the Congo—and not just on mountain tops, either, but where people live. Most of Africa is high plateau country.

As for the "jungle," there is less of it than people used to think. In the early days, the only way to the interior was by boat, up the rivers. Along most rivers, there tends to be a belt of dense forest—jungle—just as in Florida or Louisiana. So early travelers reported interminable jungles. Now that most travel is by air, we see that Africa is also prairie, semi-desert, mountains, and especially "bush"—dry, grassy country with small thorny trees, spaced far apart. (That's where the giraffes wander about.) There are thousands and thousands of miles of bush.

Seasons also matter. The Union of South Africa has summer in winter and winter in summer. Johannesburg, being mile-high, goes down to freezing. You need woolen clothes and a warm coat in July and August. The rest of Africa, being tropical or sub-tropical, has no summer and winter, but dry and rainy seasons. The rains come as heavy showers and thunderstorms, mostly in the afternoon, with much sunshine in between. The rainy season is not unpleasant; it is good for photography because, between showers, the air is very clear. But automobile travel is impossible except on Africa's few "all-weather" roads, which never go far. Safaris, therefore, are out of the question during the rains. Flying is not affected. The dry season is usually hotter, and often has hazy air, because then the natives burn off old grass.

As a rule of thumb, the rains start a few weeks after the day the sun is overhead, and they last perhaps six weeks. As the sun moves north in the spring, the rains also move northward, like a broad band. The same thing happens as the sun moves southward in the fall; so do the rains (with a small delay). It therefore follows that the equator regions have two rainy seasons. The regions farther away from the





PHOTOGRAPHS BY EMIL SCHULTHESS FROM BLACK STAR

By PRISCILLA LANGEWIESCHE

and the newest of the 20th Century

equator have only one. All this is bound to confuse you. The point is, on a big African trip, you are bound to meet the rains somewhere. By proper planning *you* choose the time and place where it will rain. So check for season-climate with the airlines or the South or East African information offices.

Diseases Africa does have—or did. Before modern medicine, you would have been smart to stay away. Now all that is finished. See your doctor a few weeks before you go. He will recommend whatever shots and anti-malarial treatment you need. Where malaria exists, you are also provided with mosquito nets by your hotel or your host, the "White Hunter" who takes you on safari. Everything else is taken care of nowadays by wonder drugs. (However, one still does not drink water that is not boiled or filtered or chemically treated.)

The usual intestinal upsets are inevitable in Africa, too. A few well-chosen antibiotics from your doctor take care of them. The areas where sleeping sickness might exist are closed by road-blocks, and are not settled even by natives. You may go to such areas on a safari (because game does not get the disease and abounds in those areas). You may get bitten by a tsetse fly, but only one in a thousand carries the disease. If you catch it, there is now a quick cure, locally administered in the African cities.

The once-standard trip through Africa has always been up or down the *east* side of Africa. From south to north, it goes: Cape Town, Johannesburg, Kruger Park for seeing lions and elephants, Kimberley for the diamond mines. All of these are in the Union of South Africa, now outside the British Commonwealth and politically hot. Here you see segregation with a vengeance. (*Please turn to page* 113)

How to Get to Africa

By Air. From New York, Pan American flies directly to Dakar (Republic of Senegal on the West Coast) and to Johannesburg in South Africa. Most major international lines fly from New York to West and South Africa via European cities. Among these: Alitalia, BOAC, Iberia, KLM, Pan American, Sabena, SAS, Swissair, TWA, and Air France, which connects with flights of UAT (Union Aéromaritime de Transport), a French line linking cities in West, Central and South Africa. From the U. S. A., there is no direct flight to East Africa. Connections to Nairobi are made via several European cities and Cairo. Ethiopian Airlines, from Frankfort, Athens and Cairo, fly to Nairobi, via Addis Ababa, with routes to South and West Africa. Within the continent, African airlines, such as Ghana, Nigerian, Sudan, East African and South African, provide domestic service.

By Sea. From New York, except for occasional cruises, trip is made by freighter-passenger ships: Farrell Lines to West Africa and Cape Town; Robin Lines to South and East African ports; South African Marine Corporation to Cape Town; Chargeurs Réunis to Dakar. From New Orleans, Delta Line. Regular passenger lines to South Africa are Union Castle Lines, sailing from Southampton, England, and Holland-Africa Line from Amsterdam.

The Treasures of Scandinavia

Its greatest treasures are its artist-craftsmen and a critical buying public who demand work-of-art beauty in objects of daily use

By JOHN DEKOVEN HILL

If you could bring back anything you wanted from a trip through the four Scandinavian countries, your first choice would be *people*. A traveler here finds himself among some of the most lovable, attractive, modest, disarmingly frank, trusting, and trustworthy citizens in the world. They are highly sophisticated, facing reality with assurance, and yet—probably because of all these assets—full of humor. The whole world could use more people like them, but since Scandinavians are deeply rooted in their own countries, you're not likely to have much success with this urge to import.

But because of their extraordinary characteristics, there is much you can and will want to bring back from Denmark, Finland, Norway, and Sweden. For the qualities that make these people what they are are reflected in the things they create and use in daily life. And what the Scandinavians like best for themselves is probably what you, too, will enjoy most and will want to adapt to your own living back home.

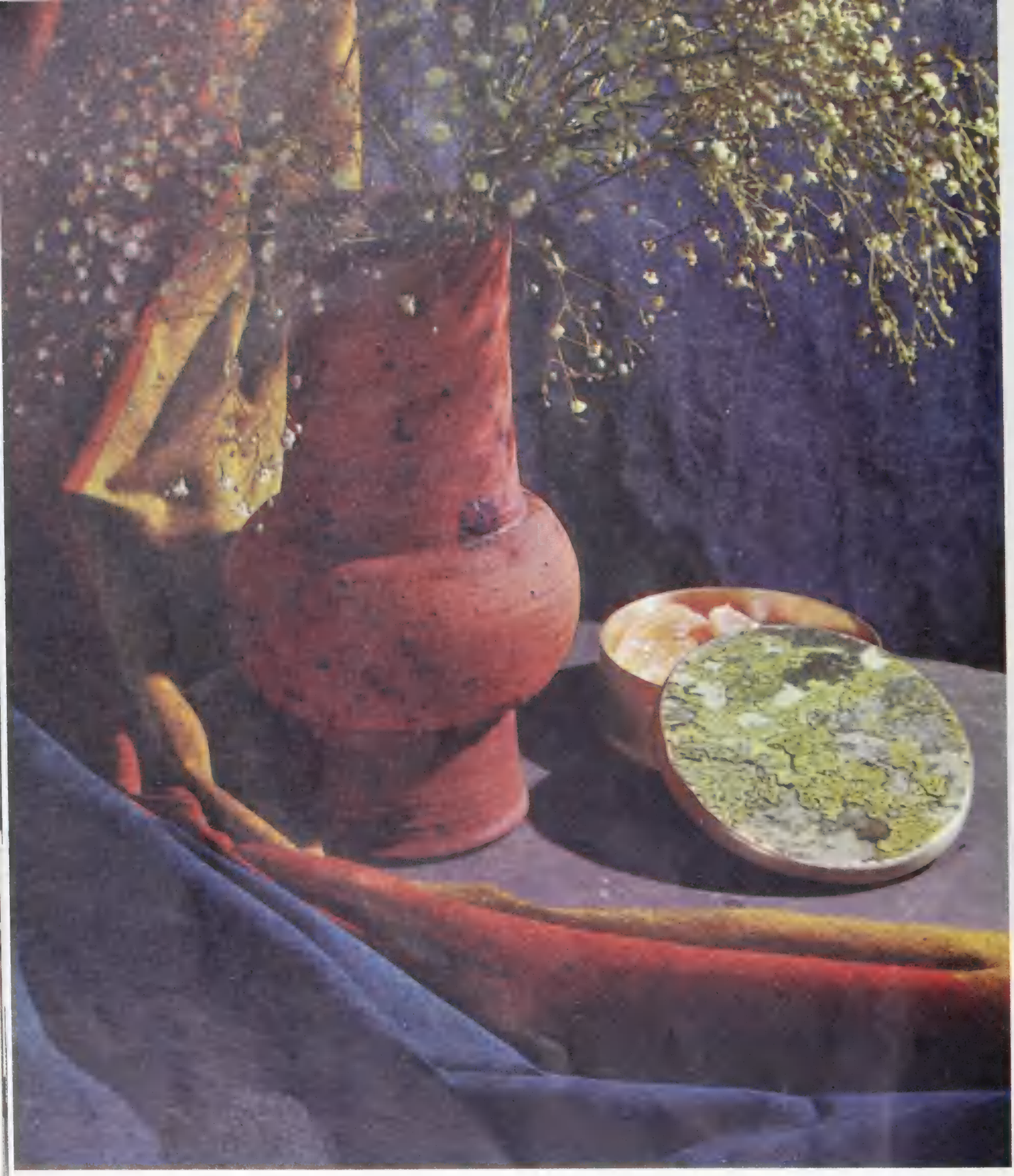
Window-shopping anywhere in the world is an education, but in Scandinavia it is particularly revealing, for you have to be an obtuse observer indeed not to notice that things needed for daily use appear everywhere with the unexpected quality of artistic possessions—ceramics, glassware, silver, furniture, woven and printed fabrics. Such a wealth of beauty with realistic purpose would not be on the market if there were not a sophisticated, enthusiastic and highly critical public demand for it. You can see this general taste in operation any time by watching people buy in their shops and by visiting their homes (which you arrange to do at the government travel offices). But the most remarkable demonstration of public design awareness occurs during the four-country Design Cavalcade in September, when shops, museums, cabinetmakers, and craftsmen put on special exhibitions. We offer an itinerary. (*Please turn to page* 81)

On the next 10 pages, see a portfolio of Scandinavian design.

Natural materials are exemplified by lichen-covered stone lids on pewter boxes from Husfliden, homecrafts shop in Bergen, Norway. See the same appreciation of natural beauty in the paperweight—a round stone, its concentric pattern emphasized by metal inlay. Dyed-seed beads from Den Permanente, Copenhagen. Paperweight from N. K., Stockholm's vast department store.

PORTFOLIO OF PHOTOGRAPHS BY EZRA STOLLER AND WILLIAM MARIS





Love of the material itself is a part of the artistry of this stoneware vase from Arabia, by Finland's Kyllikki Salmenhaara. The depth of color in the clay, visible rings produced in turning, and random pitting that occurred in the firing, all contribute, under the artist's control, to the total beauty of the piece. Cotton fabric is from Finland, designed by Timo Sarpaneva.

Scandinavians value the skill and finesse of fine craftsmanship, but it is never taken as an end in itself. It is meaningful only as it brings forth the latent beauty in a raw material and helps achieve clarity and pureness in form, as in the wood and pottery pieces above. The great teak bowl by Sture Ohlsson is from N.K., Stockholm. Oval tray by Nissen and bamboo salad servers by Wickstrom, from Den Permanente, Copenhagen. Peacock-colored dishes by Raija Tuumi of Arabia, Helsinki.



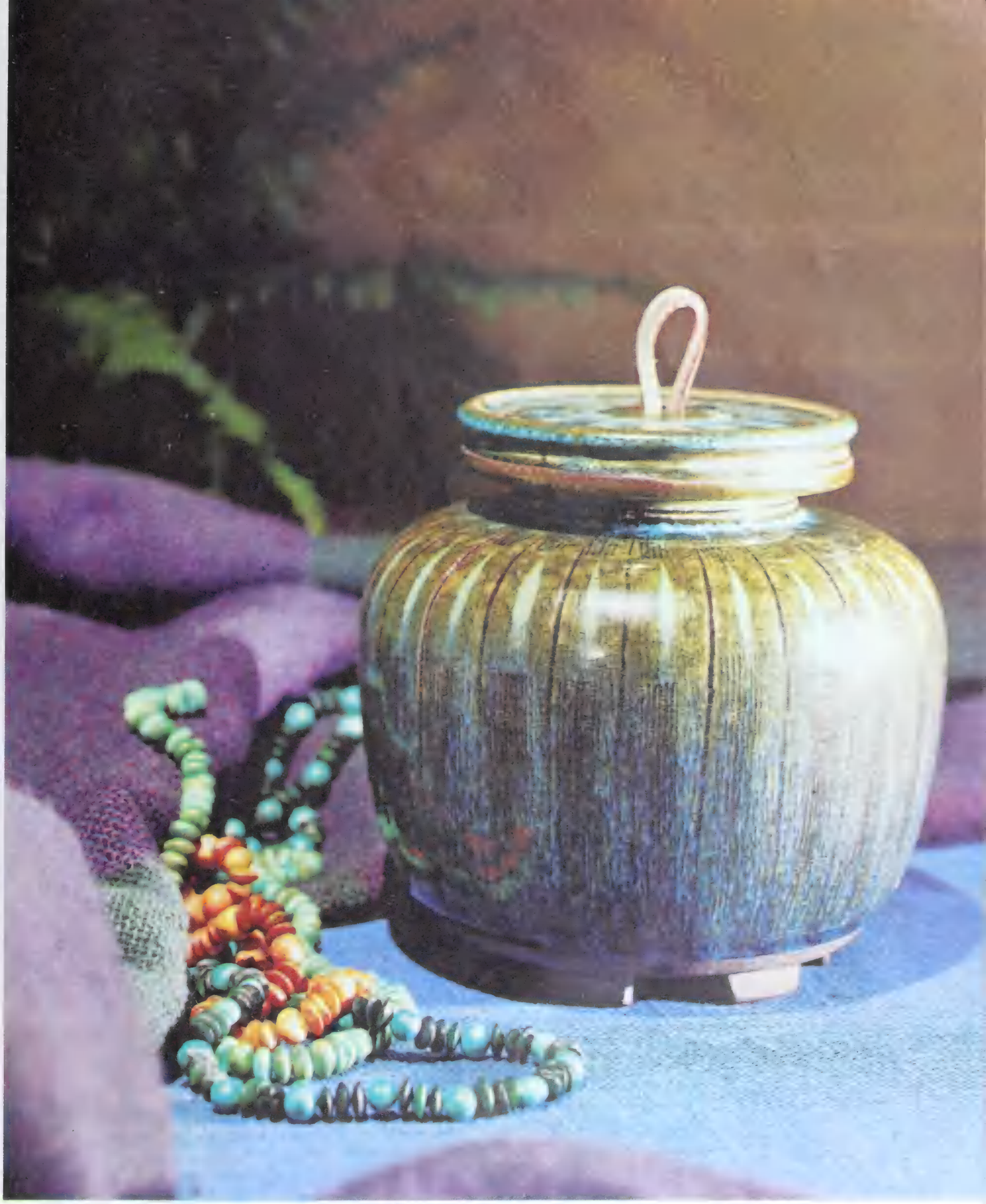


Exquisite form of this silver tureen shows what beauty can result when the artist is also the artisan. Softly grained rosewood base forms a becoming cradle for the highly polished bowl. Elegantly balanced ladle was made as part of the ensemble, all by Kay Bojesen, from Den Permanente. Vase in background is enamel on sterling by Grete Prytz from Tostrup, Oslo. Linen damask runner by Dora Jung, of Finland.



Functional need of separations in this hors d'oeuvres tray inspired the undulating carved pattern and the resulting accentuation of the grain swirls. Designed by Laurids Jensen, it comes from Den Permanente, Copenhagen. Slender stemware in background was designed by Per Lutgen for Denmark's Holmegaards Glasvaerk. Blue vase in the lower foreground was created by Berndt Friberg of Gustavsberg, Sweden.





Subtle refinements in form and a wealth of color in its glaze are revealed by a close look at this covered jar. Artist is the late Wilhelm Kage of Gustavsberg. The hand-woven wool scarf at the lower left is Finnish.

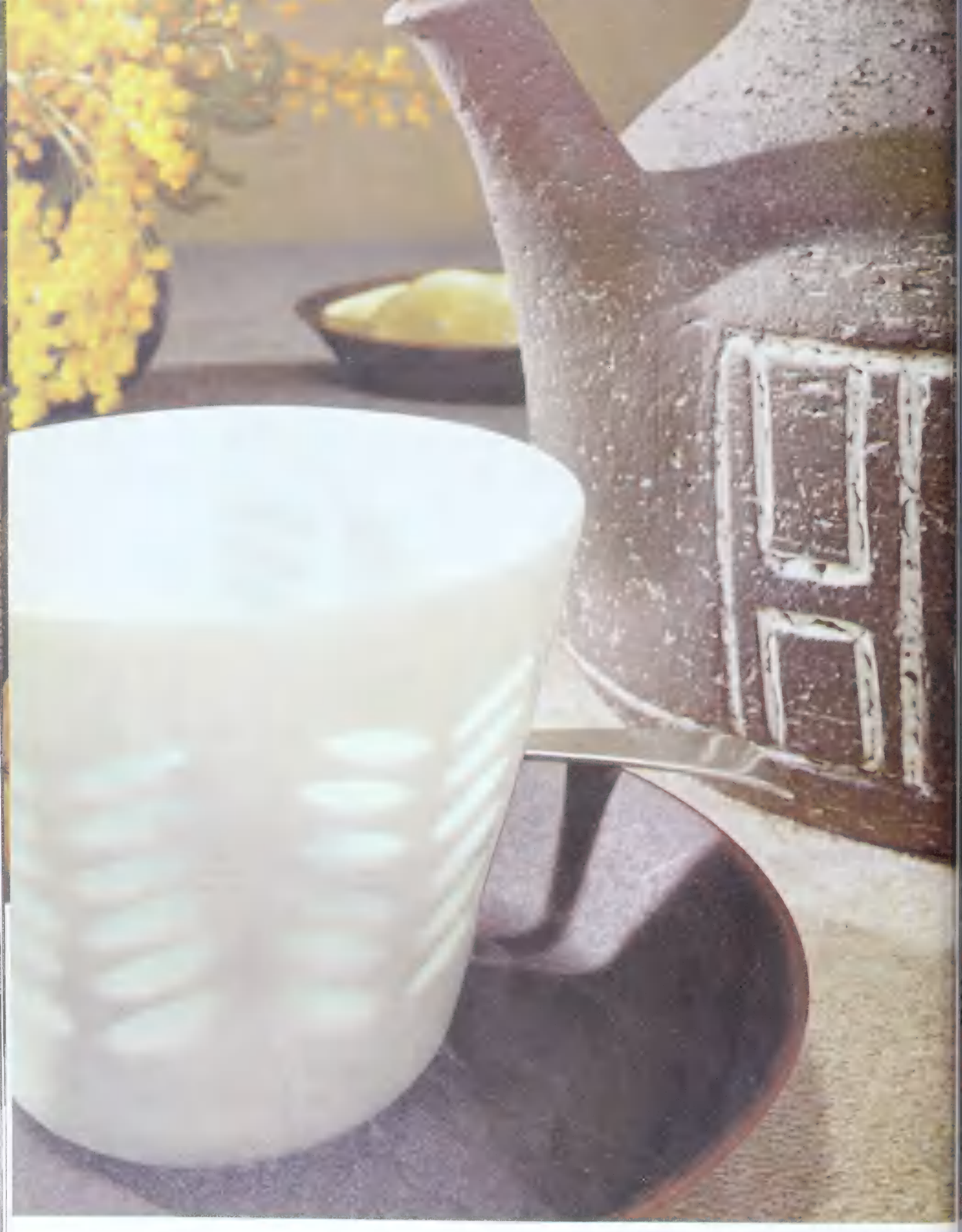
This stoneware teapot and these bowls maintain the character of their fine-grained clay origin, which is emphasized by simple sgraffito patterns and partial use of colored glaze. All are from the workshop of Herman Kahler in Nestved, Denmark, a studio and factory that has been operated by one family for more than 120 years.

Glaze and form work together, each affecting the other, to produce the richly variegated coloring of this small bowl by the late Wilhelm Kage of Sweden. Quietly unpretentious in character, it offers tremendous depths of interest. Study the profile as well as the interior.





Fragile, translucent porcelain from Finland gains strength and rippling transparence through its fluted form. In their delicate simplicity, these pieces avoid the overdone fussiness that reduces most porcelain work to trivia. Stoneware pot in background, by Erik Ploen of Norway, echoes the fern fronds in soft relief. Round cigarette box was made by Hertha Bengtsson of Sweden.



In Scandinavia you will find much that is amusing, lighthearted whimsey. But above that is a vast resource of lasting creations, among objects of daily use. Many of the so-called "crafts" belong in the category of fine art, produced by artists with long training and experience and the special interest that makes them want to do what they are doing, do it well, and do nothing else.

Only in Japan can you find this same association of vital need as the basis for artistic expression. Much of what you find will be *shibui* in the highest sense—understated yet rich with interest, quiet and serene, with that spark of imaginative unobtrusiveness that touches off a delayed response, earthy, yet refined and elegant beyond any carved, gilded, or bejeweled trinket.

This innate *shibui* sense may be basically due to two fortunate influences. The first is the closeness of Scandinavian life to nature, even in the big cities. The great northern forests are not far away, farming is still a major occupation (there is marvelous food) and the sea is present on all sides as a real element to cope with. These ever-present associations have helped the Scandinavians keep their sense of values on a good center line, make them suspicious of artificiality, quick to spot trivial pretense. They appreciate the imaginative product that matches up to the well-known natural forces they live with. Along with this awareness of nature goes a sophistication that can exist only on a solid foundation of realism.

The second important reason for the development of their production and appreciation of good design is that their artists are trained in the mechanics of their art. Designing is not a paper-work project based on theory alone. The designer is a skilled craftsman. An artist is given the training that makes him thoroughly familiar with his material, how it feels in the hand, how best to bring out its greatest beauty. Although skill itself never produced a great work of art, inspiration cannot occur without direct association with the means of handling the material involved.

Practical training and nourished imagination are not confined to handcrafted, one-of-a-kind objects, either. Scandinavian industry has had the wisdom to look to artists for its designs. Many factories provide studios and livelihood for a colony of creative craftsmen, free to pursue their interests and inspirations under company auspices. The goal is not to produce a new line of merchandise once or twice a year. The quick turnover we're used to is not part of the economy nor even considered desirable by the consumer. Instead, a manufacturer welcomes from an artist one *really inspired* idea in a decade, and this attitude has proved a wise and profitable one.

Whether or not you carry back tangible samples of their work-of-art objects, your life at home is bound to be the richer for a visit to these four gifted countries. It is a refreshing, thought-provoking experience for an American to see what high levels of beauty are possible in a society where everyone seems to take a personal responsibility for keeping the quality high. Your most valuable souvenir of Scandinavia could well be a more critical set of standards to apply to any purchases you will ever make in the future.

How to get to Scandinavia

By Air. From New York: Pan American and Scandinavian Airlines System both fly to Copenhagen, Oslo, Stockholm and Helsinki. From Los Angeles or San Francisco Scandinavian has polar flights to these cities. Icelandic Airlines fly from New York to Copenhagen, Oslo, Helsinki, and Gothenburg. Many major airlines fly from U. S. A. to Scandinavia via other European cities. Finnair and SAS also fly within Scandinavia and Europe. **By Sea.** From New York: Norwegian-America Line sails to Oslo, Kristiansand, Bergen, Stavanger, and Copenhagen. Swedish-American Line sails to Copenhagen and Gothenburg.

Send for House Beautiful's Scandinavian Design Cavalcade Itinerary

This is a suggested 25-day independent tour, planned by HOUSE BEAUTIFUL and the Scandinavian Travel Commission, to help you to the greatest enjoyment and understanding of the four-country Design Cavalcade held annually in September. It is, however, adaptable to any season. Address: Travel Department, HOUSE BEAUTIFUL, 572 Madison Ave., New York 22, N.Y.

Rice-grain decoration lends added delicacy to this porcelain cup by artist Friedl Kjellberg of Finland's Arabia porcelain works. Dark stoneware saucer makes a handsome contrast. Boldly incised teapot is by Alf and Kari Rongved of Norway.

This narrow garden makes the most of what can be called "borrowed scenery." At first glance you think the garden extends to the most distant tall tree. Closer observation reveals the low hedge as the outside edge of this garden, which is one of many in Daitoku-ji Temple in Kyoto.

PHOTOGRAPH BY EZRA STOLLER



Even the restaurant entrances in Japan are carefully designed to create a sense of isolation from the crowded surroundings. Who can tell how close the property line is to the rock wall at the left? Water runs down the path between the steps, giving the approach the extra little interest of sound.



TWO PHOTOGRAPHS BY KIICHI ASANO

Are you really crossing a stream, or would investigation turn up a carefully concealed source of water? It isn't important. The natural placement of the stones and their reflections in the water both contribute to the charm of the scene.



PHOTOGRAPH BY NORMAN CARVER

Here's a deceptively simple dry stream garden. From inside the house you get the feeling of distant landscape. Contrasting the strong horizontal lines are just a few vertical forms, including the beautifully groomed but quite small pine tree.

In Japan you will find

The Most Meaningful Gardens in the World

By JUNE MEEHAN, *Landscape Architect*

● From experience, I know that Japan will touch your heart as it has your mind, and that the gardens will be greatly responsible for your undoing. You will find them wherever you go—from tiny spots of green at shop entrances to villas that seem to encompass the whole countryside. In a two- or three-day period you can easily see a hundred little gems, for the Japanese are particularly resourceful when it comes to planting the merest fragment of space. Regardless of size, you will find they have one thing in common. They are always appealing in a *natural* way. Even if you never delve below the surface of this naturalness, you will enjoy and learn much about appropriateness and the relationship of one garden material to the other. However, with a little insight into the "whys" of the Japanese garden, you can better understand the basic principles and subtleties which can heighten your awareness of what you see, hear, and touch.

With our Western culture, it may be difficult to understand that the Japanese philosophy and way of life is expressed in these deceptively simple gardens and that their attitude toward gardens is entirely different from ours. It does help if we remember (*Please turn the page*)

PHOTOGRAPH BY AKIO KAWASUMI, COURTESY OF "JAPAN ARCHITECT"



If you've ever walked through a bamboo grove, you'll understand the lovely quality of light and color that exists in this tiny space. Instead of crowding in plants and bushes, the design depends on a sense of space and order. Even on a gloomy day this garden seems full of filtered sunlight.

that their religious heritage gives them great reverence for nature which they express by a sensitive and passive enjoyment of stone, water, and growing things. Also, their gardens are deeply rooted in their Eastern culture: they symbolize various aspects of the mountains, forests, streams, and seas, and serve as daily reminders of the oneness of nature and man.

All ages in Japan love nature, revere and respect it. They show their feeling by the homage they pay in public and also in the way they use their back yards.

It becomes easier to understand as you visit castles, shrines, and "famous views." You are always in the company of bright-eyed school children on excursions, old men on pilgrimages, business men on holiday, grandmothers in kimonos with grand-daughters in contemporary dress.

In garden design their approach differs greatly from what we believe. In ours, man is supreme (and busy) and nature has to revolve around him. Our gardens are not dedicated to contemplation. But large or small, the traditional gardens of Japan are dedicated to nature. They reject the negative influences of man: distractions do not occur to spoil the oneness of the viewer and the viewed. They will not tempt you to imagine your active family or club group flitting among the stepping stones because that is not part of their purpose or experience. The only consideration behind the Japanese garden is *how* nature may best be portrayed and glorified. This, then, is the basic principle and the subtleties which flow from this principle are innumerable. No matter what the physical limitations, it is always possible to create a beautiful incident of nature.

The subtleties and the number of them used in each garden will vary with the designer's intent—some gardens will copy actual scenes in nature while others will only suggest them. Some will emphasize strength and grandeur, whereas tea-ceremony gardens accent quiet and lonely moods. Some will be flat and some will have artificial hills, but all will have one constant theme. Man must use his imagination to complete the gardens, and so must you, if you would enjoy them as the Japanese do.

You will then understand how deeply they long to forget that they are over-crowded and how important it is that their gardens compensate by suggesting great expanse. It will seem logical that their first step is the exclusion of the ugly, unnatural, or inharmonious by means of beautifully detailed walls and fences or hedges and mounds. Whether you visit a restaurant in crowded Tokyo or the Katsura Imperial Villa in Kyoto, notice that you and the garden seem alone—in that you are away from the neighbors. Discover how the illusion of privacy and (*Please turn to page* 120)



TWO PHOTOGRAPHS BY TATSUO ISHIMOTO

At the back and side of this six-foot-wide garden are very ugly, very high walls. Resisting the temptation to fill it with green and flowering plants, the owner has emphasized every square inch by the pleasant grouping of tree trunks, rocks, and a carpet of gravel. The door in the rear is make-believe.

This entrance gate obviously frames the gently winding path to the garden. But more than that, it represents a man-made object merging with nature. The whole structure is made of natural materials, unfinished tree trunks, bamboo poles, woven grasses and reeds, all blending with the landscape.



How to Get to Japan

By Air: From New York, Northwest Orient Airlines and BOAC fly to Tokyo. From Los Angeles and San Francisco, BOAC, Japan Air Lines, and Pan American Airways all fly to Tokyo via Honolulu.

By Sea: From the West Coast, aboard luxury liners of the American President Lines and P & O-Orient Lines to Yokohama. Passenger-freighter service to Yokohama: American Mail Line, Pacific Transport Lines, and two Japanese companies, Daido Kaiun Kaisha Ltd. and Iino Kaiun Kaisha Ltd.

This dry-stream garden of Taizo-in Temple at Myoshinji in Kyoto is a Zen viewing garden. Although you are not invited to walk on the rich green moss and white marble paths, you can study how the rocks seem to be rooted to the earth by fine-leafed ferns. Other pruned shrubs are tucked naturally into the crevices.



PHOTOGRAPH BY KIICHI ASANO

The need for privacy is not peculiar to Japan. Every home in America suffers from this problem. Below you see a larger house where an inner garden is shared by several rooms. Plants are carefully placed here and trained to do a subtle job, yet they fill only half of the total area.

PHOTOGRAPH BY EZRA STOLLER



Here's proof you can design as you embroider as you sew—all simultaneously. For the mat and napkin above are sewed entirely with embroidery stitches. The mat is hemmed with the Feather Stitch. The appliquéd shell, sewed with a Couching Stitch, is decorated with more Couching, Cretan and Feather Stitches. Napkin, hemmed with Couched Buttonhole Stitch, is trimmed with Cretan and Couching Stitches.

LESSON No. 4

- *Couching*
- *Buttonhole Couching*
- *Bokhara Couching*
- *Rumanian Couching*

Another example of how you can sew with embroidery stitches. The appliquéd border is held by the Cretan Stitch (basted first). The napkin is hemmed with the Feather Stitch. The corner is ornamented (a sea urchin) with the Cretan Stitch, worked closely around a center hub of a contrasting color. Everything—appliqué and all stitches—derives from shells, which you will want to use as centerpieces.

PHOTOGRAPH BY HI WILLIAMS STUDIO

Borrow your embroidery designs from the patterns of Nature

You certainly can design. Ideas are everywhere around for you to use as you enjoy the pleasure of being creative

See the following two pages



Nature is full of ideas—

yours for the taking. See what a moth

suggested to a creative embroiderer

● All you need to create your own embroidery designs is the eye to see, for putting down what you see is easy after you have learned a few embroidery stitches. Even though you "can't draw a straight line," in the art school sense of the word, you can get across your design ideas easily and readily with needle and thread. This is because modern embroidery is fast and easy to learn. It also lets you make your pattern with broad, rough strokes and without strained precision. It lets you be *impressionistic* instead of realistic. Therefore you do not need the practiced technique that would be required if you were drawing with pencil or brush.

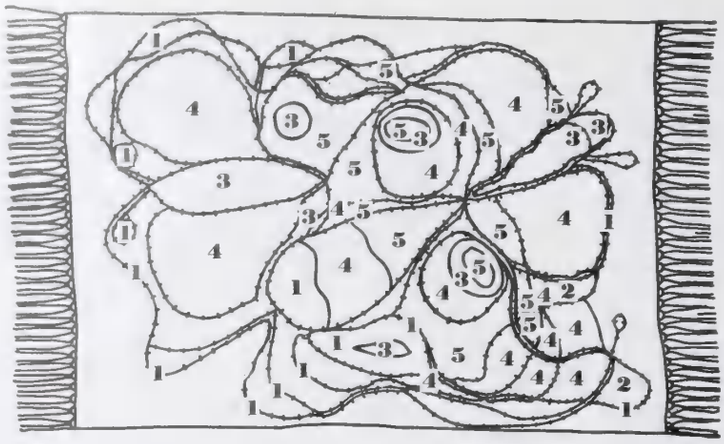
Everyone has creative ability, but most of us are held back by the barrier of not knowing how to put down what we are thinking about in our mind's eye. But embroidery stitches are a medium of expression that can be learned in a matter of minutes. And there are all kinds of stitches to give all kinds of effects. There are filling stitches to cover large areas of space quickly with all kinds of textures. There are other stitches, like Couching, which produce lines (like a pencil mark) to help you sketch in your pattern. Other stitches let you make dots, dashes, loops, stars, leaves, zigzags—in short, anything your heart desires.

When you play around with some of these stitches for a while on a piece of practice burlap, you begin to see how you can compose with them. It is like learning the alphabet before you learn to write words. Not hard, but very necessary.

HOUSE BEAUTIFUL has proved, with rank amateurs who hardly knew how to thread a needle, that this kind of modern free stitching is a fast way to achieve personal expression (which is also personal satisfaction) while making worthwhile objects for the home. And working with various yarns and fabrics you develop your sense of texture—the awareness of what goes with what in fineness or coarseness, which can be an invaluable asset [illegible] when you select clothes or furnishings.

Study the table mats and napkins on pages 86 and 87 to see what can be done with only four stitches. The "stagtip" handle knife (courtesy of the Mayhew Shop) gives you an idea of the size of the mats.

For stitching instructions please turn to page 116



The stitches used in the large embroidery piece below are: (1) Couching, (2) Cretan, (3) Raised Stem Stitch, (4) Roumanian Couching, (5) Bokhara Couching.



The only kind of embroidery worth your time is that which you create yourself. When you create your own pattern, and style the colors and textures of fabrics and prints, you get the full enjoyment of the creative act. The masterpiece below, inspired by this beautiful moth, was made by the late Mariska Karasz, who put her mind into free-wheeling and her needle into free-stitching. It's easy when you know a few stitches!



PHOTOGRAPHS BY ANTON BRUEHL COURTESY OF THE MUSEUM OF NATURAL HISTORY





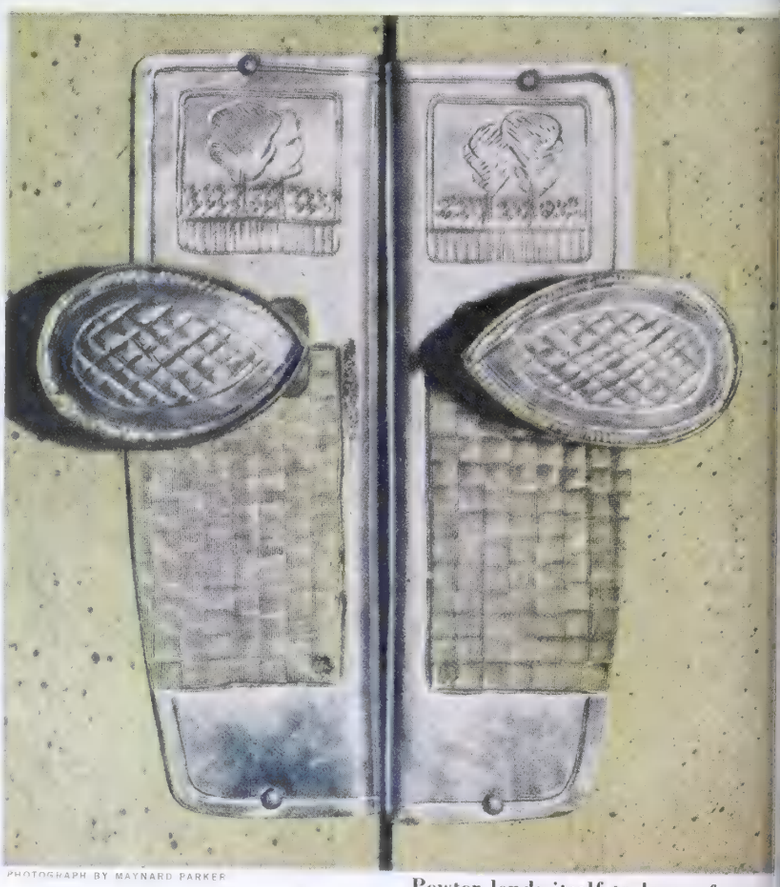
Lantern of pewter and fine brass screen cloth. An amateur could make it in 35-40 hours; materials, about $16. Frame is #14-gauge pewter strips, soldered along edges to make corner angles.



Pewter drawer pull, escutcheon made by same methods and tools as hardware in upper right photo.



Pewter knobs, escutcheons in Corpus Christi Yacht Club. Ornamentation done with flat and square engraving tools. "CC" pattern made with special stamper. Each took 6 hours; materials, $3.

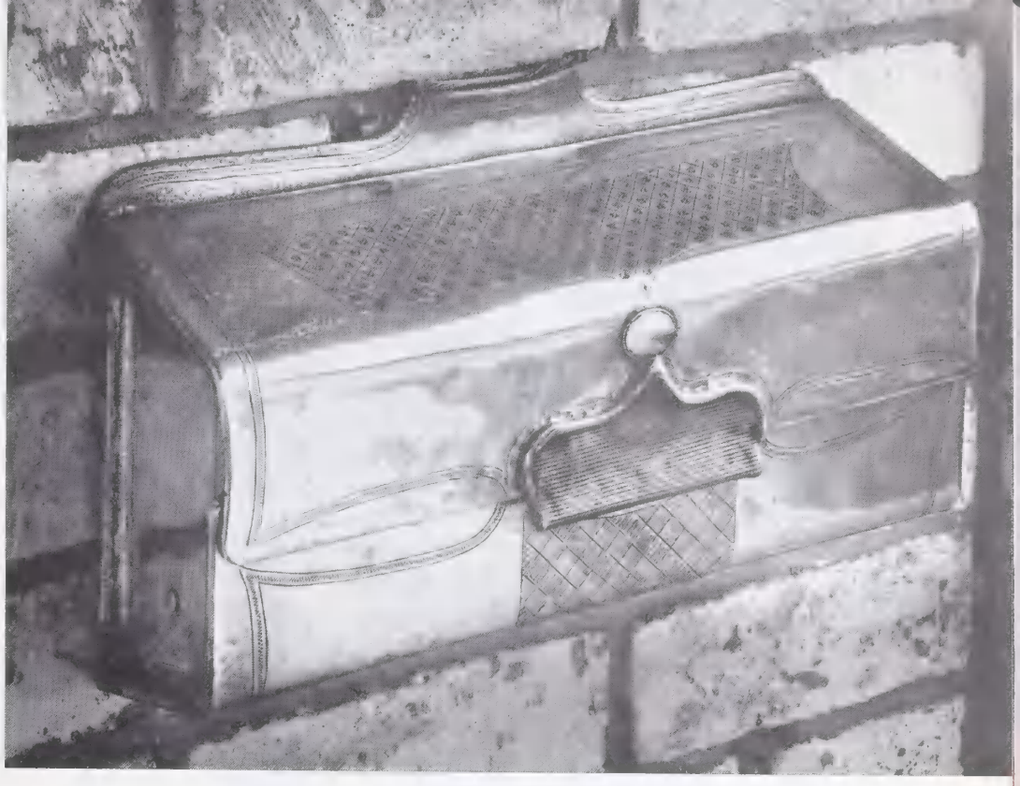


PHOTOGRAPH BY MAYNARD PARKER

Pewter lends itself to loose, free-hand manipulations. Stamping on escutcheons above shows the charm that derives fom the non-mechanical and the irregular. The craft is thus perfectly suited for the beginning amateur, for imperfection is part of the art.

No. 4 in the series:

How to explore and exploit the nature of materials



Commercial mail box has been sheathed with No. 14-gauge pewter. Materials cost $35; amateur labor, about 35 hours. Ends were fitted first, then fronts applied with edges hammered over ends. Design was stamped and engraved.

Making Useful Things of Pewter

By ERNST AUERBACH

SIX PHOTOGRAPHS BY MARIS © EZRA STOLLER ASSOCIATES

● Pewter is an ancient and honorable alloy. It should be composed almost entirely of tin with the addition of small quantities of metals such as bismuth. The aim of this blending is to create an easy-to-manipulate alloy with some of the tactile qualities demanded by the Chinese of their finest porcelain. Good pewter has, in short, a jadelike feel, is inviting to the eye and touch, and improves in color and warmth with time and use. Because of its wonderful plasticity, pewter can almost be willed into shape.

Technically, pewter has the great advantages of ductility, malleability, and an almost disconcerting fusibility. For these advantages the price paid is strength. So in working with pewter, the principle that "material determines design," must be heeded. It is well, particularly for the beginner, that the design be based on an armature, or foundation, on which the sheet of pewter is overlaid.

If your design treats the material with some respect and kindness and is suited to the intended use, you will find that almost automatically you will end with something of lasting appeal. Disregard these principles in the search for novelty, and the result is usually paltry.

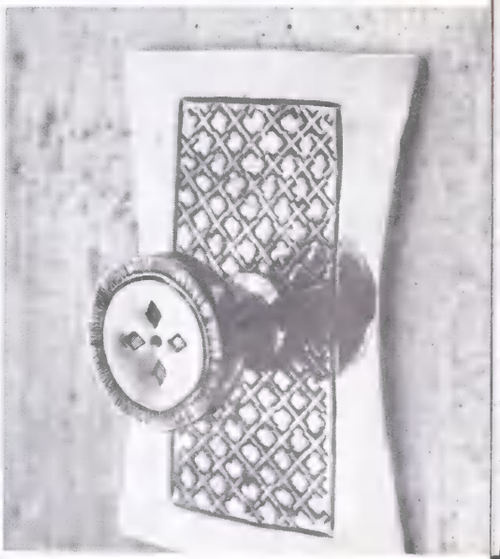
The use of the heaviest-weight pewter, number fourteen gauge, is recommended primarily because of its final aesthetic appeal. A lighter gauge could be used with some trifling economic advantage, but the difference in the end can be detected six feet away. The heavier material provides a more varied and richer surface, the outward mark of inner substance.

The two beginner's projects outlined here step by step are intended mainly as points of departure—something to go on from. Considered as an end, something to be rigorously and slavishly followed, they would be restrictive and self-defeating. You should follow them only to learn technique.

Above all, you should take (*Please turn the page*)



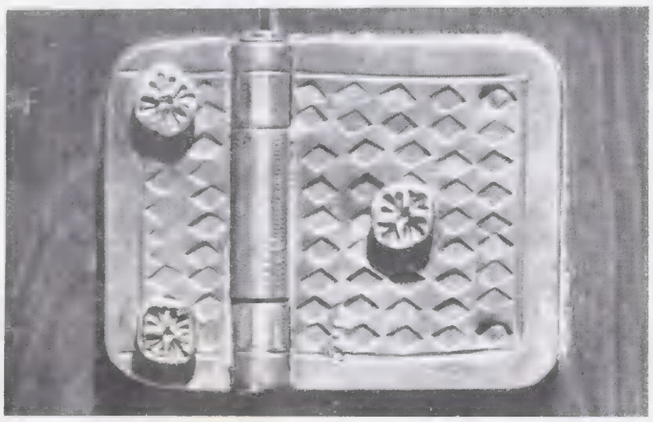
Roof finial (18″ x 28″), of pewter on base of copper. Body of pomegranate is hollow. Top leaves have rolled edges. Total cost of materials was $150.



Pewter hardware for a kitchen. Pewter takes kindly to exposure to wet hands, gains a pleasant patina. Ornament used stamping and engraving tools.



Knob is covered with pewter. Escutcheon is 32-ounce copper with a 14-gauge brass wire, silver-soldered around its edge. Attaching screws are countersunk, heads covered with pewter.



Hinge leaves are overlaid with pewter which is given diaper pattern. (Diaper pattern is a continuous repetition of a simple unit of design.) Screw heads, too, are decorated.



Round cast-brass knob was filed into this flattened ovate shape, then overlaid. The diapered escutcheon was left with the irregular edge that resulted when pattern was stamped.

This was made using hinge as in upper photo. In this case, pewter overlay on larger leaf was cut out and placed over piece of brass screen-cloth of type used in water wells.



prompt and grateful advantage of any accidental deviation that promises the slightest enhancement of your original concept. For your original concept will remain an abstraction until it has been given a wayward life, a presence, by your willingness to grow as your work grows, to harness your mistakes and slips as advantages. Making, not having, should be your interest, your goal.

Getting set up to work with pewter does not require too big an investment. Shop equipment costs about $26. Necessary hand tools about $22. Materials, not counting pewter, cost about $3. Pewter of No. 14 gauge costs about 5 cents per square inch and is available in sheets 18″ x 24″ and 12″ x 18″.

For some time I have bought pewter and tools from All-Craft Tool and Supply Company, 15 West 45th Street, New York 36, N.Y., and for convenience I use their stock numbers on some of the equipment illustrated and listed below. I use their solder, No. 3N-15 No. 2, with any commercial soldering flux. I use their bobbing compound No. 2A-3, and red rouge No. 2A-9.

If the pewter work is to be done at home, where ideally it should be, after possibly some preliminary but not absolutely essential work in a class, all necessary equipment, with the possible exception of the buffing motor, will no doubt be at hand. With the addition of a work arbor, any electric motor of ⅓ or ½ horsepower will do for buffing and polishing. Initially, it can even be done with an electric drill. Two muslin buffs are needed.

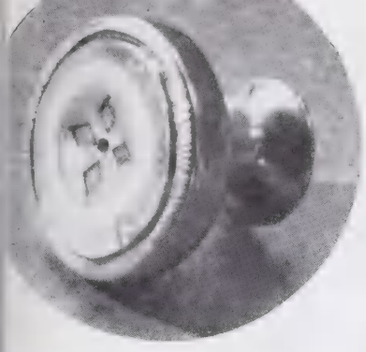
Once simple procedures are mastered, pieces such as the more ambitious ones shown can be easily made. (But not too easily, for there is no virtue without some measure of agony.) Forty or fifty hours of pewter work will enable the beginner to go on and work profitably with copper and lead and to introduce these metals as embellishments for pewter objects.

Equipment Needed for Pewter Making

ALL PHOTOGRAPHS BY MAYNARD PARKER



Buffing motor, vise, hacksaw, 6″ half-round file, tin snips, torch, 125-watt soldering gun, 8-oz. ball peen hammer, drill, countersink, and center punch are available at most tool suppliers. Chasing tool (#3A-1 #10), decorating tools (Styles B and E), engraver's tool (#3B-1 #48) and hammer (#2N-4) are from All-Craft, address above (use stock numbers in ordering).

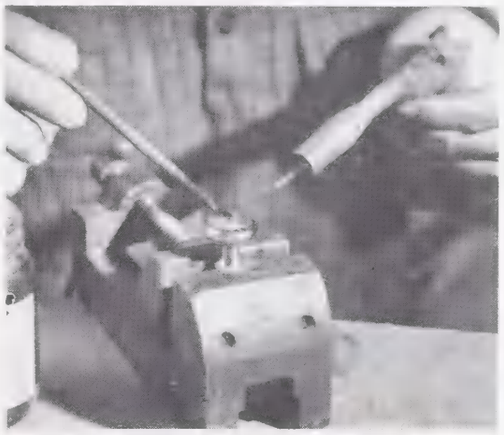


Making this knob can be your introduction to pewter craft.

The technique you learn by following these simple step-by-step instructions will enable you to make countless other beautiful objects of pewter. Two more pewter projects are shown on pages 108-109.



1 To make the knob illustrated at left, begin with a stamped-brass 1" Amerock knob #A0525-3. If you use a solid cast-brass knob instead, its shape can be varied, if you desire, by filing. An ovate knob, made by filing, is shown on facing page. First, remove any lacquer or plating on the knob, by buffing. Buffing is done on a muslin buff, as shown in the photograph above, using bobbing compound, an abrasive that cuts rapidly. The buff is firmly mounted on the motor arbor. The motor should be placed so that when you stand facing it, the top of the buff turns toward you. With the motor running, press the stick of bobbing compound lightly against the edge of the buff. Now, holding the knob firmly, press it against the edge of the buff at some point below the line of the shaft and at a tangent to the buff edge. By observing these precautions, if your grip on the knob is lost, it will be propelled away from you, not hurled at you.



2 As it is planned to overlay only the head of the knob with pewter, only that part is coated with solder (tinned). To tin this part of the knob, place the knob in the vise, heat it with the torch, and with a brush carefully apply flux to area the pewter is to cover. Now touch your solder to it.



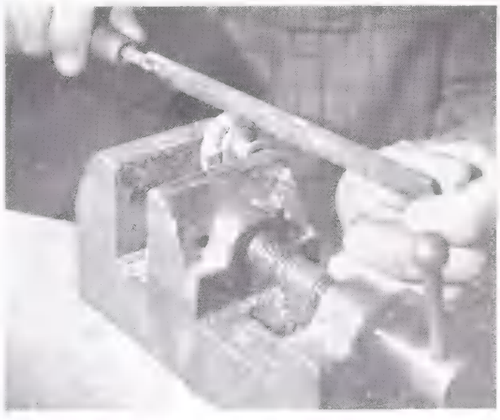
3 If the top of the knob and the edge of the top have been thoroughly buffed, and if they have been heated to the proper degree, your solder will melt and quickly flow over the entire fluxed area. While the solder is still fluid, use a cloth and vigorously but cautiously wipe away any solder in excess of what is needed to make a thin, smooth coating. The knob can now be overlaid with pewter.



4 Cut a piece of pewter $\frac{5}{8}$" larger than the knob. Place the cut piece of pewter on a block of soft wood and cup it slightly with the round end of your hammer, as illustrated in this picture. The cupping should conform to the shape of the knob.



5 Center the pewter on top of the knob and clamp both in the vise. Puddle that portion of the pewter extending beyond the knob so that it flows down onto the knob. This is the only operation that might prove troublesome, but it is just a matter of a little practice. The secret is to be certain the left hand knows what the right is doing. Play the gentlest flame obtainable from your torch against the tinned edge of the knob. If you have any doubt about what the gentlest flame is, before puddling the knob, direct the torch against a piece of scrap pewter and note where, in relation to the flame, the pewter melts first. It may surprise you. Solder has a lower melting point than pewter. In puddling, when the tinning on the knob becomes bright and shiny, it means it is melting, and that is the time to move the projecting pewter down to the knob with the soldering gun, using the gun much as a spatula is used in icing a cake. Try to make the pewter as smooth as possible, but it isn't necessary for it to be perfect just yet.



6 The knob is now shaped by filing. If there are any pits or discrepancies too deep to be smoothed away, they can be filled by melting a bit of scrap pewter on them (applying a drop of flux first). With filing completed, buff with bobbing compound. Photos on page 108 show application of decoration.



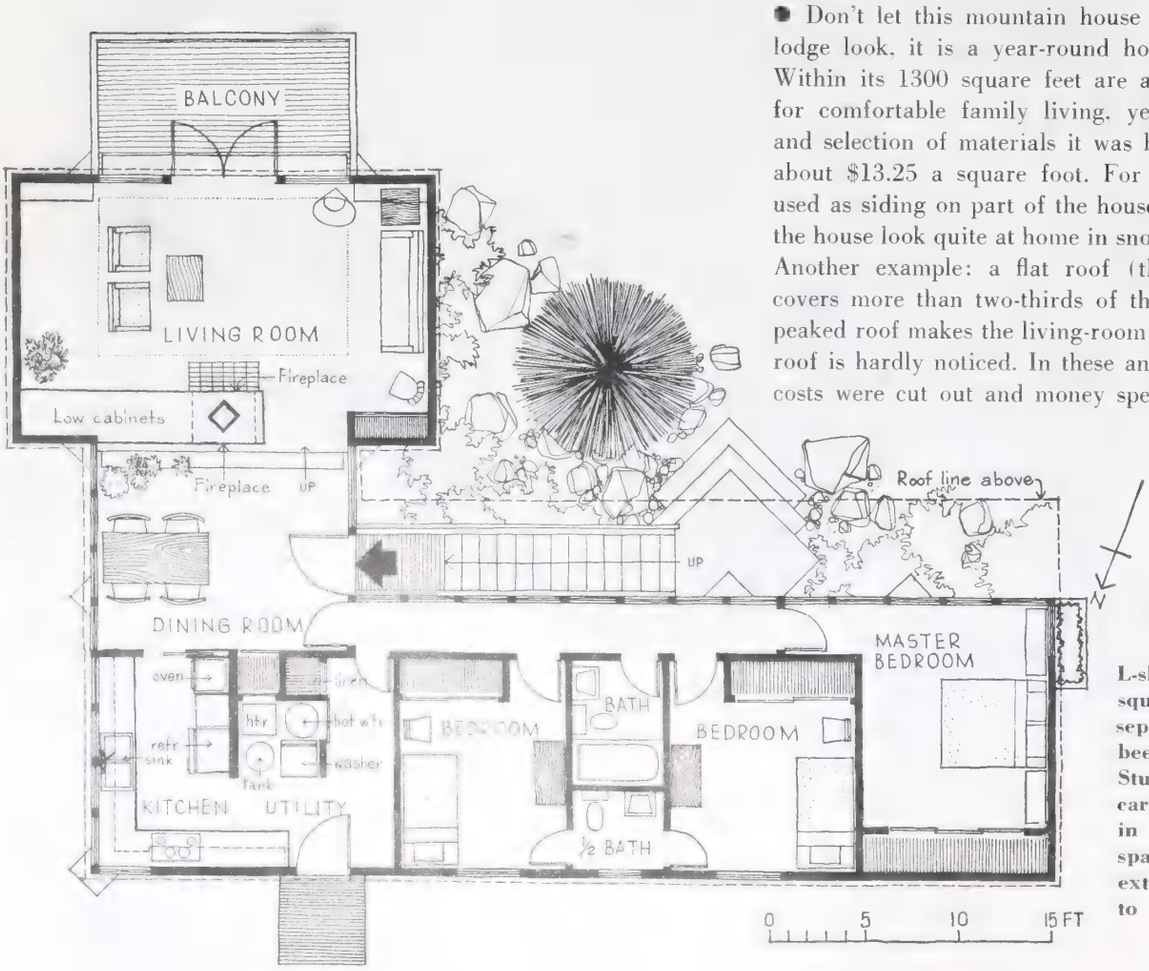


Some idea of the magnificent Colorado view enjoyed by this house is seen here: in winter at left, in summer above. On a steep slope, the house is about at ground level in the rear, rises 12 feet off the ground in front. It is supported on concrete block piers on all sides, thus avoiding any excavation work in what is essentially rocky country. Living room is the only part of the house with a pitched roof; rest of house has inexpensive flat roof.

Construction and equipment details on page 124

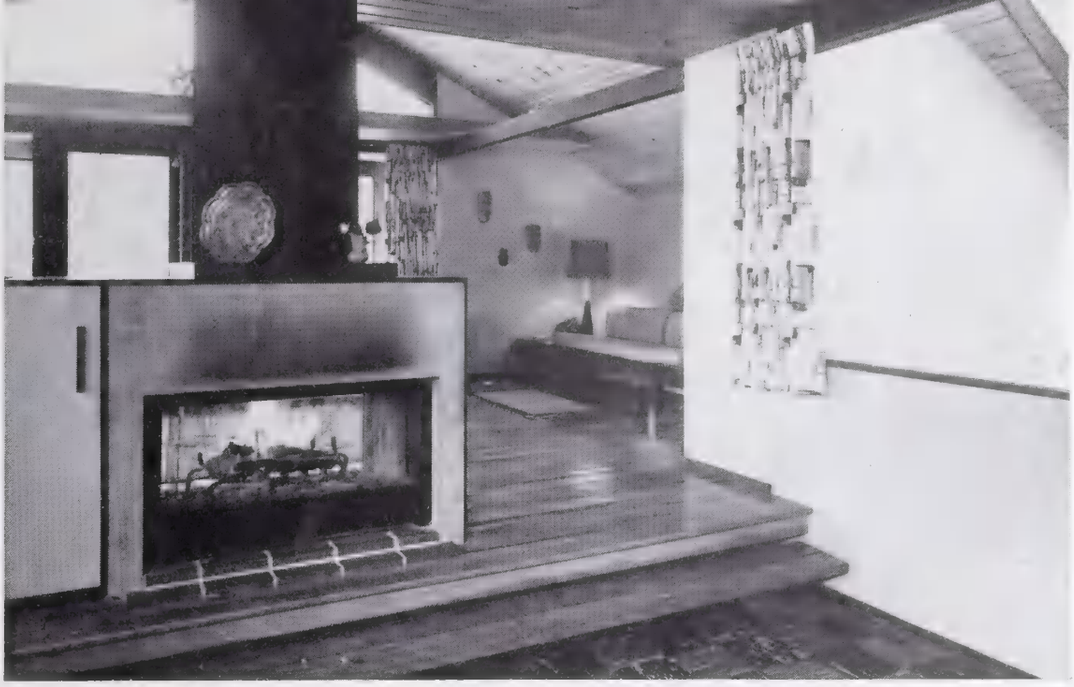
THREE PHOTOGRAPHS BY JAMES H. ROBERTS

Good Value in a Mountain House



● Don't let this mountain house fool you. For all its ski-lodge look, it is a year-round house for a family of five. Within its 1300 square feet are all the basic requirements for comfortable family living, yet through careful design and selection of materials it was built for only $17,200, or about $13.25 a square foot. For example, hardboard was used as siding on part of the house. Painted white, it makes the house look quite at home in snow season (see our cover). Another example: a flat roof (the least expensive kind) covers more than two-thirds of the house. Yet because the peaked roof makes the living-room wing so dramatic, the flat roof is hardly noticed. In these and other ways, superfluous costs were cut out and money spent for basic value.

L-shape plan makes the most of every square foot, yet provides for more separation and privacy than would have been possible with normal rectangle. Study the bathroom arrangements here carefully; 1½ baths have been placed in what normally would have been space for only one. Plumbing costs for extra half bath are minor compared to the extra convenience for family.



Fireplace, open to two sides, and two-step rise mark separation between living room and dining room. Window wall of the living room in the background has wide glass doors that open to an outdoor deck (see it in color on our cover). Note that slanted walls of living room offer no obstacle to decorating in the usual manner.

OWNERS:
Dr. and Mrs. Gordon A. Newkirk
ARCHITECT:
Tician Papachristou



Fireplace structure continues to the wall on one side to become storage cabinets accessible to both living room and dining room. Dining room is fully separated from the kitchen, which can be seen through a door in the background. Windows created where peaked roof meets the flat roof (top of photograph at right) help balance the flood of light that comes through window wall in the living room.

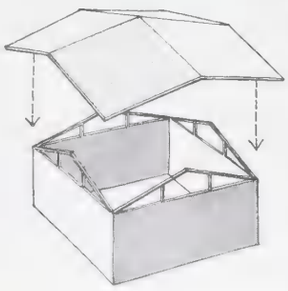
TWO PHOTOGRAPHS BY B. R. BURNELL



Simplicity of materials used throughout the house is evident in this photograph of the living room (left): natural wood ceiling and floor, painted plasterboard walls. Yet, in this mountain setting, it all seems quite at home, without pretense. The grandeur of the country around the house provides a backdrop against which more elaborate and formal decorating would have seemed out of place.



PHOTOGRAPH BY ROBERT C. CLEVELAND



A distinctive, petal-like roof hovering lightly above the lower roofs of surrounding, auxiliary spaces and having a character expressive of shelter, marks the main living area of house. Seen from the interior, photo below, the structure of the roof radiates from the hood of the fireplace which rises, like a great supporting stem, to meet the roof at the peak. Note how light reflected from lower roofs gives the ceiling a lighter feeling. The porch, seen in photo above and in plan on opposite page, effectively increases living area to make it possible to entertain a sizable group of people easily.

First Person Bliss

For a single person or a young couple, this house offers convenient yet exciting space in an economical, small package

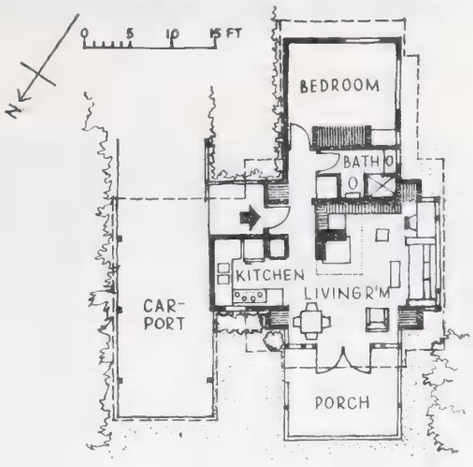


● We are so accustomed to thinking of a house in its usual family-oriented complexity that many a single person, living alone, burdens himself with this familiar concept. His actual needs may be entirely different and may be much more happily served by a far different and less encumbering concept. The same can be true of a childless couple.

What form such a concept might take is illustrated by this compact seashore house designed by Architect Harwell Hamilton Harris. It is nearly minimal in terms of enclosed space, but it was designed with a nautical efficiency to reduce housekeeping chores to a minimum. At the same time it puts all the physical facilities serving one's needs and interests in an orderly arrangement and within easy reach.

But along with this regard for physical needs, it was also designed to cater to emotional and spiritual needs. Essentially one main living space plus auxiliary spaces,





The main living space is seen in photo above from the doors opening to the porch. The door in background at left of the fireplace opens into the bedroom. Though this space is small, it contains conveniently-planned facilities to support many interests. A radio is concealed in the cabinet which separates the built-in desk and seat in the window alcove overlooking the ocean. A record player is in a cabinet between the fireplace and bookshelves. It can be seen in the lower photo. Also in the lower photo, at the left of fireplace one sees the small, well-equipped kitchen. In this snugly-scaled space one person can be quite comfortable without the lost-in-the-void feeling that the usually-more-desirable spacious room might give.

such as the kitchen, bath, bedroom, carport, and storage, the house has a roof marking this main space and expressive of shelter. It is a hovering, petal-like form that rests lightly on the lower, surrounding roofs and is separated from them by triangular areas of glass. These high windows give a lightness to the feel of the roof. They also distribute light more evenly within the space, making it a space filled with light, not a gloom pierced or penetrated by it.

This sense of shelter is further enhanced and augmented by the fireplace rising near the center of the space. Soaring upward, it gives a lift to the space and to its occupants. But it also becomes the strong center of an outward-opening, expansive kind of space, a space that gives its occupant a sense of freedom. It is the hearth, the heart of the house both symbolically and physically, and as such gives the occupant a great sense of security.



THREE PHOTOGRAPHS BY MAYNARD PARKER

Furnishings alone can transform a tract house

By LAURA TANNER

● The living room of the small assembly-line house seen on these pages was about as ordinary as a room could be. From the black tile on the floor to the sectional bow window, it revealed every design cliché that makes a room difficult to decorate and uncomfortable to be in. The furnishings used previously (see "before" photographs) only emphasized the restricted seating area, and the spotty rugs did little to hide the gloomy floor.

The transformation seen in the "after" photographs was accomplished almost completely by rearrangement and replacement of the furnishings. And it was done on a limited budget. The only architectural change was the removal of the floor-to-ceiling wood-dowel divider, which imposed a rigid limit to the seating area. A movable, loosely-woven screen stands in its place to protect the seating area from the front door.

The black tile floor, so typical of many tract houses, was the biggest problem. In a north-facing room, it absorbed much of the light and (*Please turn to page* 117)



View, above, is of the same room shown opposite. Before, the room was broken into jarring elements, looked crowded. Though ceiling, walls, and rugs were the same color, there was no cohesion because of black floor and spotty rugs. Cramped seating area was defined by the small circular rug and the curve of the wooden poles. Furniture arrangement in "after" treatment enlarges the room, and wall-to-wall carpet increases sense of space.

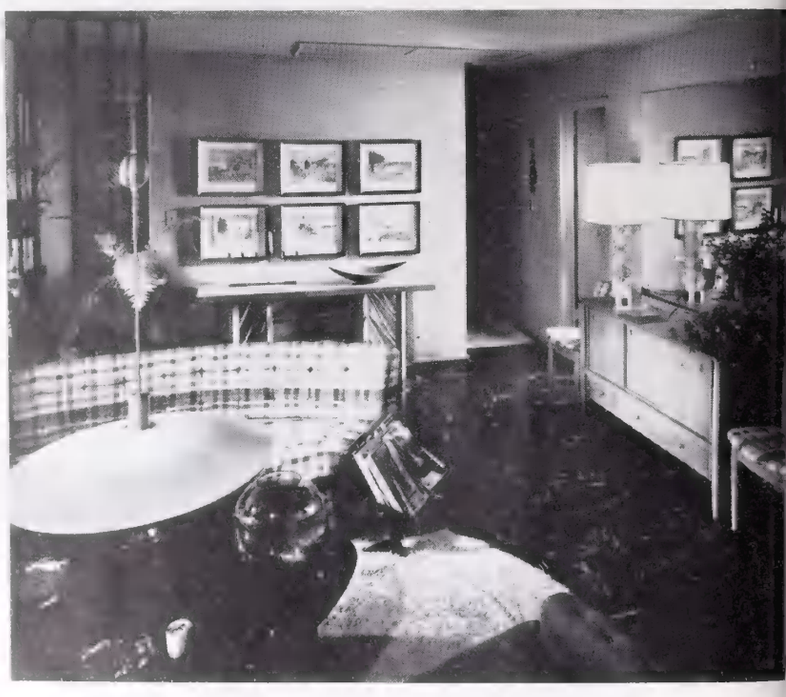
BEFORE

AFTER →

AFTER



BEFORE



Above, the dining end of the living room, before redecorating. Dining table (rear) has been replaced by gate-leg drop-leaf (photo at right). Wall piece (left) offers much more storage area than chest did before. Counter between chest and hutch is a convenient server. Broken floor space is now unified by carpeting that continues into hall.



"BEFORE" PHOTOGRAPHS BY GEORGE SMALL. "AFTER" PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

With its new sunny color, the room glows, even in winter. Fiber glass curtains give the room privacy yet permit a view. Over-draperies can be drawn to cut out chill north winds. Curved sofa has a new cover of gay quilted linen; stools and side chairs are re-upholstered. Airy, caneback chairs replace clumsy lounge chairs. Useless ceiling-to-floor poles have given way to a practical loose-woven screen to shield the seating area from front door. There is new lighting, a new coffee table. Below: carpet, continuing into study, increases size of both rooms.



BEFORE

AFTER



HOME OF MR. AND MRS. DEVON FRANCIS

AFTER

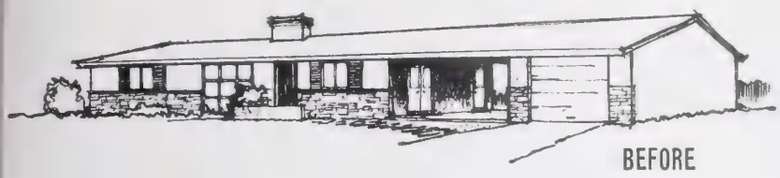






Once a breezeway, this handsomely appointed living room (above and directly below) proves that elegance need not be expensive. Walls are paneled with low-cost Philippine mahogany. Ceiling is dropped to create recesses for illuminated display of Japanese screens, acquired at minimum outlay in travels, as were other furnishings. New dining room, viewed from foyer in photograph at left, was made out of the former living room.





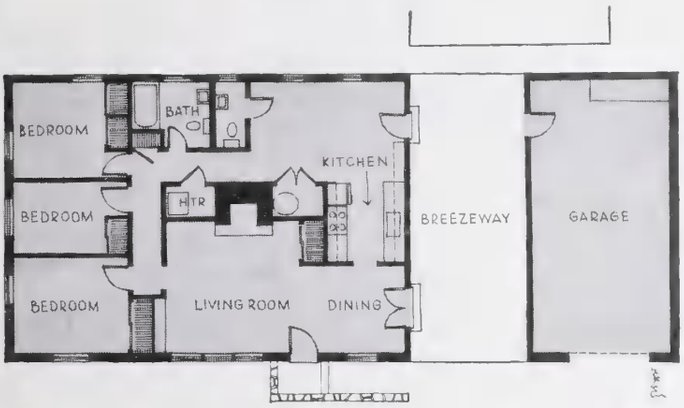
BEFORE



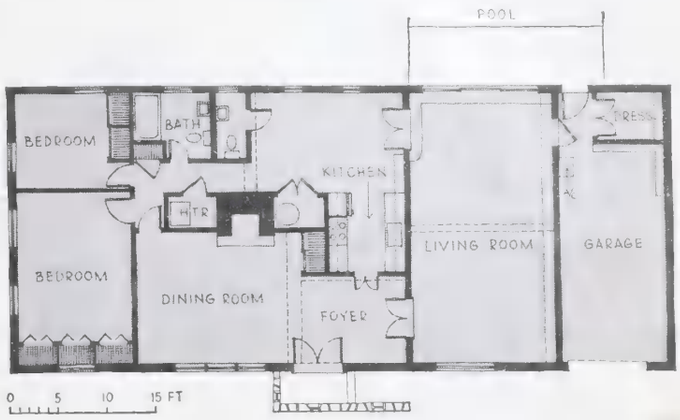
AFTER

This was just another tract house until a 3-foot slice was taken from the garage and added to the breezeway. Then worthwhile things became possible, as shown in the plans below: a new spacious living room, a dining room, and a master bedroom.

Aside from enclosure of breezeway, façade of house was little changed. New window at right marks former breezeway. Window at far left was "buried" by addition of bedroom closets. New, more hospitable double doors replaced the single-door entry.



BEFORE



AFTER

More and better space under the same old roof

Small changes, major in effect, can make a wrong plan right, and give custom quality and distinction to an ordinary tract house

● It is often not a matter of how much space a house has, but *where* the space is and *how* it is used. The house shown here suffered from the flaws common to many tract houses. It had a cramped living room and no dining room. Its three bedrooms were crowded into space big enough for only two decent rooms. It wasted space on a breezeway, space that could be used to much better advantage.

The couple who bought the house for $21,000 realized that improving such a house, and making its space count for more, need not be a major operation. They saw it as a means of getting a distinguished home at a price they could afford to pay. Study the plans above to see what they did.

By extending and enclosing the existing breezeway, they gained a new, more spacious living room. By removing a useless hall and some badly-placed storage, they made their old living room into an attractive dining room. Two tiny, boxlike bedrooms, when combined, became a delightfully pleasant master bedroom. A glass sliding wall added the outdoors as a functioning part of the living area. Wood paneling and display decks, just below ceiling height, related living areas to each other and created a continuity and serenity previously lacking.

The total remodeling bill was only $4,000, thus giving the owners a custom-quality house for only $25,000.

PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES — HOME OF MR. AND MRS. THOMAS K. OWEN



Formerly, this entry hall was part of living-room area, with the living room exposed to the front door. Now, the living room, seen here in background, can be screened off by louvered doors. Kitchen-style swing door that faced front entrance has been replaced with double panels that need not betray kitchen.



ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES





Where does the design of a house begin?

. . . in this case, with the words of a famous naturalist. Written by John Burroughs in 1886, reprinted by House Beautiful in 1953, they helped formulate the values embodied in this house

By CURTIS BESINGER

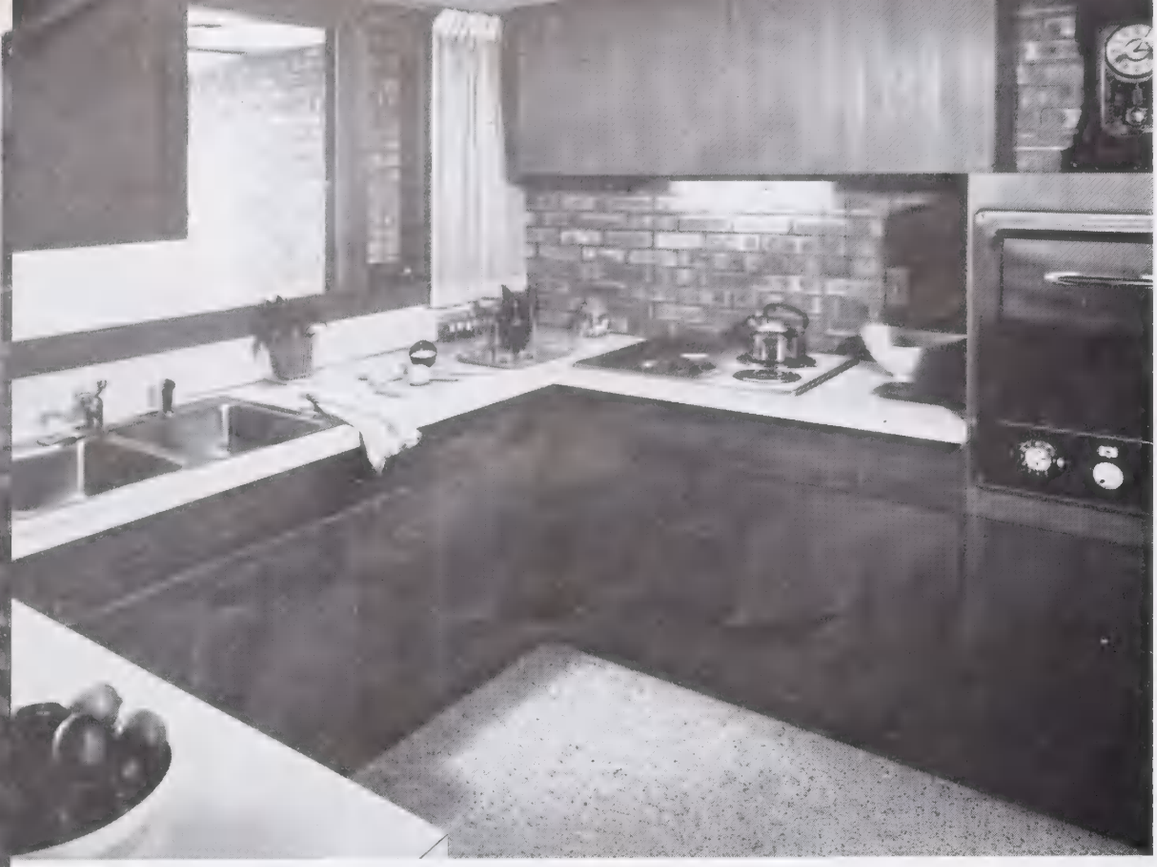
The living room, seen in the photos on these pages, has the quality of "negative beauty," which, according to Burroughs, was the thing to be most aimed for in domestic architecture. It does not attract attention to itself, but is "a setting, a background not pushed to the front and made much of for its own sake."

● It is often difficult to pinpoint a particular stimulus that may have helped to determine our attitude or our desires. But when Mr. and Mrs. Charles Breed, the owners of this house, first discussed the requirements of their proposed house with Jackson B. Hallett, their architect, they had with them an underlined copy of the November 1953 HOUSE BEAUTIFUL. This issue contained an excerpt from an essay by John Burroughs, "The Naturalization of the House," which helped them to formulate, in terms of qualities, the requirements for their new house.

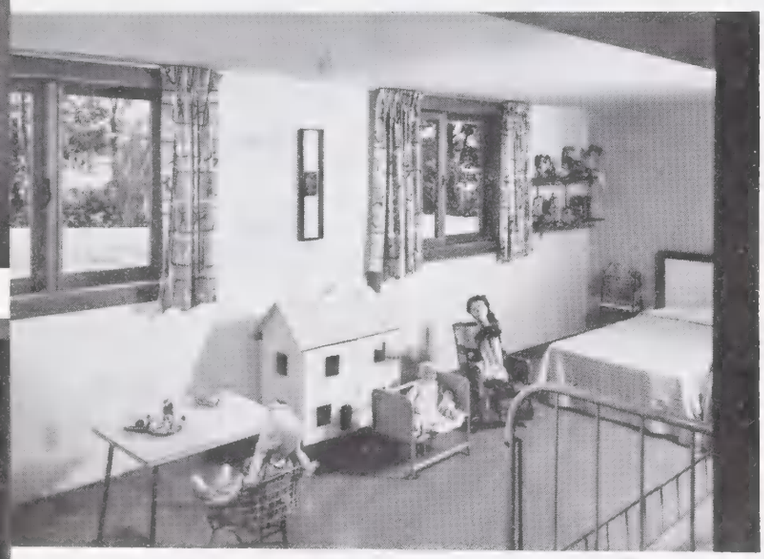
The desirable qualities they had underlined were successfully translated by their architect from a verbal statement into a very livable one made of brick and boards.

Their space requirements, as can be seen in the plan on the next page, were those that would enable a family with three or four children to live comfortably and graciously.

With their limited budget to *(Please turn the page)*



The kitchen, seen here from the entrance to dining area, has the qualities idealized in the essay. It is "built with modesty, simplicity, and a due regard for the fitness of things."



The children's bedrooms, although on the lower level and partially in the ground, have a pleasant outlook. Extra bedroom on main level can be used for children.

Color and texture of natural materials, simply used, give a great warmth and richness to the interiors. In bedroom, as elsewhere, wood and brick predominate.



secure the space they needed plus these qualities which they knew would afford them long-lasting satisfaction, they had to forego some of the more immediate pleasures of building. They wanted to build on a sloping site, a kind not readily available in their area. After it was found, they had to delay several years before they were ready to start construction.

They moved into the unfinished shell of their house and lived in it for about a year while they were completing it. They did this because they knew that some of the things they wanted, such as the brick walls, the two-car garage, and the screened porch, would be difficult to add later. In order to reduce costs and to make the realization of their desires possible, they did a part of the work themselves, such things as putting the shingles on the roof, building interior cabinets, painting, and wood finishing.

The landscaping, begun by Mr. Breed as an economy move, developed into a design activity in which he was intensely interested and related, as he discovered, to his work as an artist. It was a family joke that no tree or shrub was finally set until it had been planted at least three times.

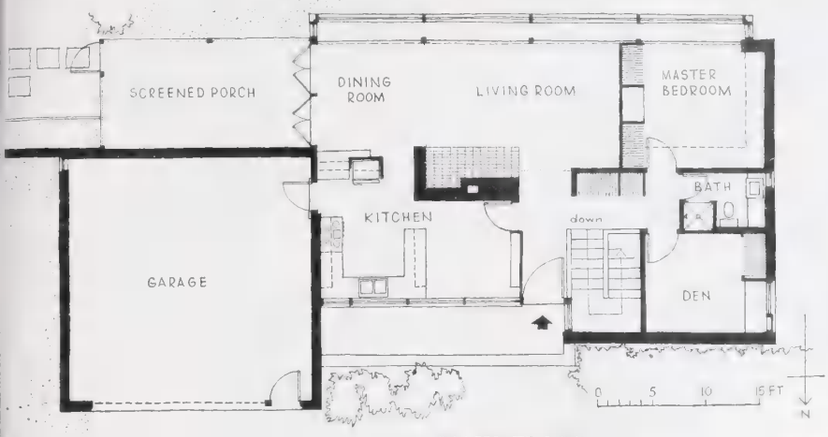
The formulative influence of Burroughs upon their thinking and upon their house can be illustrated by the statements from his essay that had been underlined.

"Unless one builds with modesty and simplicity, and with a due regard to the fitness of things, his house will always be a wound, an object of offense upon the fair face of the landscape."

"It may be observed that what we call beauty of nature is mainly negative beauty; that is the mass, the huge rude background, made up of rocks, trees, hills, mountains, plains, water, etc., has not beauty as a positive quality, visible to all eyes, but affords the mind the conditions of beauty, namely: health, strength, fitness, etc., beauty being an experience of the beholder."

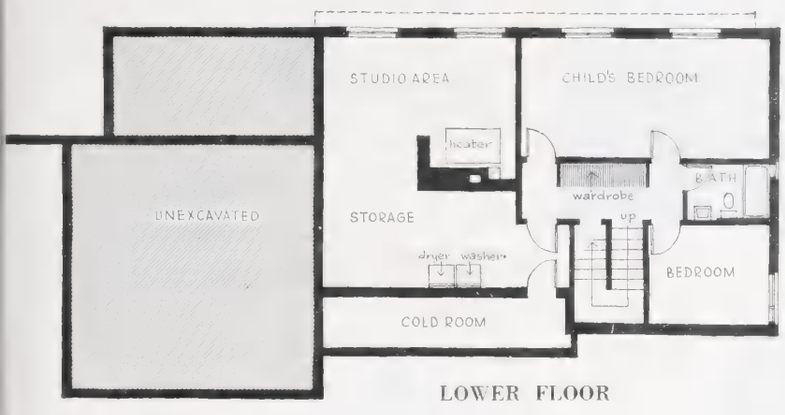
"We can miss almost anything else from a building rather than a look of repose. This it must (*Please turn the page*)





MAIN FLOOR

The economy of the plan can be seen by a careful study of the two floors (above and below). The lower floor makes the most of the above-ground exposure in the rear. Note how two doors to child's bedroom make it possible to divide this large room.



LOWER FLOOR

The main entrance, hospitable in character, is marked by a generous recess that seems to retreat into the warmth and coziness of the interior and to invite the guest to follow. Window at right of entrance door provides natural light for stairway to lower floor.

"Give it a look of repose, and all else shall be added. This is the supreme virtue in architecture." Note how the quiet lines of this house grace the landscape. The structure seems to flow right out of the sloping site. This view shows the rear of the two-level house.

OWNERS:
Mr. and Mrs. Charles Breed, Midland, Mich.

ARCHITECT:
Jackson B. Hallett

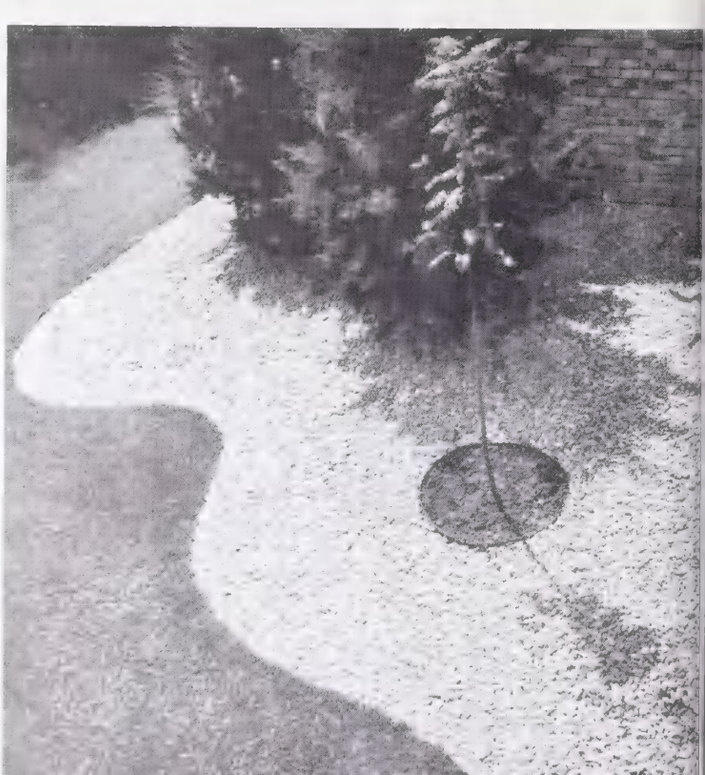




Gravel areas at base of walls of house catch water dripping from gutterless roof and reduce staining of walls. They also provide a place to walk and a clean line that makes for easier yard care.



Children's play area near screened porch at one end of house (at right of top photo on preceding page) is shielded from winds and street by an extended brick wall (seen from opposite side, photo below). Playful, plastic figure near TV antenna base is by Mr. Breed.





"One of the greatest pleasures of life is to build a house for one's self." Actual participation in the process can increase this pleasure, as this owner learned. In addition to doing part of the construction work, Mr. Breed did all the landscaping, including the design and actual planting.

WHERE DOES THE DESIGN OF A HOUSE BEGIN?
continued

have. Give it a look of repose, and all else shall be added."

"Doubtless one main source of the pleasure we take in a brick or stone wall over one of wood is just in this element of simplicity and repose; the structure is visible: there is nothing intricate or difficult about it . . . the building makes no effort at all to stand up but does so in the most natural way in the world."

"The domestic spirit is quiet, informal, unceremonious, loves ease, privacy, low tones; loves the chimney-corner, the old armchair, the undress garb, homely cares, children, simple pleasures, etc. . . ."

"The natural color and grain of the wood give a richness and simplicity to an interior that no art can make up for. How the eye loves a genuine thing; how it delights in the nude beauty of wood!"

"What one wants in his living rooms is a quiet, warm tone, and the main secret of this is dark furniture and hangings with a dash of color here and there, and floods of light—big windows and plenty of them. No room can be cheerful and inviting without plenty of light."

"Pride, when it is conscious of itself, is death to the nobly beautiful, whether in dress, manners, equipage, or house-building. . . ."

"Unless, therefore, you had had the rare success of building without pride, your house will offend you by and by, and offend others."

Guided by thoughts and feelings such as these the owners of this house have come to know "one of the greatest pleasures of life . . . the pleasure in planting the roof-tree, the tree that bears the golden apples of home and hospitality and under the protection of which you hope to pass the remainder of your days. . . ."

Construction and equipment details on page 124.

The owner's landscaping job was begun as an economy move, but it soon developed into a design activity in which he became greatly interested. All of it was planned with low maintenance and year-round good looks in mind. Note how gravel areas give style and crisp definition to planting beds.





Clamp the knob firmly in the vise, mark center of the knob with center-punch, and then stamp the design. The design shown is made with four separate impressions. In using the stamp (decorating tool), hold it perpendicular to surface being decorated, and strike it with uniform hammer blows.

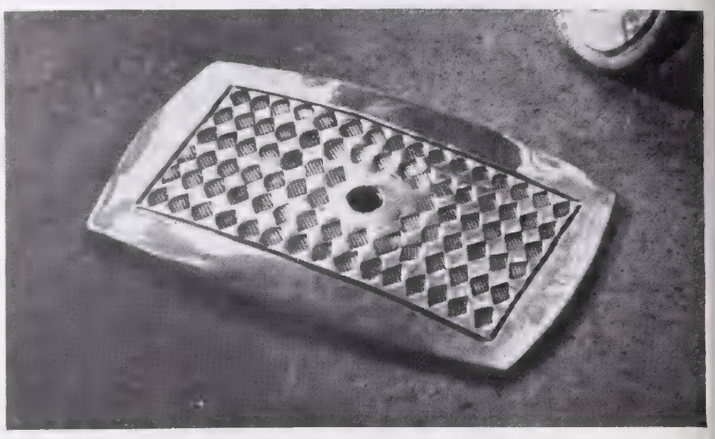


Draw a guide line around the edge of the knob, and then use the chasing tool to indent the line in the pewter. For a rhythmic line, hold the chasing tool so that it is inclined a few degrees from the vertical and away from the direction of travel. Strike the tool with light, uniform blows of the hammer.



The milled border is made with an engraver's tool. The shaft of the tool is held between the tips of thumb and middle fingers; its domed handle, flat side down, is held against the palm of the hand. Inclined at an angle of about 45 degrees to the work, the tool is pushed ahead while simultaneously being rotated back and forth between the thumb and middle finger. The coarseness or fineness of the milling depends upon the angle of inclination, the amount of forward pressure, and the rapidity with which the tool is rotated. It will be helpful if you first try a few runs on a piece of scrap pewter, remembering that this is a cutting tool and that it would not be prudent to have your left hand in its path, should it slip. After milling the knob, buff any scratches or imperfections from it and then polish with rouge. The question of final finish is a personal one. Buffing leaves a different color and gloss from polishing. You may prefer to buff and polish before adding any of the design, or you may prefer the knob without the final high polishing.

How to make a decorated pewter escutcheon



Escutcheon, which serves as back plate for knob, owes its cupped shape to being hammered, decorated side down, on a block of soft wood. When escutcheon is installed with a ⅜" washer behind hole, all its edges touch evenly.



To make escutcheon, cut out the desired shape from pewter and file edges. Drill the hole for the screw. With the chasing tool, outline the area to be decoratively stamped.



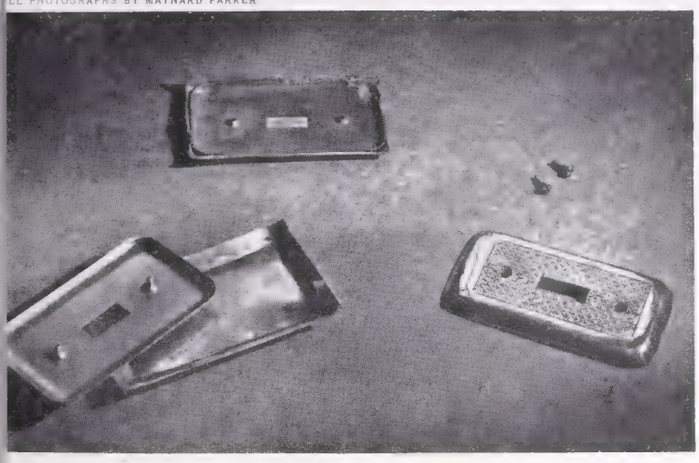
In stamping the design, observe same precautions as in decorating knob. After stamping, buff and/or polish to match knob, then cup plate as described under top photograph.

How to make a decorated pewter switch plate



To make decorated pewter switch plate, in addition to the hand tools used in making knob, a hammer similar in shape to All-Craft No. 2N-4 will be needed. Remove any plating, galvanizing, or lacquer from the bevel and edge of stock brass plate which is used as underbody. Tin (coat with solder) the bevel and edge of the plate. Cut the pewter ¼" longer in each direction than the plate and, with edge of pewter resting on a block of wood, and inclined at an angle of approximately 50 degrees, shape with hammer. At this point, do not fit corners. Next, clamp pewter and switch plate in vise with a small block of wood against the back of the switch plate. Puddle the pewter toward the plate, using the same technique as was described previously for covering knob. Bond the four sides of plate first.

ALL PHOTOGRAPHS BY MAYNARD PARKER

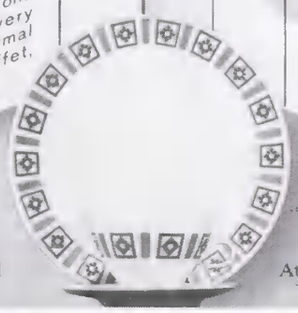


When the four sides are bonded, shape the corners by resting the back of the switch plate against the corner of the vise and tapping the pewter into contact with the switch plate with light blows of hammer. Now bond the corners. This done, shape the plate by filing. Remove the pewter from the switch lever opening by drilling and filing. It is very important that the two narrow edges of the opening be beveled to allow adequate travel for the switch lever, which must not touch the plate either in "on" or "off" position. Drill and countersink the screw holes. Support the plate on a block of wood small enough to touch only the flat underside of the switch plate, and outline the area to be stamped with the chasing tool. Then stamp the design. Place the mounting screws in vise and slot them, with the hack saw, perpendicularly to the existing slots. Tin the screw heads using a piece of scrap solder. Complete by buffing and polishing the screw heads and switch plate.

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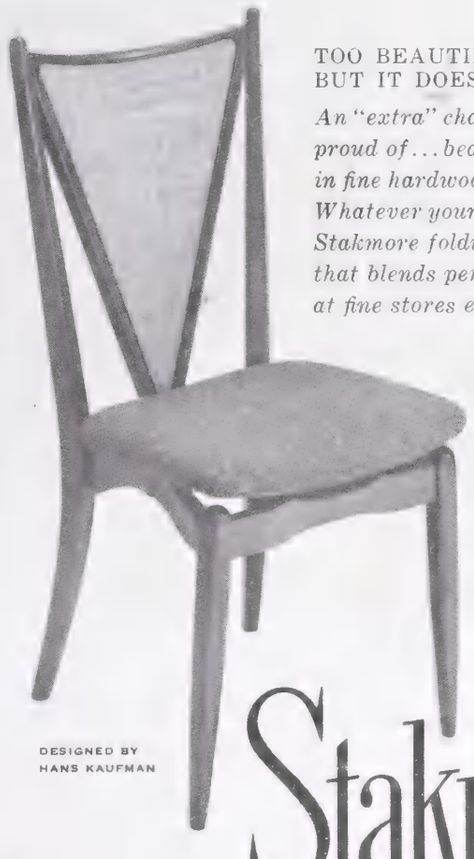


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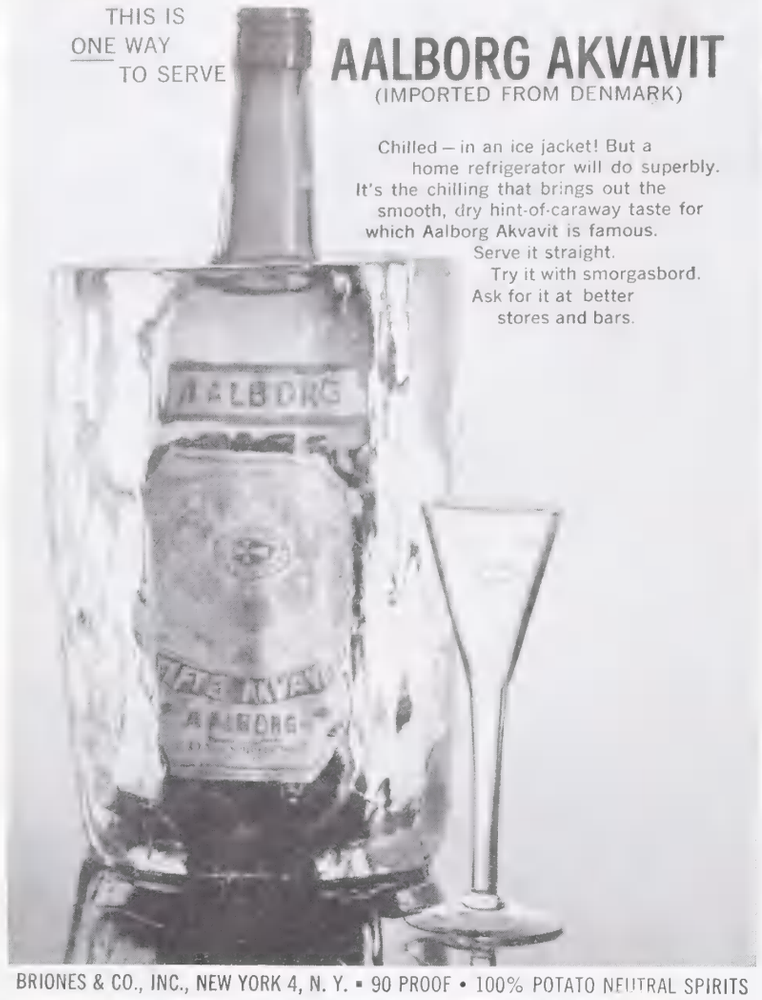
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WILL YOU GO TO EUROPE AND NOT SEE IT—AGAIN?

CONTINUED FROM PAGE 55

pre-, during, and post-, that occupy the Europeans and their guests, and then, through the winter, there's the choice of meeting your hosts at the ski resorts in the high mountains or at the sunning resorts on the Riviera. This brings you full circle through the year, with never a doldrum. (If you'd like to check up on the scores of goings-on you're invited to, write for Major Events in Europe Travel Department, HOUSE BEAUTIFUL, 572 Madison Ave., New York 22, N. Y.)

But, while off-season is a good time to discover the real Europe, it is our contention that you can discover it any time at all. It depends upon how you approach it. If you go in touristic insulation, shuttling by taxi or sight-seeing bus between hotel and museum, hotel and historic shrine, hotel and the best shops, hotel and the best restaurant, you will perhaps have a pleasant experience, usually shared with others of your own kind, but you will miss the real living essence of Europe.

THE ONLY way to find out what any place is really like is to discover the people themselves and how they live. The beauty of their monuments, museums, and sightseeng attractions may stop us in our tracks, but the people themselves remain the most valid interpreters of a country's meaning in the world today.

And nowhere is it easier for Americans to get acquainted with their hosts than in Europe. We share, for the most part, a common cultural heritage. We can generally communicate in spirit, if not always in language (although English is increasingly spoken everywhere and, happily, more Americans now speak other languages).

How do you go about this "life-seeing" in Europe? Officially, the Europeans themselves have actually set up programs which make it easy for foreign visitors to meet their people. In some places, as in the four Scandinavian countries where the whole enlightened idea started, you're invited to private homes—and the chances are that you leave, not only the wiser about how your hosts live, but about how they think, and usually with the pleasant awareness that you've made some new friends. Other countries arrange such meetings through clubs and professional groups, so you can have the stimulating experience of learning how your opposite number—housew businesswoman, lawyer, fac hand, or whoever—regards life living. You can make arrangem for such meetings through the ernment tourist offices in the c tries you visit.

BUT there are still other way know the people and to get feel of the life around you, w you will certainly never sense if limit your travels to conventi sight-seeing.

The most revealing mirror any community are its stores market places—and we don't n the luxury shops and boutiq We mean the shopping pl where people buy their every equipment for living—the de ment stores, the dry-goods and hardware stores, the food st and, as in most of Europe, open-air markets which so o take on the atmosphere of munity entertainments.

In large cities, we take to department stores—and Eu has some splendid ones—in sections where housewares, fal and home furnishings are Here you have an index of the l taste, a notion of the economy revealed by the price tags, an opportunity to see the people th selves in unself-conscious ac You also have the pleasant fee of being part of the crowd, a ticipant instead of an onlo You can also kill two birds one stone and get a little of own shopping done.

The general open-air mar are often held in a major pu square, surrounded by the kin church or public building comes into the historical categ So, besides seeing the people the goods they buy, you can felicitously combine sight-se with life-seeing, and maybe up a bargain at the same time

Almost every country has its sion of the "flea market," the door fair that usually specia in second-hand merchandise an which many a traveler has pi up an antique treasure or two. may be told you can no longer anything worth buying—but anyway. It can be one of your unforgettable, one-of-the-crowd periences, haggling and wat others haggle. It is at times this when any words you have language come into full play if you haven't any at all, you'll cover that you can communi

beautifully when you want to.

Europeans in general pay great respect to their food. And the displays on their stalls and in their food shops—pastry, confectionery, cheese, charcuterie (the special sausage and pork stores)—rate in our opinion with the highest of the visual arts. You can't help but window-shop them like a kid outside a candy store, but the best fun is to buy in them, just as the neighborhood customers do. A meat pie for lunch with a little bottle of wine, and you can be off to a local park to enjoy yourself and still take in another side of life as Europeans live it, because they use their parks with far more frequency and less self-consciousness than most of us do.

One of the most colorful and unforgettable tastes of European life is a visit to the markets where the raw produce comes in from the country or from the sea. It's a fascinating, behind-the-scenes look at the foods people fancy and the world of workers who handle it. Markets and fairs vary in the days and time they are held, so to get the right time and place refer to the concierge of your hotel, who is himself one of Europe's unique institutions.

Few souvenirs are more conveniently brought home than ideas for cookery picked up in foreign places. Every traveler naturally wants to sample what is reputedly the best and the most typical. Go to the recommended restaurants, by all means. But since you often find them filled with your fellow-countrymen, you'll feel more a part of the mainstream if you try the restaurants that the locals frequent, taking your time, as they do, over your meals.

Since you can tell a lot about people by what makes them laugh or cry or hiss or applaud, we put the theater and the movies high on our list of people-seeing activities. In fact any public entertainment, besides giving you the opportunity to see and hear talent you'll find nowhere else, puts you into closer touch with the people around you, as it does anywhere when people share an artistic experience. And don't let anyone try to sell you off going to the theater on the grounds that you won't understand the language. Just seeing how a play is presented and received can be engrossing in itself.

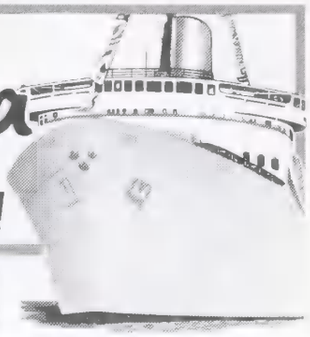
We've known people who hesitated to walk out alone beyond the precincts of their hotel—yet to walk, to ramble and simply let sights and sounds sink in, is one of the most rewarding ways in which a traveler can put in a few hours. And the very idea of attempting a bus or a subway can throw otherwise fearless men into a panic lest they get lost. Of course you can get lost, but not gone forever if you go out on your own equipped with a map of the city and know the address and phone number of your hotel. Besides the savings in taxi fares, a free-lance junket on foot or by bus gives you another chance to participate in the life around you. You will find—and this is no Pollyanna talk—that Europeans by and large are friendly and courteous to strangers, if the strangers themselves are courteous. Getting lost, while not exactly on our list of "must" procedures, is not the worst experience that can happen to you, and may turn out to be one of the most enjoyable.

You can learn a lot about any country from its large cities, if you don't insist upon following the cut-and-dried sight-seeing routes. But clearly, you must go out of the metropolitan areas and into the highways and byways before you can make any claim to knowing a country. Car-hire services in Europe are generally excellent and reasonable in price, and there are many auto-hire firms in this country who can arrange for you to pick up a car when you get there. Roads are good and well marked with those sensible international road signs that we could well adopt in this country. Most countries accept your U. S. A. driver's license (but check with the car-hire firm, the AAA or the country's travel office to find out what, if any, special credentials you may need). It seems to us that there are few more wonderful aspects to European travel today than the fact that you can so easily get in a car and go—wherever you want to, where the people themselves go, stopping in their hotels and inns, sampling their regional foods, seeing their regional crafts, and naturally getting to know the Europeans themselves on the way.

Details about Furnishings Shown on Page 47

Antique desk and wall paneling, *French and Co., Inc., 978 Madison Ave., New York.* Leather-handled magnifying glass and leather-bound Hammond Atlas, *Laura Lee Linder, Div. of Eaton Paper Corp.* Magnifying glass, Hammond Atlas, and leather-bound foreign dictionaries, from *Mark Cross Co., 55th St. and Fifth Ave., New York.* World globe, *The National Geographic Society, 16th & M Sts., Washington, D. C.* Red curtain fabric, *"Glicine," Fortuny, Inc.*, through decorators.

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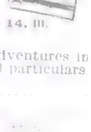
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HOW TO GO AND BRING THE BEST OF THE WORLD BACK HOME

CONTINUED FROM PAGE 53



PHOTOGRAPH COURTESY MATSON NAVIGATION COMPANY

If you go by ship, according to *aficionados* of shipboard, you have the vacation-time luxury of a leisurely approach to your destination, plus a greater sense of wonder at the vastness of the ocean spaces which can be swallowed up in a mere afternoon by jet.

the difference between Nova Scotia and New Brunswick. The only part of the world where you could conceivably be excused for not knowing the precise location of countries would be Africa, simply because place names have been changing so fast that it's hard to find an up-to-date map.

So much for knowing where you're going. Our next advice to those who want to get behind the scenes, as a good traveler should, is to make up your mind to see one country or one area well, concentrating your precious time on one culture. It has been said that a comprehensive tour of several countries, under the direction of a guide, is a good way to make your first trip abroad, because it gives you a chance to sample enough places to know which ones you'll want to go back to and visit at greater leisure. The guide is supposed to give you a sense of security in a foreign place, aside from seeing that you don't miss the things you "ought" to see.

We can't categorically turn down the whole idea, because there are many people who feel more comfortable in a group. But it's our experience that the eight-countries-in-three-weeks type of trip is too rugged, emotionally as well as physically. The impacts of new scenes and new experiences come at you too fast to be digested, and you return wondering whether that really was the Temple of Baalbek you saw in Lebanon—or was it Syria? Between whirls of sightseeing, those "free afternoons" usually turn into hectic shopping sprees, and the free time—the time we feel can be put to greatest advantage by roaming at leisure or visiting people who live there or otherwise getting an inside look at what goes on—is dissipated. Here again, a tour that offers you so much in such short time at a reasonable price may not be giving you your money's worth, because, out of necessity, you can only skim the surface.

WE ARE advocates of independent travel, chiefly because you can determine pretty much what you want to do in advance and how long you will take to do it, without having to move within a schedule that includes others.

A travel agent can plan such a trip for you, although when he makes reservations in advance you are supposed to honor them with your presence at the appointed time. Or you can go it alone, completely free-lance, making your own arrangements. This can work out successfully in many parts of the world, especially for those who have no language problem or are daring enough to cope on their own. Generally it is not advisable for travel in the Orient—not because of any dangers involved, but because accommodations and transportation facilities are usually heavily booked and language can be a problem.

Ideally, if you have the time and sustenance, the way to see any country is to live in it for a spell. The information offices mentioned before can recommend rental agencies for hiring flats or houses.

Anyone who has been where you're going is grist for your mill. Pump them. But evaluate what they tell you according to the kind of people they are. Don't go inheriting their prejudices. When Cousin Maude says, "Watch them in Outer Plutonia—they're shifty," ask her why she's of this opinion. Most good travelers don't make broad generalizations. If you go with a closed mind, you won't learn much.

Use your contacts. Get introductions to people who live the life of the place you're visiting and, if that sounds as if we're encouraging freeloading, it is not at all what we mean. It is simply that you can expect their inside information on what to see and do to lead you to the off-beat, behind-the-scenes kind of experiences that are the most revealing ones.

We cannot tell you not to go where the tourists go. It would be foolish to miss the most marvelous sights in the world simply because they've become tourist meccas. What we say is: Try to get beyond where the tourists go—into homes, of course, if you're fortunate enough to be invited (most European countries, Japan and India have programs which invite you into homes). Walk. Ride the buses and subways. Hire a car and just go as the spirit moves you, with the people themselves, to the places they go.

What will you bring back? We repeat, it's really up to you. You will certainly want to shop the world, even with the meager $100 that's allotted Americans these days ($200 in the Virgin Islands). But our word to the wise is not to fritter it away on bits and pieces of souvenirs that seem so cheap at the time but roll up into astronomical expenditures. Use the same critical standards of quality-judgment you use at home, and apply them to a major investment that will always be something beautiful to live with as well as a souvenir.

histicated travelers—and we
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ng owners have borrowed,
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such a potential transfer of
ples is suggested by the
ok house, pages 48-51. Here
lemonstration of Thai know-
or putting architecture and
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umidity. It falls into a cate-
of lessons you might learn in
places, if you relate the prob-
he people live with to your
situation at home. The ver-
ed houses of the West Indies
be a solution for you. The
Tahitian house, open on all
to the breezes, might give
n idea.

Japanese-inspired house in
o on pages 56-67 is a de-
example of architecture and furnishings faithfully borrowed, modified only where they would be inconsistent with an American's living. It is almost a formula for the type of thing you may bring back from any land to apply to your living back home—a single beautiful object, the design of a doorway, the pattern of a garden.

There is the whole rich world of foods and methods of presentation—the Italians' carved-out bread loaf full of little sandwiches, the Spaniards' pretty gesture of presenting cigarettes studded in a dahlia flower, the delicate, meticulous study of food always associated with its container which makes a Japanese meal such a delight. We can not begin to tell you what your travels can suggest to you out of the whole world's diversity. It is all part of the great cultural phenomenon called by sociologists the cross-pollination of cultures, by which objects and ideas and attitudes are crossing borders from one people to another and adapted everywhere at a rate of speed never known before. It is one of the most meaningful facets of travel, happening so fast we've only just become aware of it. You will be part of it yourself, and you'll reap the rewards of it, if you learn how to travel with your own home in mind.

ICA—THE OLDEST AND THE NEWEST

NUED FROM PAGE 69

all very instructive indeed.
t, the Victoria Falls of the
esi River. Next, Nairobi, Nai-
s safari headquarters. Safari
you visit the "White High-
of Kenya, smack on the
or, dominated by Mt. Kenya,
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al development. Perhaps side
may soon again be possible
anda-Urundi (formerly Bel-
Congo) where you can see
ies and the seven-foot "Wa-
" From here you can visit Albert Park, the most natural and protected of the world's national parks. Then down the Nile for a night in Khartoum, where, in a sense, you leave Africa and enter the Middle East, for you are in the Sudan and getting close to Egypt.

That has always been the standard trip. But now, as Africans are taking over Africa, the other side of the continent—the west coast—becomes perhaps even more interesting. No wild animals there, no spectacular scenery. But this is where the new African states are in full being: Ghana, Nigeria, and the newly independent former French colonies. Of these, the first two have a great advantage, in that your language is very widely spoken by people high and low. So you can talk to the new African and find out for yourself.

Ghana has been African-ruled now for nine years by boss Kwame Nkrumah, long-time foreign student at Lincoln University and the University of Pennsylvania. Nigeria went on its own in 1960. Neither nation is quite the freshman it

(*Please turn the page*)

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AFRICA—THE OLDEST AND THE NEWEST

CONTINUED FROM PRECEDING PAGE

seems to be. They have long traditions of civilization and government of their own, reaching back to ancient kingdoms; and also a remarkable art. They have been in contact with Europe for three centuries. In fact, there seems to have been a previous contact, somewhat mysterious, across the Sahara with the Crusaders. They have long had their own commerce (considered women's work), their own commercial agriculture—cocoa beans and hides.

THOSE countries have never been occupied by that great problem-maker, the white settler, who takes the land and farms it with the help of black labor. The agriculture of those countries is that of a black peasantry, quite advanced, and, for black Africa, amazingly prosperous. For all of this, British colonialism can claim much credit. The governments have been white, but the countries have been black. And now, there they are, on their own.

In all of Africa, there is no more interesting place than the visitor's gallery of the Ghana Parliament at Accra, where British parliamentary forms prevail. Mr. Speaker wears a wig, and one addresses one's adversary as "my learned opponent."

As part of the African Renaissance, those countries have resurrected native dress, which is more or less like the Roman toga, in bright colors. You'll see ministers and chiefs and members of Parliament drive up in Cadillacs and step out dressed in gorgeous robes.

Speaking of clothes, in Dakar (also on the west coast in Senegal, also part of the New Africa), the women would delight you with their clothes sense. I don't mean the French women you see, but the African women in their African robes. Dakar is quite a fashion center for splashy and unique cotton prints, and the styles come and go as strictly as they do in Paris. The wearing of clothes with very great style and dignity seems to be a leading outdoor occupation. The women are as beautiful as any in the world, once you get used to the fact that they dye their lips blue.

The two main reasons for going to Africa are the Africans and the animals. This sounds like a rather limp statement. Naturally you are going to see animals and Africans! When people think of animals in Africa, they picture a few elephants, some giraffes, a pride of lions. This is wrong. From a hill overlooking the Serengeti Plain in Tanganyika, you may see at one glance 10,000 antelopes, gazelles, zebras, and giraffes, all mixed together. In the very uppermost Nile, in the northeast Congo, I have seen from the air the hippopotamuses so crowded they seemed to nearly choke the river's flow. Even elephants can be seen by the dozen, buffaloes sometimes (from the air) by the hundreds. Lions run in family groups—Daddy, a couple of Mommies, four or five cubs.

It is impossible *not* to see animals in Africa. Even in the highly civilized parts of Kenya, Uganda, the Rhodesias, the Congo, they cross the road in front of your car. They cause accidents, and there are warning signs: "Elephants crossing."

The standard family ride in Nairobi is out through the national park right outside of town. To see a lion you simply follow the other cars. In Kruger Park, in the Union of South Africa, the animals are so used to cars they hardly bother to move when you come up. They act so tame, in fact, that visitors must be cautioned to stay in their cars.

Seeing animals in a national game park is not what safari means. You can take a safari for four days or four weeks. You go with a white hunter who is as much an expert in entertaining ladies and gentlemen as he is in hunting. You spend your days riding deep into the grassy plains, in a special open-sided car, seeing the animals in their truly native habitat. Lions let you drive within 20 feet of them. You can stop the car and watch the mother teach the young how to stalk. For some reason, as long as you are in a car, it is as if you were not there. But don't get out! Of course, there's no shooting from cars. And, of course, you don't have to shoot at all—except with a camera.

SAFARI also means a dozen servants, a double-walled, two-room tent, a hot bath in the evening followed by a dinner of antelope steak, served by a white-jacketed messboy. In short, it's sight-seeing and nature-study de luxe, and the most luxurious camping in the world. (White hunters need reservations well in advance, and a safari is not cheap.)

Or you can spend the night in Treetops Hotel—a lookout cabin perched over a water hole in the forest north of Nairobi. There you see old elephants and baby elephants, buffaloes, rhinos, baboons,

They come to drink and to wallow in the mud and lick the salt, and sometimes fight a battle—all this in the moonlight, which is simulated by electricity or dimmers on nights in the dark of the moon. Queen Elizabeth was there the night she became Queen.

The wild animals of Africa let you see how the world was before man messed it up. It is an inspiring thing to see, and gives you pause when you consider how poorly we've been doing lately.

But in the end, it's the Africans who will hold your interest. First thing to understand about them: The African is not an American Negro. The average American is deceived; he thinks he's talking to a "colored man"—and, of course, nothing fits. Africans have strong traditions, cultures, religions and forms of government of their own, some very old and very persistent. They do not live in a vacuum which is only now being filled by our ideas and culture. *Our Western culture is being grafted onto a culture of their own.* The result will never be somebody new. And the sooner we get to know him, the better it will be for us.

SECOND thing to understand: There's bound to be plenty of confusion and antagonism, even at best. A man—your driver, perhaps—has been brought up to believe in evil spirits and witchcraft; he knows personally a man who was hexed and *died* of the hex. He also knows he has an enemy who goes around bragging that he has had a hex put on him. (To do this, one employs a witch doctor.) Now, if your car's engine quits, he will not check to see if he has gas. He goes to some witch doctor to get it *unhexed*! It's logical to him. But when you go into a rage—he thinks you are the one who is not logical.

Africa is full of the switcheroo that happens when Western culture meets African culture. By tribal law, if a man steals, it is up to his relatives to repay the loss to the victim. Along comes the white man; *he* puts the thief in jail. This means, in practice, work on the roads. "This white man is certainly clever," says the African. "*I* get robbed; *he* puts the thief to work for *him*!"

If a village African turns Christian, he can have only one wife. But in the economic set-up of tribal life, the man with several wives is better off. The men hunt and fish, build and repair the houses, and clear the new fields—every few years. But it's the women who hoe the earth and grow the corn and raise the chickens. The man's job (he is *your* houseboy) usually could not support his family if his wife did not garden and produce all the food. And the gardens not only provide food; they also provide extra stuff to barter and trade.

A MAN with one wife can operate on only so much land, have only so many children (only so many daughters, and daughters are wealth in Africa). Wife No. 1 is ambitious and wants her husband to get ahead. She wants help. She *wants* him to have a second wife! But as a Christian, he is doomed to poverty. His wife is doomed to hard work, with no help. The children don't get enough to eat in bad times. Thus do our familiar ideas, in Africa, produce strange results.

Another thing to understand: All Africans are not alike. A man from southern Nigeria is as different from a Kikiyu in Kenya as a Norwegian is from a Mexican. There is a place in Africa (the southern Sudan) where men are tall and thin as poles, black as night, and wear no clothes. They raise no crops. They herd cows, but not to eat them. They nick a vein in the cow's neck and drink the blood.

There are other places in Africa —Accra or Lagos or Dakar—where your African host for dinner is perhaps a high government official. He may be a graduate of Oxford or Cambridge or the Sorbonne. His ancestors have always been chiefs. His chauffeur picks you up at the hotel. His money may come from cocoa plantations. He talks about the role of planning in national development; he discusses Keynesian economics. So when someone says: "I went to Africa and saw Africans and this is how they are," make him specify where and who.

The one thing that holds true all over Africa is this: Africans are charming. They are friendly, kind, gay; they are hospitable and helpful. They are often shy, but rarely rude. They have excellent manners. They have been brought up from childhood to be polite. You never see a child being rude to his elders. You never see a child whining. You'll see that often the white man's manners (which are not so polished) are actually one of the problems of Africa.

Another thing that's true across all local variations: Don't think they love you, just because they are polite. They respect our "force," our machines, our weapons, and our money, but not us. They laugh at us behind our backs. They are keen judges of character and their cutting scorn often comes out in the deadly nicknames they give white men. Almost everyone has such a name, including oneself.

How do you get around in Africa? In the Union of South Africa, there are railroads, airlines, all-weather roads. Elsewhere, nowadays, for the longer distances, you fly. There are few railroads and paved roads—and now there never will be. Africa is going directly to the air age, skipping all that went before. Every little town has a good airport, and local airlines fly everywhere.

In any small place in Africa, the first sound you hear at dawn is that of an airplane warming up at the airport. Besides the local airlines, there are excellent charter services that will take you to the most remote spots—and this is an excellent way to see the remote regions, to see scenery, and especially to see game. For short distances, you drive. You have to be pretty rugged to travel long stretches by car. It's either dust or mud all the way. But on the ground the car is *the* way to go. Every year now, hundreds of people drive from Europe to various points in Africa. Ordinary cars will do it. Jeeps, of course, are better. It can probably be said that *every* native village in Africa is now accessible by jeep.

Don't be afraid to go to out-of-the-way places. There's usually a place to stay. And it's in the out-of-the-way places that you can see the African as he was. But you'd better hurry; things are changing fast.

The Old, and the New! Nowhere better than in Africa can we still see people living as they lived in Biblical times—and at the same time see the edges of the future. Here are the new nations, and which way they turn will have much to do with our own future. It will depend in part on us.

MUCH of the newness is not pleasant to us. It is even frightening. We're mixed up, whether we like it or not, in a situation more complex than the "mysterious" East, involving people whose ideas and traditions are completely foreign, almost incomprehensible to us. We've come in late, as usual. We must make decisions with only a quickie course as our guide. These decisions will be made by a few men in our government, pushed by a handful of lobbyists and people who care. But one thing will be missing that is the secret source of wisdom in our form of government—public opinion. If nobody knows about the place, then nobody cares. Maybe you'd better take a look!

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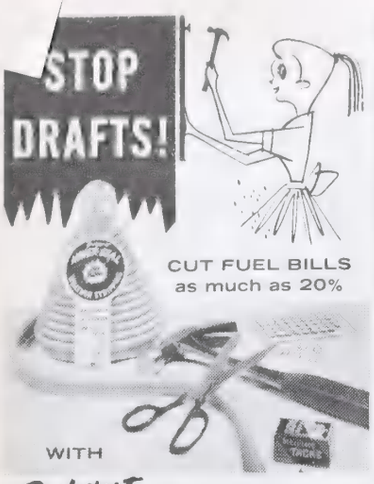
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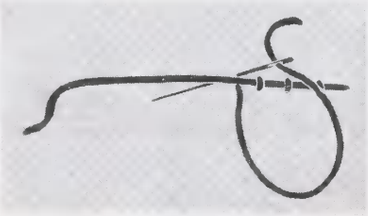
CONTINUED FROM PAGE 88

Couching

Couching is a very simple method of producing a rich dramatic effect with decorative threads which are either too heavy to be pulled through the fabric or too precious to be wasted on the wrong side of it. It may be used both as an outline stitch and as a filler stitch for solid areas. The method consists of merely laying your heavy thread on the fabric and catching it down with a finer thread.

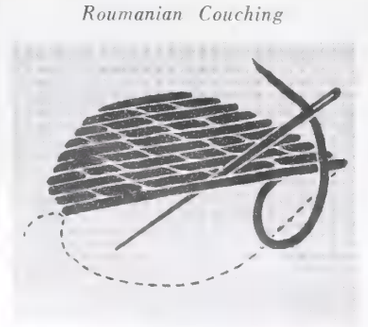


Lay the heavy thread to be couched on top of the fabric, shaping it to follow the line of your design. If you cannot control it easily with your left hand, it would be a good idea to pin it in place. If the thread is not too heavy, you can thread a needle with it and pull it through the fabric to anchor one end. Pull needle holding finer thread through fabric close to couching thread.



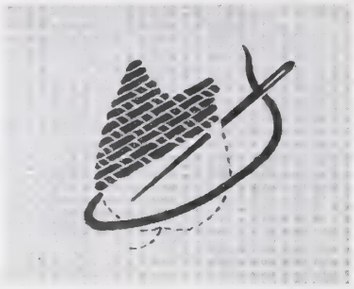
Make a series of vertical stitches over couching thread and under fabric. To make stitches vertical on the right side, the needle must go under the fabric in a diagonal direction. You may work stitch right to left, as shown, from left to right, or up and down.

Roumanian Couching



A fill-in variation of the basic couching stitch. Roumanian couching uses a continuous thread for both laid and tying-down stitches. The needle makes a long stitch. On its return to starting point, the needle catches down the first long stitch with one or more loose slanting stitches. Keep stitch loose, long and slanting. (Courtesy Mary Thomas's *Dictionary of Embroidery Stitches*, William Morrow & Co., New York.)

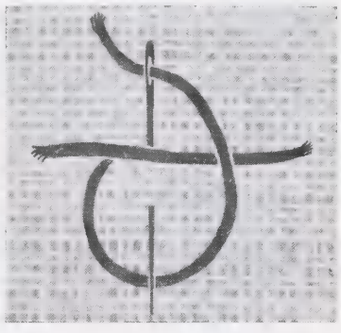
Bokhara Couching



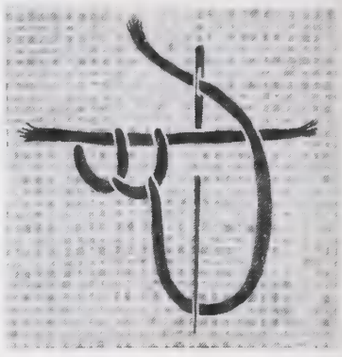
In another fill-in variation of couching, continuous thread is used for laid and tying-down stitches. Carry thread across from left to right, tying down on return with small slanting stitches at regular intervals to make pattern lines. Tying-down stitches should be close together and pulled tight, leaving long thread a little loose. This is a reverse of Roumanian couching and makes a different effect. (Courtesy Mary Thomas's *Dictionary of Embroidery Stitches*, William Morrow & Co., New York.)

Buttonhole Couching

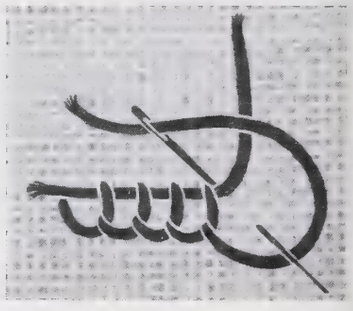
Instead of catching down your couching thread with plain vertical stitches, you may vary the effect by using any simple stitch that will allow the couching thread to show. The buttonhole stitch is a very good choice if you would like to make a border of couching, as on the napkin, page 86.



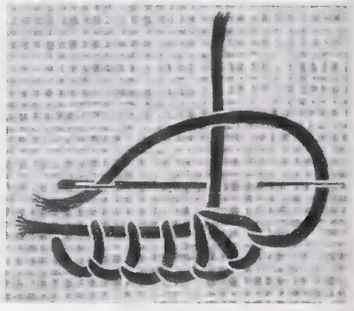
Buttonhole couching may be worked from left to right as shown, or from right to left. Lay the thread to be couched on top of the fabric as for plain couching. Pull needle holding thread for buttonholing through fabric below, but close to couching thread. Draw your thread around toward the right in a counterclockwise direction to form a loop, and insert your needle above couching thread and somewhat to right of starting point so that it points into the loop. Hold the loop down with your left thumb so that when you pull the needle through it will cross the loop.



Continue along the length of the couching thread, remembering to hold the loop down each time with your left thumb.



When you come to a corner, turn couching thread to make right angle. For corner buttonhole stitch, insert needle at same point where you inserted it for previous stitch, and slant toward corner.



For first stitch around corner, insert needle a third time at the same point where you inserted it for the two previous stitches. Then continue as before.

You will find instructions for the Cretan stitch in Lessons I and II. The feather stitch and the raised stem stitch are also in Lesson II.

Did You Miss Lessons I, II or III?

If you missed previous Lessons in HOUSE BEAUTIFUL's Creative Embroidery Series, you may order reprints for 75 cents each. Specify which lessons you wish when sending check and order to: HOUSE BEAUTIFUL, Department 706, 572 Madison Avenue, New York 22. Lesson I explained the running, outline and Cretan stitches; Lesson II, couching, feather, detached buttonhole, raised stem, Cretan, ladder, and Vandyke stitches; Lesson III, chain, lazy daisy, Vandyke, and ladder stitches.

FURNISHINGS ALONE CAN TRANSFORM A TRACT HOUSE

CONTINUED FROM PAGE 98

made the space seem smaller than it really was. Wall-to-wall carpeting was found to be the only real solution. This took a bite out of the budget, but after it was put down in the living room, adjoining the study and the bedroom hall, the basis of the transformation was laid.

Mellow grass cloth carried the color of the carpet onto the walls. Walls and floor, in close color harmony, immediately gave a visual largeness to the 13′ by 20′ room. Curtains and draperies in the same tones added a sunny warmth to the north exposure.

As for the furniture, the sofa was salvaged and placed in the curve of the bay window. Its new gay quilted linen print enlivened and warmed up the whole room. The arm and side chairs were reupholstered, as were the ottomans. The tired lounge chairs were replaced with airy caneback tub chairs in much better scale. A new coffee table, a wedge table to go between the chairs, and a teak dining table replaced the old. More generous storage was found within the tall teak wall piece which houses a TV and stores china and linen. The room no longer has the cramped feeling it had when the furniture was crowded onto the small circular carpet. Now that carpet covers the entire area, furniture groupings are loose, more flexible.

When all the golden tones of floor and walls were accumulated in the room, the gray stone fireplace loomed up as a real *bête noir*. No budget could be provided to change it architecturally, but something had to be done. It took courage to try painting it, but it worked. The room now has a continuous color unity that does much to expand it visually and cancel its limitations in size.

PRODUCT INFORMATION

Following is a list of specific furnishings and accessories shown in this house. These products may usually be purchased from department stores or accessory shops. Retail stores and addresses are indicated only for items not available nationally.

Furnishings: Gold carpet, "*Town*," *Alexander Smith Div., Mohasco Industries, Inc.* Grass-cloth wall covering, *Charles R. Gracie & Sons, Inc.* Linen fabric on sofa, "*Midsummer*," *Jack Lenor Larsen, Inc.*; quilting by *Theodore L. Colbert.* Fabric on side chairs and ottoman, "*Poodle*," *Isabel Scott Fabrics Corp.* Curtains in bay, "*Fiberglas*," *Owens-Corning Fiberglas Corp.*; curtains made by *Cameo Curtains, Inc.* Draperies, "*Beauvais*," *Shulman Fabrics, Inc.* Sofa material in den, *Cohn-Hall-Marx.* Pillow material, *Jofa, Inc.* Walnut cane tub chairs, *Granick Furniture Corp.*; fabric on chairs, "*Sienna*," *Baronio Fabrics, Inc.* Walnut coffee table with travertine top, *Hammary Mfg. Corp.* Solid teak dining table designed by Hvidt and Molgaard for Danish Craftsmen Series, *John Stuart, Inc.* Chest and Danish teak room divider, *Leo H. Spivack, Inc.* Walnut table with cane shelf between chairs, *Selig Mfg. Co.* Hanging lamp, *Holland House of Art, Inc., 948 Madison Ave., New York, N. Y.* Pole lamp, *The Stiffel Company.*

Accessories: Paper collage over dining table, "*Honeycomb*," by Mariska Karasz; embroidery above hutch cabinet, "*Grasses*," by Mariska Karasz; wood mosaic by Glen Michaels; two stone birds by Lillyan Rhodes; all from *Bertha Schaefer Gallery, 32 East 57th St., New York, N. Y.* Vase holding quince blossoms by Lucy Rie, courtesy *Bonniers, Inc., 605 Madison Ave., New York, N. Y.* Tibetan carving over fireplace, *Dunbar Furniture Corp. of Indiana.* Wood carved figure over fireplace, *Harvey Probber, Inc.* Tôle box on chest, *Doris Dessauer.* Plant stands, *Laverne Originals.* Wicker screen, *Mayhew, 603 Madison Ave., New York, N. Y.* Screen made by *Tropi-Cal.* Nut bowl, *Dansk Designs, Inc.* Portable TV, "*The Trouper*," *Radio Corp. of America, RCA Sales Corporation.*



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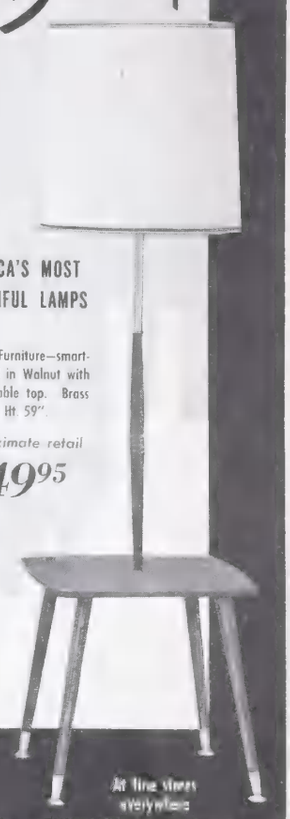
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It's time to dream about seeds

Among the gentler sports is that of seed-watching. Herein, our expert examines some fascinating facets of an annual miracle

By WILLIAM ALVADORE BUCK

• Suppose you came to earth from outer space where life operated on a different plan from the creation we know in this world. Suppose you had never heard of a seed and you had no knowledge of plant growth. Suppose some honest-faced earthling showed you a maple seed and told you that its tiny embryo would grow into a tree eighty feet tall, that it possessed such a sure habit and condition of growth that there existed no chance whatever that it would become a cabbage.

TO CROWD miracle on monstrosity, suppose he tried to convince you that this embryo was not exactly like any other maple seed ever created, but contained a memory of all its ancestors' ways and oddities clear back into the unimaginable womb of time. And that each tree carpets the forest with these tiny miracles each year.

As a spaceman, you might believe his statement that this tiny piece of earth-matter contains enough atomic energy to drive a boat from here to Hoboken, but who could believe the tale of a seed? You would never dare tell it back home. For yourself, you might get a good laugh out of it, but you would certainly find it necessary to report that earthlings were the greatest liars in creation.

Well, I imagine that the maple tree does produce seeds without "conscious" effort, but nature spent a mighty eon of time contriving them: in fact, the earth had been green for a hundred million years before plants developed the method of keeping their spores safe at home in the flower until the new plant was formed.

The most ancient way of propagation was the process we call vegetative reproduction. Anyone who has done the tedious chore of renewing an iris bed knows what this means. It is still very common in nature, for all flowering plants have not abandoned it to depend entirely on seeds.

The strawberry flowers, but also sends out runners, thin stems that carry at their tips plants all formed and ready to root. The tulip and the potato can make seeds, but they are hardly ever required to do so in their cultivated forms, except by breeders. Bulbs, pips, crowns, tubers, rhizomes, and stolons are all means of carrying out vegetative reproduction.

Moreover, many archaic plants from pre-seed times are still alive and even looking quite handsome, like the ferns. Ferns reproduce by spreading rhizomes or roots, crown divisions, and spores. The walking fern has evolved one of the fastest systems, all aboveground. The stems arch over until the tips touch ground, where they root and form new plants. So it walks over the land, one step a year.

Sundry flowering plants can root similarly. Black raspberries, forsythia, and many other ornamental shrubs are often reproduced by "layering": that is, by burying a branch for a length near the end, held in place often with a large hairpin. The tips must be turned up aboveground, for the leaves continue to work. You can do it—it is just that simple; though sometimes it is best to cut a tiny nick at a leaf node where the roots are to grow.

Spores are a later innovation, directly in the line of development towards flowers and seeds. Those rusty-brown "fruit dots" on the lower surfaces of fern leaves are spore cases, which, when ripe, send thousands of spores into the breeze.

IF A spore lands where conditions are right, it grows into a "sex fern," a mere dime-size leaf close to the ground. It is not at all like a fern. Tiny hairs grow on the leaf, some of which turn out male cells, some female. When the leaf is damp, the male cell swims over to the female. The female gobbles him up and immediately grows a root, stem, and minuscule fern leaves, which hang from the spore leaf until the newborn is ready to drop to earth and become a new fern.

Many million years ago, certain forward-looking plants discovered a better technology for staying in business. They invented flowers and seeds. The flower is simply the spore generation, the spore plant, wholly unlike the parent. It remains nourished on the stem, safe from drought and famine and small creatures of the earth, until the new plant develops.

THE seed is the new plant, called the embryo, in a dormant stage, packed neatly in a store of food sufficient to support the seedling until it can support itself, all covered by a protective shell. At first the flowers were as inconspicuous as spore leaves, but as ages rolled on—I think I need not tell you about the bees and the flowers.

Now the seed could wait in its shell until conditions were just right for a lucky start. The seed must have moisture, air, and the right warmth, depending on the species, before it can take the long chance. Seeds of hardy and half-hardy plants, such as beets, cabbages, and radishes, may sprout in a temperature in the forties; tender plants need it much warmer.

Meanwhile, a seed is well-protected from the hazards of existence. If it falls on a rock, it will not sprout, for it must have constant moisture. If it falls into water, it will not grow, unless it is the seed of a water plant, for it lacks air. Most seeds can endure winter's wet and repeated freezing and thawing easily, even seeds of tropicals, as everyone knows who has seen a bean, tomato, or squash volunteer in his garden from seeds dropped at last season's harvest.

As a place to store seeds over the winter, a shelf in the kitchen is quite good enough, except in the humid regions of the deep South. Keep them in their packages for short storage, but for longer storage they should be well-dried, placed in an airtight container and

kept in a cool place. That is what the book says; as a matter of fact, I have observed cases where seeds kept for years in poor conditions came up fine. If seeds are in too deep, they won't start. Generally, some built-in timing device, or perhaps lack of enough oxygen, keeps them from it, and they slumber, breathing a molecule of air now and then, waiting their time.

The reason we firm the soil over seeds after planting with a rake or hoe is to put them in close contact with the soil moisture in order to germinate. Some think this is not necessary in the spring, even a hindrance in earth that crusts, but it is indispensable in summer planting unless the rain pats it down for you. Seeds vary enormously in size, from those of the begonia, which are like dust, to the "double coconut," which can get eighteen inches long.

Sow your older seeds—a year or more old—a bit thicker, for some do lose viability (that is, capacity to sprout) as time goes on.

Seeds differ just about as much in their life expectancy. Elm, birch, and spring-seeding maples will survive no storage whatever, but must sprout within a couple of weeks after they fall, or die. Mangrove seeds often grow and send roots down to reach the earth while still attached to the parent branch. In wet weather wheat will sometimes germinate while still in the ear; however, our small grains generally keep at least two years.

IF YOU want to test the viability of old seeds—nothing is easier. Place white blotting paper or several sheets of facial tissues in the bottom of a soup plate, wet it and scatter 25 or 50 of the seeds upon it. Put another blotting paper over them and cover with a saucer. Keep the blotters wet constantly and the whole at room temperature. Take a peek every now and then. Unless the seed is parsley or some others —which are often employed, I am told, to test the patience of saints and Washington Senators fans—you should get your count within two or three weeks.

Another advantage in seed reproduction is that the plant grown from seed is a new plant, with a new deal in the game of evolution-for-keeps. The seedling is a trifle different from its parent or parents, always, and may be quite a bit different, particularly if it is a hybrid.

Hybridizing is not something invented by man. It is one of the tools of evolution. Natural hybrids occur every day. A hybrid is a variety of individual plant which springs from the crossing of two species, or, less strictly and more in the modern mode, the scion of two parents which have some strongly marked characteristics. "Hybrid vigor" are the words agricultural research has adopted to express the general aim of much hybridizing, but often the end is to combine desirable or necessary qualities.

HYBRID corn is a strange thing. There is no such thing as a pure strain of corn, so breeders must start by creating one, or, rather, two to make a match. They inbreed all the ears on a stalk with its own pollen. A couple of generations of this self-matching bears a weak and worthless runt, but "pure" in the science of the hybridizer. Crossbreed two such strains (different strains, observe) and the product is a pretty normal sort of corn. So far, nothing much, but the *seed* from this cross sells for a high price. It is hybrid seed. It will grow with hybrid vigor, giant-eared, and produce perhaps 20 per cent more corn to the acre. Hybrid corn was unknown in 1920, but by 1940 nearly all the corn grown in America was hybrid.

If you want to take up hybridizing as a hobby, well, it is new, fascinating, open, and vast in its opportunities. You do not need much —a camel's-hair brush to take pollen, and other small equipment, good soil, a patience that can endure for years, and a couple of other saintly qualities. You also need a head for tangled bookkeeping, for most of the work occurs in the notebooks.

Is it worth while to save seeds for next year? The answer is no, unless you want to go in for plant breeding. Growing seeds is for the professional these days; the seeds you buy have been grown with careful and constant selection, skill, and knowledge. Seedsmen monkey with plant genes; the *Wise Garden Encyclopedia* is authority for the statement that probably only one per cent of seeds saved from the garden will "come true," that is, retain the characteristics of the parents exactly, for better or for worse.

In my own experience, however, this percentage is too small. I'd say 15 or 20 per cent may "come true." Remember, too, that, in saving seeds, you may also be saving a disease or maggot; growers must use extensive safety measures in their fields. And seeds are cheap. In fact, a genuine miracle is cheap at any price.

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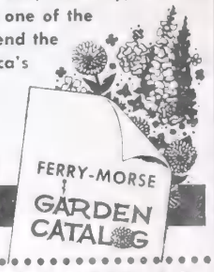
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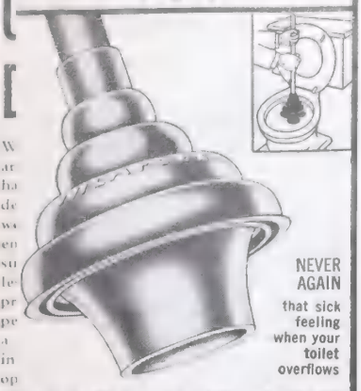
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CONTINUED FROM PAGE 84

the apparent size are increased in small gardens by "sleeve-fencing" and planting—that each room of the house also seems to be alone with the garden. See all the varied ways in which this self-containment is achieved and admire how right it seems; the more isolated you feel, without also feeling the means of isolation, the greater has been the art.

OBSERVE also how the restaurant and the palace seem to belong to their gardens—how faithful they are in architectural details, how they resist all the temptations for liasons with the outside world, how simple they look, and how natural they feel. (And in the homes, how much more natural it is to step directly into the garden to greet it, rather than detour through the kitchen on the way out!)

When you are in a garden that seems to have a lot going on in a small space and yet isn't cluttered, look for the reasons. One may be *sawari*, a visual manipulation of space that uses the size, texture, and color of plant material to increase the apparent extent of the garden. Larger trees or shrubs, heavily textured and with brighter foliage, are set in the foreground and the finer-leaved plants are put in the background, making them seem farther away than they are.

The reverse principle also works to relate a deep garden more intimately with the foreground. The Gold Pavilion in Kyoto uses this device, among other subtleties, as, of course, do thousands of other gardens.

With imagination, a "condensed landscape" may substitute for the real thing. A famous scene in nature may be reproduced by reducing the scale of all the elements used. A man in crowded Tokyo, for example, can visit a garden, the Koraku-en, and enjoy a view of Mt. Arashiyama, which is really many times bigger and many miles away in Kyoto. If he's seen the real thing once, maybe as a child, he relives that experience; if he's never been to Kyoto, he pretends all the harder. How small was my enjoyment compared to my Japanese friend's when we visited that scene. He saw what I saw; he also recalled the original scene and probably remembered with pleasure those with whom he shared the view.

Wanting larger gardens than they own, they create "borrowed scenery" gardens and do it so skillfully that your imagination is little taxed. When you visit Shugaku-in Imperial Villa or Murin-an garden in Kyoto, you can admire the way the Japanese can "borrow" a forest or are "loaned" a mountain with no apparent effort. Often a garden borrows scenery just to make a beautiful composition. If there is a view or a beautiful neighboring tree, it is included visually in the scheme of things. If a path disappears behind a tea house or a clump of bamboo, peek behind to see if the property-line fence is artfully concealed by this device. It's fun to discover some of the garden's secrets, and it's an education in the art of illusion.

The tea garden, as a fragment of nature, is a type all its own. It's small in scale, intimate, and designed to create a special feeling of detachment for the viewer. A basin of clear water to cleanse the spirit, as well as the hands, is always a feature. Lanterns guide the way along the stepping stones and if you've prepared for the Tea Ceremony (Okakura's *The Book of Tea* will be a help), you will sense the retreat from worldly concerns that these gardens imply.

WHEN you visit the Zen gardens, you really must forget your Western concepts. For gardens like those of Nanzenji, Tofukuji and Ryoanji Temples in Kyoto are strong abstractions in which the uncluttered and simplified allow you great spiritual liberties. You'll find there's room for you to participate "in" these gardens, although, in reality, you are observing them from the temple steps. Don't just glance at the 15 stones of Ryoanji and quickly think about getting back to town and the pearl shops. There is much more to be seen and felt. The essence of restraint and the fulfillment of nature, the strength of open spaces dedicated to light, air, and sky—the abstract garden at its highest level—are before you. With a Japanese approach, you will find an aesthetic experience that you will remember as long as you live.

Many of these Zen gardens, such as two gardens in Kyoto, the East Garden of Daitokuji temple, and Taizo-in temples at Myoshinji, are "dry-landscape" gardens, and to be Japanese and capture the spirit, you must pretend that they sparkle with water. The designer asks your imagination to complete the scene, so go along with his conception and enjoy it to its fullest.

OF COURSE, you will also visit gardens which really have streams, waterfalls, and lakes. Classic "boating-pond" gardens from the 11th Century, such as Byodo-in Temple of Uji, near Kyoto, provide for the viewer to be on the water, while gardens such as Katsura Imperial Villa and Tatsumura Silk Mansion in Kyoto intend that you make the tour, observing the changing scenery as you walk.

Many gardens, such as the Heian Shrine in Kyoto, provide stepping-stones for crossing ponds. If you're Japanese-size, you can appreciate the care with which the stones are spaced. (This subtlety is used in all paths to allow for "natural" walking in kimono, and the designer even controls your pace by the way he has set them.)

"Viewing-pond" gardens will also be seen and you will note that they present a static picture from a terrace or room. They gain in significance on "moon-viewing" night, when there are parties dedicated to the enjoyment of the full moon along with the pleasures of composing *haiku* and sharing *sake*. But whether there is a pond or not, always sit on the *tatami* to get the



Avocet
Recurvirostra americana

DRAWING BY LILLIAN PACA

best view of the garden. It was designed that way, and many subtleties are lost when the eye level is raised.

I spoke of sound as one of the experiences you will have, and water is one source of this pleasant addition. You'll hear Murin-an's waterfall, the drip from bamboo spouts in tea gardens, or the rhythmic clunk of designed water features in such gardens as Shisendo Temple in Kyoto or Furusato Restaurant in Tokyo. Frogs, crickets, other insects, and birds are prized for their garden music, but the Japanese also enjoy even more subtle sounds than these. In high gardens, they go to listen to the birds' wings as they fly overhead; in summertime, they invite their friends to stay very late to listen to the lotus buds pop as they open! Their love of nature has developed an awareness of such secret sounds.

You'll also find that stone and wood are handled with great feeling and ability. The stone will belong, as it does in nature, to the landscape portrayed—a mountain scene will have rocks from the heights, while a stream will be lined with water-worn stones, for they do not ask you to imagine the illogical. To the Japanese, rocks are a living expression of nature and have a form and face which makes each of them a separate personality. Wood is used with integrity. It is not covered with paint, and you will see its grain, texture, and color skillfully accented in fencing, gates, bridges, and decks. The deck at Kiyomizu Temple in Kyoto will prove, if nothing else, how ingenuous the Japanese have been. Designed before A.D. 1000, it's still a perfect solution for a hillside site while Itsukushima Shrine, near Hiroshima, on the Inland Sea, dating from A.D. 811, will show you the beauty of a deck spanning the tides.

And for me, the sense of touch was everywhere. I couldn't keep my hands off the silken smooth walls and railings, the columns of Higashi-Honganji Temple in Kyoto—polished by centuries of appreciative Japanese—or the finely shaped finials on Sanjo Bridge in Kyoto. Although it's prohibited to walk on the moss at Saihoji Temple in Kyoto, I can remember its color and how soft I knew it would feel underfoot. The roughness and smoothness of the rocks everywhere also tempted me, but my imagination touched them, so I was satisfied. All this will be part of your Japanese experience.

Garden walks, bridges, and artifacts are true to the belief of the oneness of man and nature. You'll find the lanterns, benches, water basins, wellheads, and sculpture to be of natural materials and placed where they fit easily into the garden scene. Their designs are carefully studied, but this doesn't show in the finished product; their locations seem inevitable and justified. They often act as a link between the house and garden, are used as an expression of *sawari* to extend the view and conform to the garden's basic purpose of paying homage to nature.

You can increase your enjoyment of these unique gardens if you observe the way plants are used. If you don't, you will miss what the Japanese see with their second sight. For example, you can see trimmed camellias or imaginary mountain peaks at the top of the dry waterfall in the South Garden of Daitokuji Temple in Kyoto. Are there really great old azaleas or strong boulders at Tentokuim Temple at Mt. Koya? You'll see venerable old pines propped up with poles for support, but the Japanese ignore the obvious poles and see only the shape and size of these fine friends, old age being a highly desirable state for a tree in a Japanese garden. (Because of this, a newly built garden may easily suggest that it has withstood the centuries by possessing an old specimen. They move plants with amazing skill but are always careful to use trees and shrubs which may be found together in their natural setting.) They also feel that shrubs and stones should be combined into groups of lucky numbers, such as 3, 5, and 7. (I found such groupings, as in the Shinjuan Temple at Daitokuji to be aesthetically fortunate too.) But if you're really in luck, you will see a gardener pruning a pine or podocarpus, a needle at a time. Be sure to smile at him and watch him as he plucks. His attention to his work is a lesson in patience which you will remember with envy when you are home facing your own garden chores.

But between now and the time you return home, there are depths of delight awaiting you—to which I hope your imagination will add its magic. If it does, I feel sure you will be offended upon your return, as I was, to realize the shallowness of duplicating these gardens in incongruous settings. We can learn so much from them, not in copying, but in applying the principles in a thoughtful manner to our life, our homes, and our culture. The Japanese gardens are so perfect and successful because they are, above all, appropriate.



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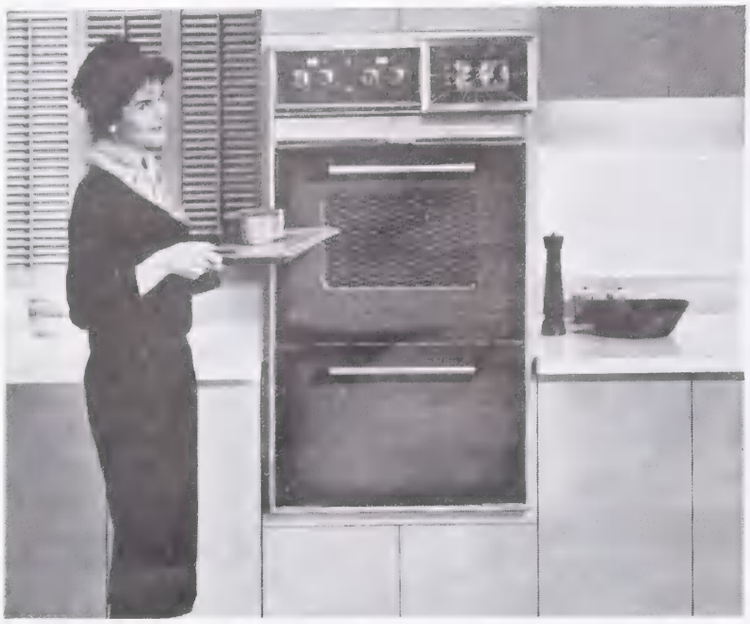
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DISCOVER THE LIVELY, ANCIENT WORLD OF THE SOUTHERN AMERICAS

CONTINUED FROM PAGE 44

PHOTOGRAPH BY RAUL BRANDAO



The great contrast in South America between the East Coast and its growing modernity, and the West Coast with its persistent, colorful Indian culture has to be seen to be believed. Above, a window in the apartment of Mr. and Mrs. Lincoln Meeker frames a view of Rio de Janeiro's best-known landmark, Sugar Loaf.

majority of the population.

And to anyone who is at all intrigued by the intensity of cultural cross-pollination that is going on today—by the way peoples all over the world are borrowing and adapting each other's designs, foods, clothes, customs—it is fascinating to see how, in four hundred years, so much that is Indian has been assimilated into the general life of Latin America. For instance, every country has its version of the *tamale*, the *empanada*, the *tortilla;* corn and corn meal, rice, the potato (which originated in Peru), and the hot chile are staples in the diet. Yet these same foods could have been found in the cuisines of such ancients as the Tiahunacans, the Mayans, the Incas, and the Aztecs.

There are plenty of theories about the origins of these people, which is one reason why they'd pique any sentient traveler's imagination, and archeologists are continually unearthing new and wondrous evidences of what can only have been powerful societies—empires and federations of empires—whose people were highly skilled in architecture, astronomy, engineering and the arts of sculpture and metalwork.

Mexico teems with such evidence. Outside of Oaxaca you can see the impressive cities and tombs of the Toltecs and Mixtecs at Monte Albán and Mitla—great monuments of marvelous stonework where exquisite gold jewlery has been found (and copied as worthwhile souvenirs). In the Yucatan, out of Mérida, in Uxmal and Chichén Itzá are the vast and magnificent cities the Mayans built from the 9th to 11th Centuries. Farther south in Tical, Guatemala, and Copan, Honduras, are excavations of even earlier Mayan works—all marvelous and chastening to the modern mind, which tends to believe that our world has a corner on ingenuity.

But an even more teasing contemplation is that all about these records of the past you can find reflections in the life of their descendants. In the Yucatan and Guatemala the very alive faces, costumes and customs you see before you have their counterparts in the stone sculpted figures on the ancient temple walls. Even the Indian houses bear traces of the early Mayans' architectural forms. And if you should be in, say, Chichicastenango, Guatemala, on market day, or on hand for a fiesta, you would see how the Indians have adapted their ancient inherited rites—the burning of copal incense, for example—to their observances of the Christian religion.

The West Coast of South America—particularly Ecuador, Peru, Bolivia and Colombia—has a rich concentration of this colorful, many-layered Indian society, for here in the high valleys and plateaus of the Andes flourished what was perhaps the most fabulous ancient empire of them all—the Inca, a federation of many tribes. It was news of their treasure in gold and

emeralds that sent the Spaniards in search of El Dorado, the place of the golden man in what is now Colombia. The tradition of fine silver and gold work still persists, and Colombian emeralds from the Chivor mines are considered among the finest. You will see today a dazzling collection of ancient Chibcha gold ornaments in the vault of the Bank of the Republic in Bogotá.

It is just this juxtaposition of past and present that makes the West Coast such a fascination. For, simultaneously with the antiquities, your eyes are taken by the colorful modern Indian life that goes on about you. And, to compound the richness of it all, there is the omnipresent layer of Spanish culture, seen in the magnificently baroque churches and street arcades, to speculate upon. To experience this Indian life at its liveliest, see it on market day and during the innumerable festivals. Among the many in Colombia, one of the most vivid is the Toy Fair in the port city of Barranquilla, held during the weeks before Christmas.

Peru might be considered the capital of this Indian culture, just as Cuzco was the capital of the Inca empire. Three million Peruvians speak Quechua, the language of the Incas. Near Lima today are irrigation ditches built by the Incas, and the Pan-American Highway in Peru traverses part of an Inca road. Lima is rich in archeological museums of Inca and pre-Inca finds, but to see the real thing *in situ*, you must go to Cuzco itself, 10,400 feet above sea level, high in the Andes. Here churches and houses are built of Inca stones, and streets are lined with mammoth rounded-stone walls, built as the Incas built everything, without mortar. Cuzco is strongly Spanish, but more strongly Inca, its inhabitants among the world's most picturesque peoples. Their beast of burden is the llama, one of the few domestic animals that can survive the altitude.

Outside of Cuzco there are the Inca sites at Tampo Machai, Kkenco, Puca Pucara (with Inca-built subterranean passages to Cuzco) and Sacsahuaman, but the most fabulous of all is Machu Picchu, a city built as a sanctuary, placed so as to be practically concealed by the surrounding mountains, and only discovered in 1911.

Peruvian Indians are skilled in hand-weaving, silverwork, pottery and leather. Llama-wool rugs, alpaca and vicuna are good buys. Those who have covered the territory well say that the best Indian markets are in Cuzco and in the 15,000-foot-high resort town of Huancayo, this last market remarkable in that it is carried on in almost total silence.

Festivals are frequent, but the most exotic is a week-long celebration of Inca music and dancing in the town of Amancaes, near Lima, June 24th. Indian Day, is another spectacular. Best time for visiting Peru's Andean Highlands is from May to September, although its coastal beaches are swimmable from December to May.

You might make an Inca-type passage from Peru to Bolivia, crossing Lake Titicaca from Puno to Guagui by steamer, the lake afloat with the ingeniously woven, gondola-like *balsas* of the Indians. In the high land of Bolivia—La Paz is 12,500 feet high—there is an Indian culture that pretty well matches up to Peru's in picturesqueness and handcrafts skills. Tiahuanacu, fifty miles from La Paz, was the center of a great pre-Inca civilization. The silver mines at Potosí were worked by the Incas.

The greatest bargains here are in vicuna, hand-knit and hand-woven woolens, alpaca, carnival masks, and gold and silver filigree work which you will find in the central market of La Paz, and at the Indian fairs. There is an especially good Saturday market in the Spanish-Colonial town of Cochabamba where, as a change from the usual derby, the ladies wear high white-lacquered hats. Others are in Quillacollo, Punata and Cliza.

You couldn't miss a festival here if you tried. Some of the biggest in La Paz are: Indian Holiday, January 20-25, overlapping with the Alacitas Fair (great handicrafts bargains), January 24-29; Copacabana Fiesta, August 5-7. One of the most colorful is the pre-lenten Diablada or devil dance, held the Saturday before Ash Wednesday in the town of Oruro.

How to get to South America's West Coast

By Air: From New York: Avianca, Braniff, Eastern Airlines and Panagra fly to West Coast South American cities. From Miami: Aeorlineas Argentinas, Aerolineas Peruanas, Equatoriana de Aviacion and Lan Chile. By Sea. From New York: Luxury liners of Grace Line ("Jewel Box Cruise") and Argentine State Lines. Freighter services: Chilean Line, Coldemar Line.

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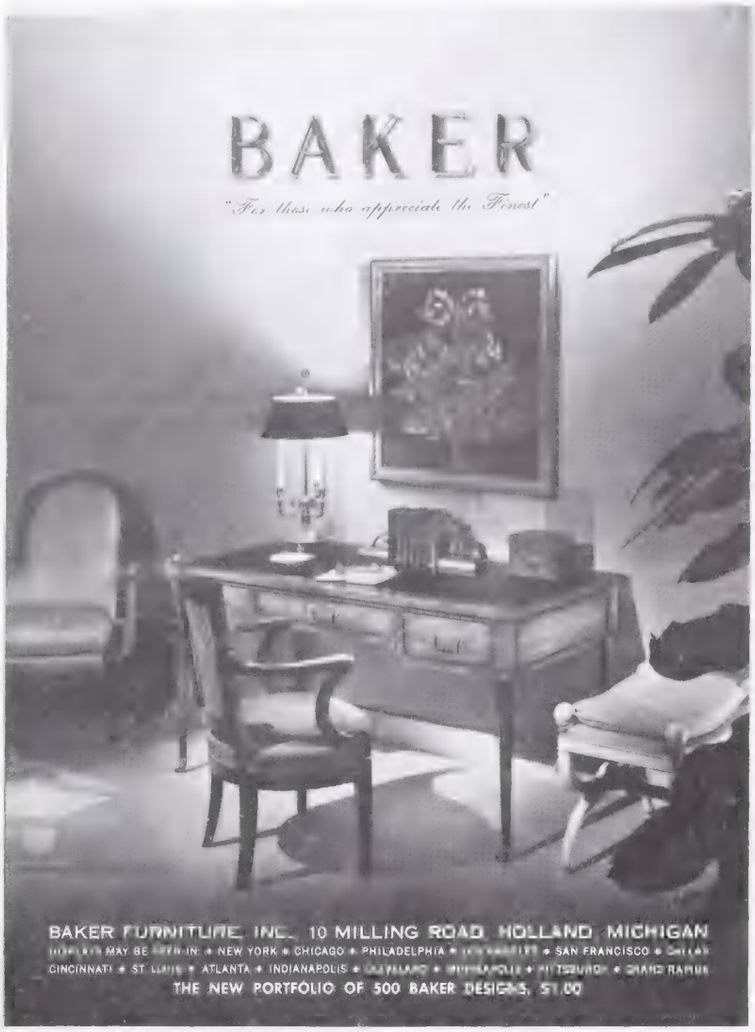
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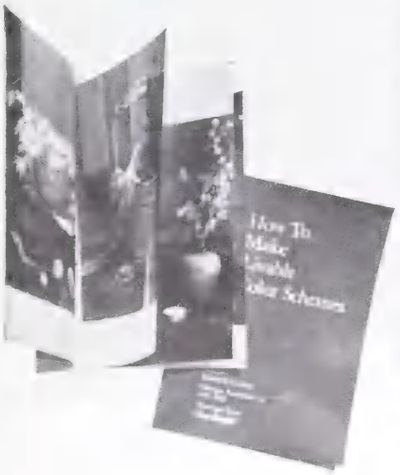
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DETAILS ON CONSTRUCTION AND EQUIPMENT OF TWO HOUSES IN THIS ISSUE

Following is a list of specific construction materials and equipment shown in two houses in this issue. These products may usually be purchased from local lumber dealers or specialty contractors. Retail stores and addresses are indicated only for items not available nationally.

Gordon Newkirk house

Pages 94-95

CONSTRUCTION MATERIALS: Exterior wall surfaces, "*Masonite*," *Masonite Corp.* Clear glass, *Pittsburgh Plate Glass Co.* Asphalt tile in kitchen, bedrooms, and master bath, *Kentile, Inc.* Cabinet hardware, "*Washington Line*," *Washington Steel Products, Inc.* Door hardware, *Dexter Lock Co., 1601 Madison Ave., Grand Rapids, Mich.* Interior flush doors veneered in "*Masonite*," *Masonite Corporation.*

EQUIPMENT: Kitchen cabinets, "*Washington Line*," *Washington Steel Products, Inc.* Plastic laminate counter tops, "*Formica*," *The Formica Corp.* Kitchen sink, *Elkay Mfg. Co.* Sink faucet, *Moen Faucet, Div. of Standard Screw Co.* Garbage disposer, *Waste King Corp.* Dishwasher, *KitchenAid Div., The Hobart Mfg. Co.* Exhaust fan in kitchen, *Emerson-Pryne Co.* Light fixtures, *Prescolite Mfg. Corp.* Electrical switches, "*Sierra*," *Sierra Electric & Mfg. Co.* Ceramic tile, *Monarch Tile Mfg., Inc.* Tub, lavatory bowl, water closet, and shower head, *Briggs Mfg. Co.* Towel bars in bath, *Hall-Mack.* Exhaust fan in bath, *Emerson-Pryne Co.* Water heater, *Ruud Mfg. Co.* Forced-air furnace, *Lennox Industries, Inc.* Heating registers, *Lima Register Co.* Thermostat, *Minneapolis-Honeywell Regulator Co.*

Charles Breed house

Pages 102-107

CONSTRUCTION MATERIALS: Asphalt strip shingles, "*Seal-O-Matic*," *Johns-Manville Corp.* Exterior surface redwood stain and white house paint, *The O'Brien Corp.* Interior and exterior flush wood doors, *Roddis Div., Weyerhaeuser Co.* Door screening, *Owens-Corning Fiberglas Corp.* Windows, "*Pella*," *Rolscreen Co.* Casement window hardware, *H. S. Getty & Co.* Clear glass, "*Thermopane*," *Libbey-Owens-Ford Glass Co.* Plaster board on interior surfaces, "*Sheetrock*," *U. S. Gypsum Co.* Finish on wood walls and wood trim, "*Satinlac*," and "*Firzite*," *U. S. Plywood Corp.* Paint on interior walls, "*Super Kem-Tone*," *The Sherwin-Williams Co.* Rubber tile in entry, hall, dining room, and master bath, *Robbins Floor Products, Inc.* Asphalt tile in lower level of house, *Kentile, Inc.* Pivot cabinet hinges, *The Stanley Works.*

EQUIPMENT: Kitchen cabinet door latches, "*Tutch-Latch*," *National Lock Co.* Plastic laminate counter tops in kitchen, "*Panelyte*," *St. Regis Paper Co.* Stainless steel sink, "*Carlton*," *Carrollton Mfg. Co.* Sink faucet, "*Delta*," *Delta Faucet Div., Masco Screw Products Co.* Garbage disposer, *In-Sink-Erator Mfg. Co.* Built-in cook top and built-in oven, *Thermador Electrical Mfg. Co., Div. Norris-Thermador Corp.* Kitchen exhaust fan, *NuTone, Inc.* Refrigerator, "*Coldspot*," *Sears, Roebuck & Co.* Washer and dryer, "*RCA Whirlpool*," *Whirlpool Corp.* Electrical panelboard, *Distribution Equipment Div., Square D Co.* Recessed light fixtures, *Litecraft Mfg. Corp.* Hanging fixtures over dining area and sofa, *Lightolier, Inc.* Plastic laminate counter top and wall covering in bath, "*Panelyte*," *St. Regis Paper Co.* Tub, lavatory bowl, water closet, and shower head, *Crane Company.* Shower enclosure, *Fiat Metal Mfg. Co.* Towel bars in bathrooms, *Hall-Mack Co.* Water heater, *A. O. Smith Corp.* Forced-air furnace, *Lennox Industries, Inc.* Attic fan, "*Chelsea*," *Chelsea Fan & Blower Co.* Heating registers, *Lima Regulator Co.* Heating controls, *Minneapolis-Honeywell Regulator Co.*

A SUCCESSFUL EXPERIMENT IN CULTURAL TRANSPLANTING

CONTINUED FROM PAGE 64

listeth, but let this not inhibit our conscious choice of what we would borrow. There is so much we can borrow: the love of skill in the creation of beauty, and the deft turning of interpersonal relations into the elegance of ceremony, to name but two. These are some of the ways in which our culture might profit through osmosis, whether by war or wealth or education.

Culture is highly volatile. It is the spreading of the mantle of imagination over common persons, common things, and common processes, to disclose that under that transforming sheen they are no longer common. Whoever lifts his vision to the everlasting hills through the portals of the Hutton house will glimpse a better life than before. As sap rises in the spring to reactivate the trees of the forest, so imagination, whether group or individual, transforms what *is* into what ought to be.

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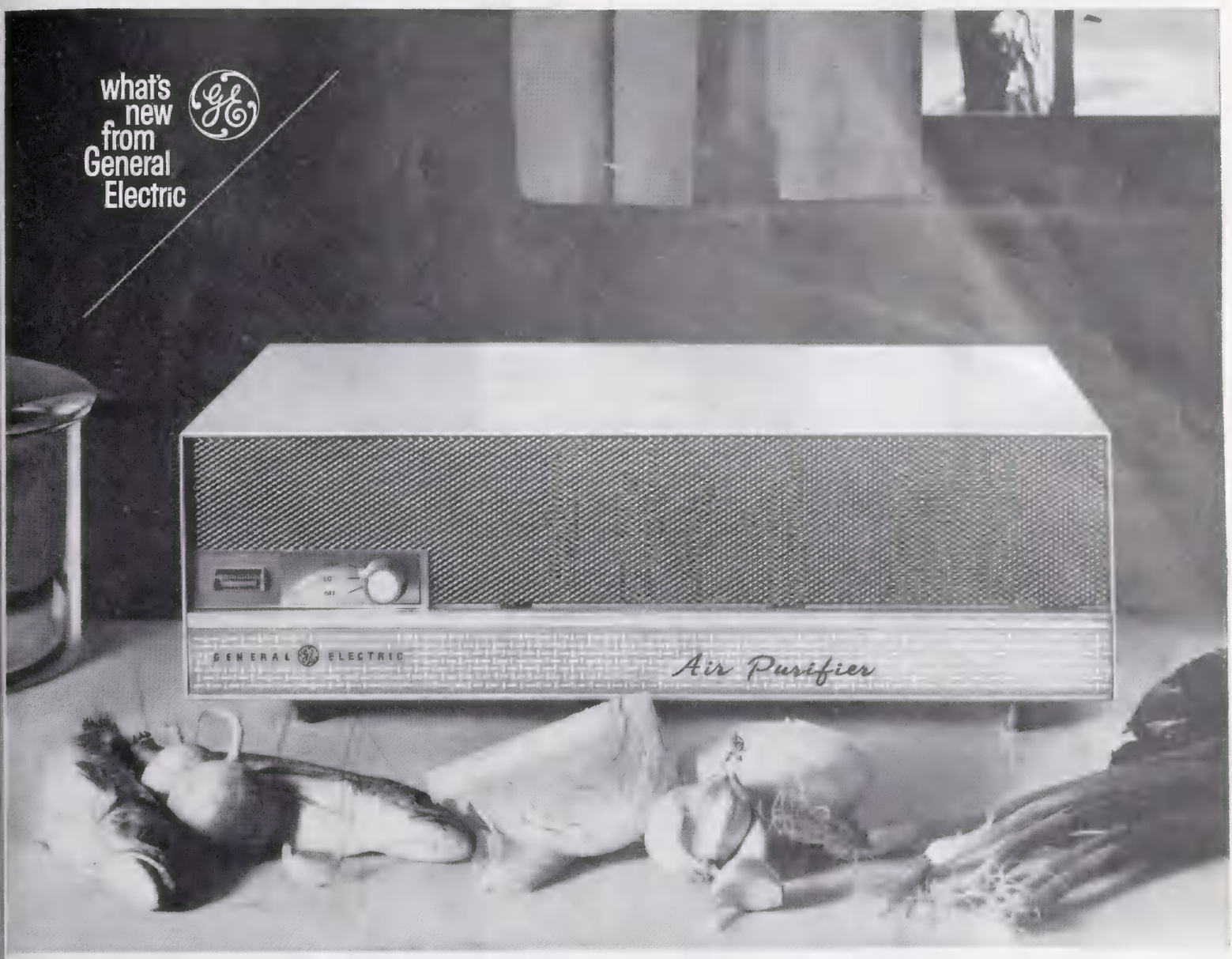
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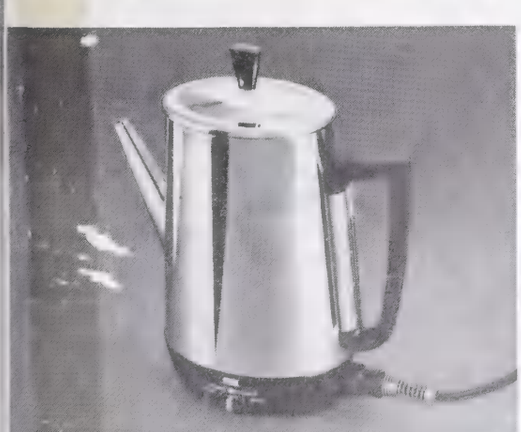
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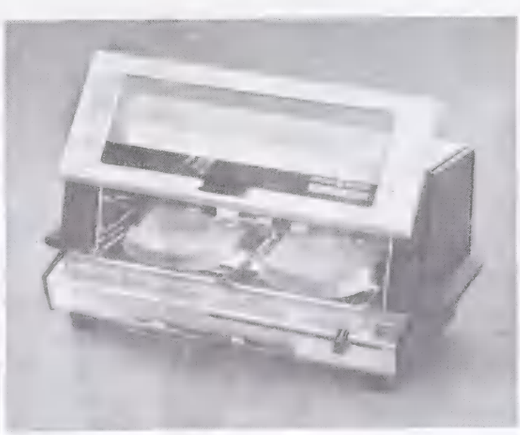
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Decorator's Diary

A casebook report on some new home furnishings and a decorator's methods of using them to best advantage

I am old enough to remember when anyone who went to Italy invariably returned with a collection of Roman scarfs—brilliant, multi-color stripings in the kind of densely woven silk you rarely see these days. I'd almost forgotten them until I went to call on Celia Carlton, the sculptress, who lives and works in a skylighted studio furnished with souvenirs of her student days in Florence.

She's that rare bird among creative people—she's neat. She doesn't live in a clutter, and is as sensibly concerned as any suburban housewife with handsome surroundings.

Quite handsomely, hers are predominantly black and white—black lacquer chairs, a white sofa, a white Florentine marble table bordered with a narrow stripping of inlaid black marble, set on a brilliant green rug. The table is low, but she uses it as a tea, coffee, and tray-meal table.

When I arrived, the fire was lighted and we visited in the glow of candles held in a wall sconce of clear Venetian glass. The table was set for tea with a service of black Basalt Wedgwood on the bright striping of a Roman scarf, and in an Etruscan wine cup she had arranged the flowers in Italian style—one rose each in pink, red, yellow, and flame.

It was a room full of souvenirs, but so restrained, so carefully chosen for their dignified design and sane usability, that I wished I could have all my traveling clients with me to see what a great investment in beauty a few important souvenirs can be.

"I feel like a pea about to move into a pod," said Mrs. Gilman, with the understandable sigh of a lady who had just come from a morning of lease-signing and sizing up an empty apartment. "When you've lived in a house all your life it isn't easy to become the occupant of a 12G—especially when you've seen 3G, 4G and a few more G's that look so identical you'd think they belonged to the same family.

"You mean, I suppose, that everybody seems to do the obvious—the sofa against the same wall, the gate-leg dining table masquerading as a console in the dining area . . ."

"Precisely," she said, "and I think it's that dining area that distresses me most. Why must everybody try to make it look like part of the living room, as if they were ashamed to admit that they ever sit down at a table for a meal?"

"I take it you're of the separate-dining-room school," I noted.

"Well, I do like to eat the way I was brought up to eat—at a table and in a room that looks as if it were planned for the purpose. Maybe it's stuffy of me, but I think it's more dignified."

I cast an eye at the floor plan.

"Let us face the fact," I said, "that we're never going to make that 6′ x 12′ cozy corner look like a formal dining room."

"I don't want a formal dining room—we always dine out and our dinner entertaining is buffet," she answered briskly. "What I *do* want is a bona fide room where we can breakfast in sunshine and civility and where I can put out a pleasant sit-down lunch for a few friends without publicly setting the table."

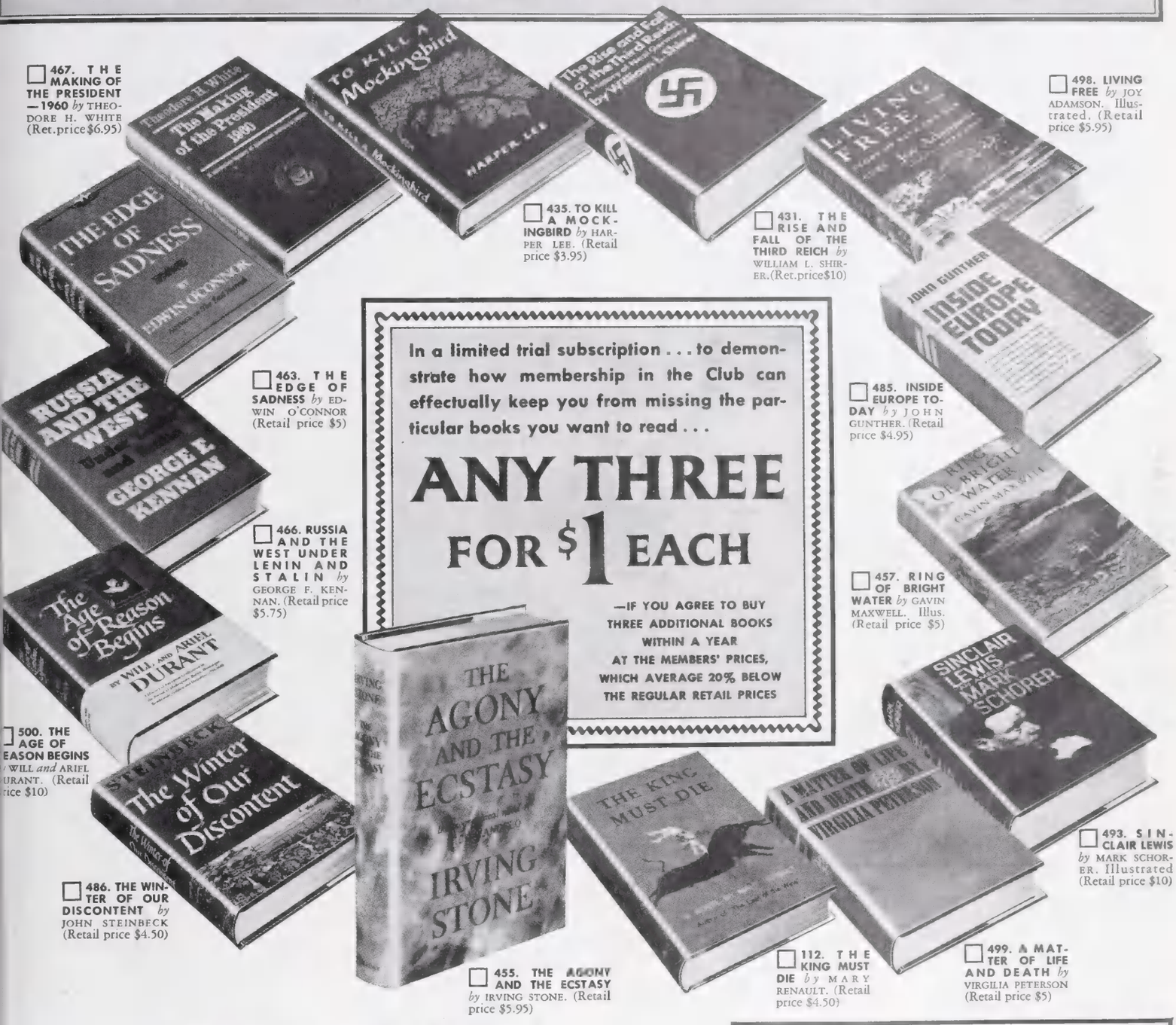
Patently, what the lady was asking for was a device for turning this Lilliputian space into a breakfast-luncheon room, giving it a decided character of its own.

On the scene, the area looked far more minuscule than it did on the plan—things always do. However, there seemed no reason why we couldn't partition the section from the rest of the living room with a pair of three-panel screens, one hung at each side of the opening like a doorway, and easy to fold back flat if ever Mrs. Gilman changed her mind and decided to open up the breakfast room to living-room view. But I noted the extra complication of a wall that was practically all window, and a dull, north-facing window at that.

(*Please turn to page* 6)

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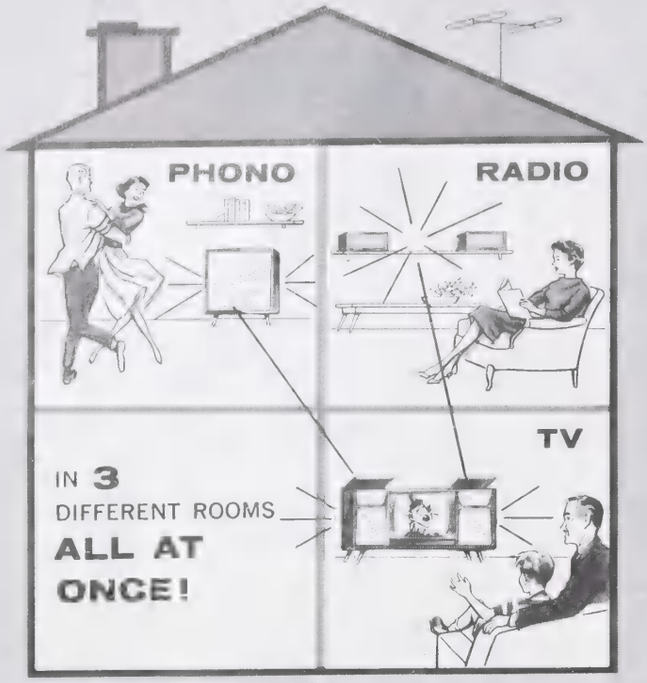
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DECORATOR'S DIARY

CONTINUED FROM PAGE 2

"You said something about sunny breakfasts, didn't you?" I asked, as a little sunshine of an idea started to warm up this project. "I trust you're fond of yellow, because if you are, we can not only manufacture a breakfast room here but we can make this miniature North Pole so sunny, you'll be eating your Rice Krispies in smoked glasses. And, what is more, we can dispatch this whole situation in one easy visit to the Howard and Schaffer showroom."

And this was no exaggeration, for, thanks to design ingenuity, modern science and a fine insight into the kind of materials decorators yearn for, this firm has come up with a series of twelve perfectly matched prints on window shades, fabrics and wallpaper. This is the very answer, as French decorators have known for years, to making a small room look integrated. A single pattern—even a busy pattern—used throughout doesn't weary the eye by making it try to take in a clutter of various forms and contrasts.

As for my promise of sunshine, a whimsical pattern called "Kirkos" (that's Greek for "lemon") was bound to take care of that. It's a deliciously yellow-and-orange print of lemon slices and green leaves against a subtle over-all mottling of yellow on white which gives the visual effect of a textured background.

Screen-printed in vinyl ink on an invisibly vinyl-coated window-shade cloth, the pattern fairly glows like sunlight when it's hung against the light. And while the vinyl makes it a practical, washable shade, it has the non-glossy matte finish of a cotton fabric. The shade cloth comes by the yard, up to 48″ wide, ready to be tacked onto rollers and hemmed by a shade man. (I noted that it also comes in pink, blue, and red—curious colors for lemon slices to take, but in these hues the pattern has a stylized character.

Mrs. Gilman needed no urging, I may say, to buy my idea, lock, stock and lemon leaf, when she saw for herself the matching unglazed chintz that would make the draperies, and the identical wallpaper with which I planned to cover the walls *and* the breakfast-room side of the folding partitioning screens, which in itself is as good as a wall.

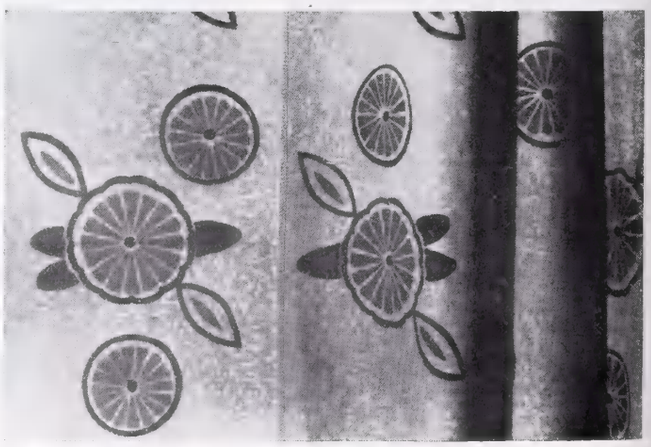
"I've a little milk-glass chandelier," she said eagerly, "to hang over the table—let's get an oval table with a white marble top, and I'll decorate *that* with one of those leafy metal lemon holders as a centerpiece. And where do we go to find four small fruitwood French Provincial chairs?"

These shade-wallpaper prints, incidentally, are done to custom order. And, while the sunny "Kirkos" pattern is available in unglazed chintz, it can also, on order, be screen-printed on any fabric, as can any of the eleven other prints.

"He's just like a child," said Mrs. Wharton, discussing the re-do of her husband's study. A curious description of the president of a major shipping company to be sure, but somehow one that did not seem inaccurate once I'd seen the magnate's little sanctum. Mr. Wharton is a collector of what could be called catholic tastes. Besides a tank full of unusual tropical fish, a flatbox in which he raises herbs from seeds collected on his travels, and a trove of Japanese ink blocks (for he is an aficionado of calligraphy), this gentleman sandwiches in among his books and papers and home-office equipment all the paraphernalia of a coin collector and a

(*Please turn to page* 8)

"Kirkos" matching window-shade cloth and draperies



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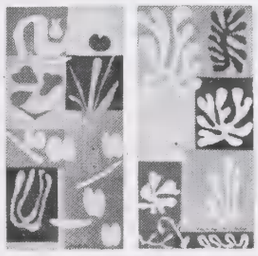
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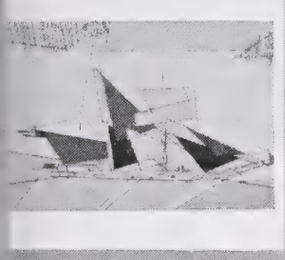
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P-816. RENOIR: CLOWN IN WHITE. A portrait of his son in clown costume in pink and white; tan foreground against a blue and green background. Silk screen. 16" x 22" *Special* **2.98**



P-866. KLEE: *PUPPET SHOW.* A charming and nostalgic silk screen reproduction of every child's favorite diversion, in bright yellow, blue, purple, red, magenta, green and pink. 23" high x 16½" wide. *Special* **3.95**



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DECORATOR'S DIARY

CONTINUED FROM PAGE 6

screen he is covering from time to time with the assorted matchbook covers he picks up all over the world. And the room looked as if he were riding all his hobbies simultaneously and certainly with a minimum of neatness.

"I really wouldn't mind this at all, except that he never seems to interest himself in anything that isn't involved with water or mud or ink or acid or something that is guaranteed to spatter and stain the wallpaper. I've had to have this room repapered three times in five years—really *had* to so it would look respectable, because he sometimes uses this room for business conferences and I hate to have those men go home and tell their wives what a miserable housekeeper I am."

"Oh, it's not all *that* bad," I said, noting the good Danish teak desk under its indescribable mulch of papers and pamphlets, and resolving to recover the ink-splashed wool-covered wing chair in something washable.

Mrs. Wharton meantime was watching my roving eye as it lighted on the gray vinyl flooring.

"I simply had to have that flooring installed—you can imagine what a headache it was to keep the wall-to-wall carpeting clean. And I'd have had a plastic wall covering, too, if I'd been able to find one that was light enough in color and still the right pattern for this room. Even if I have to furnish this room the way you would a nursery, it can't look like one. I don't care what you say, I'm going to insist on having the chairs covered with plastic, too, once I get the problem of the wall covering off my mind."

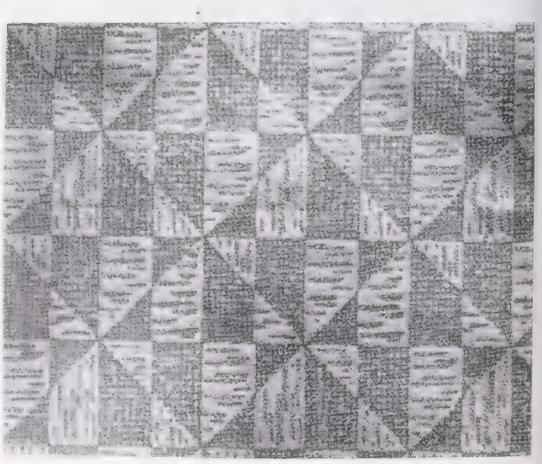
"Dear lady," I said, "there is no problem. Just let me take you over to Richard E. Thibaut and introduce you to a whole series of solutions. Your only problem will be to choose among them."

And I proved to be right, for a whole new realm of washable, wipable, nearly indestructible and highly sophisticated vinyl wall coverings called Fabritate so engrossed Mrs. Wharton that I thought she'd never leave the showroom. These are beautifully drawn patterns, hand-printed, and embossed with a clothlike texture, stylishly designed by Theresa Anderson to offer a range of choice for any type of room. The vinyl is Monsanto's Ultron, laminated with a non-woven cotton background.

We finally settled, to my complete satisfaction, upon the pattern called "Masquerade," a pleasant geometric design of prismatic shapes in gray on a white background that has the look and even something of the feel of linen, so there's no glossy glare or kickback of light from its smooth surface.

The gray walls and gray floor seemed to me to call for some vibrant color in the upholstery so we covered the chairs in tangerine leatherlike vinyl. Then, after a little persuasion, Mrs. Wharton allowed as how some kind of rug was needed, after all, so we settled on a small orangey Moroccan rug between two chairs before the fireplace—out of harm's way. Since you can't very well hang draperies over a window full of fish tanks and a batch of muddy flats, we simply finished off the windows with a plywood valance covered with vinyl to match the wall. As a matter of fact, Mr. Wharton did this job himself. Seems he couldn't resist it when he discovered that the wall covering must be applied with a vinyl adhesive, which turned out to be one kind of paste he'd never worked with before.—M. G.

"Masquerade" in vinyl wall covering





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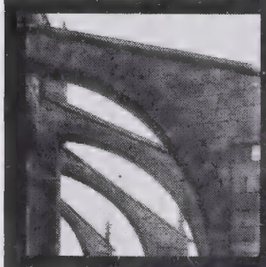


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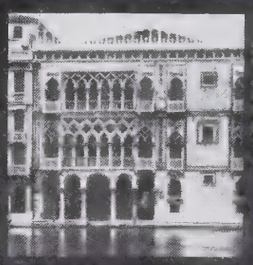


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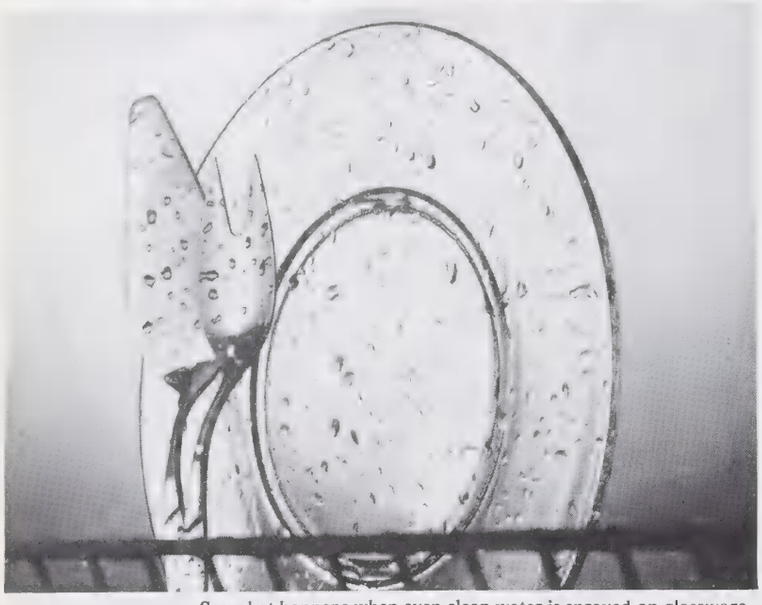
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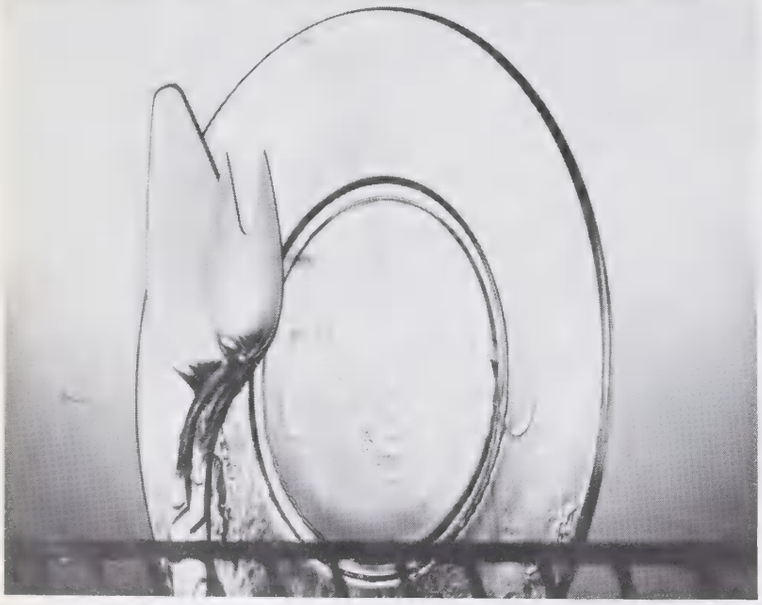
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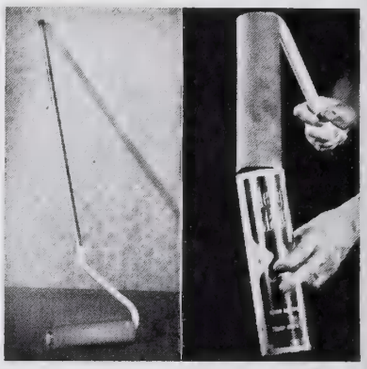


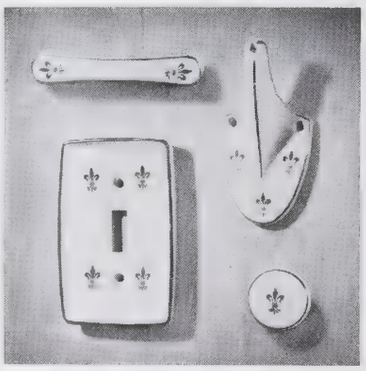
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By JULIE POLSHEK

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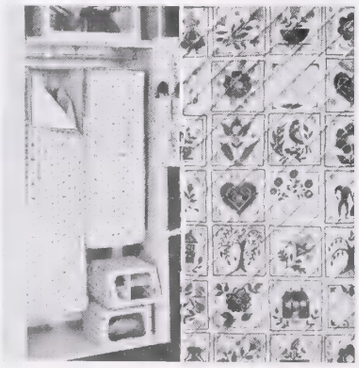




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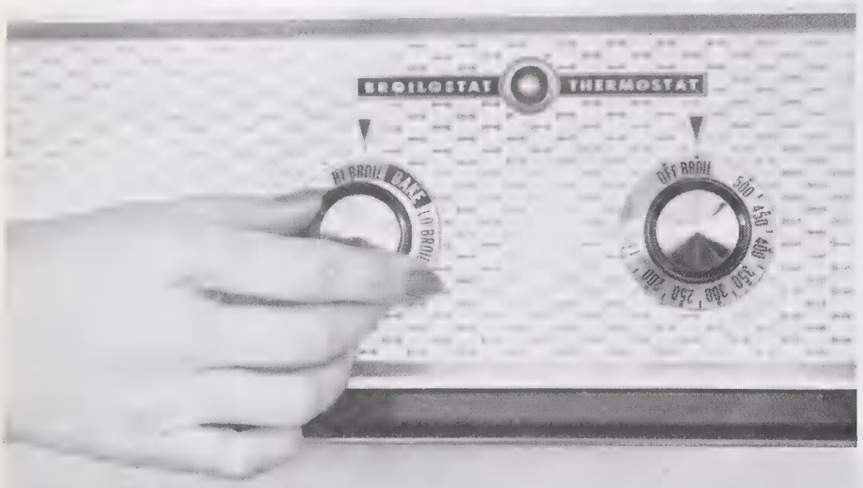
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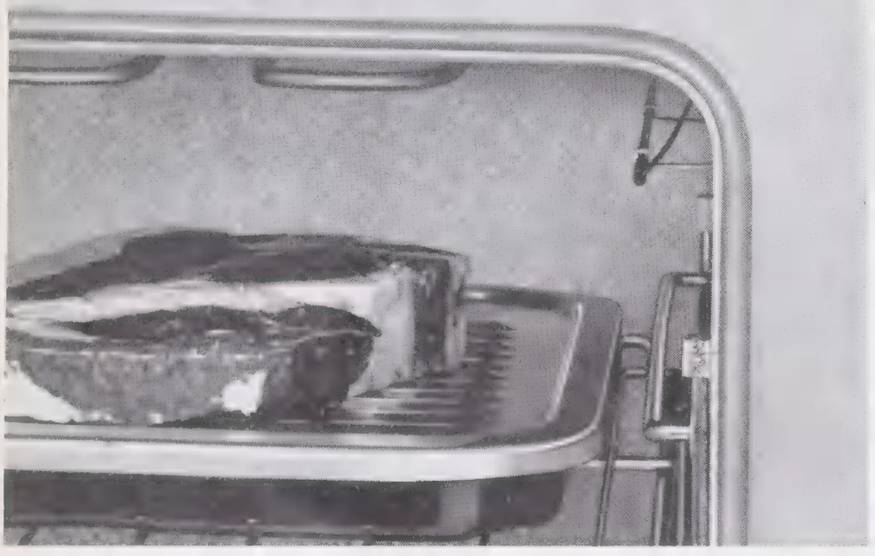
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IT'S WORTH MENTIONING

CONTINUED FROM PAGE 12



Bogene's new Knitwear Spa Saver creates an 8-shelf closet w in a closet. Bag opening, zippe on three sides, allows unimpe access to shelving for garm selection or storage. Generous s ing between shelves allows bulky dresses, etc. Mothproo disc supplements each shelf. 15″ x 20″ x 57″. Heavy-gauge "c tal" vinyl, quilted vinyl top, str steel frame. $5.98. Closet Acce ries, 1014 Davis, Evanston, Ill.

You can rejuvenate upholstery or any fabric décor with Talbot Fabric Color; do the same with carpets, awnings, fabric auto tops. Dries within 2 hours, hides fading, gives dulled color new bloom. Won't rub off or stain. In mulberry, burgundy, red, persimmon, turquoise, yellow, dusty rose, emerald, forest green, royal or colonial blue, chocolate, beige, gray, black. In 15-ounce aerosol. $2.99; bulk quart, $3.99. H. Talbot Co., Cincinnati 15.





They are all-steel glorified gold-flecked white (or black) ameling. In bathroom use for els or what you will, the L Modernaire provides non-war facilities which withstand st and moisture; equally apt for dressing room. Here or elsewh they provide ornamental pra cality. 4-drawer (20″ x 12″ x 2 $14.98; 5-drawer (34″ hig $16.98. Washable, sturdy. Ste 11 W. 42nd St., New York 36,

Folded, this capacious dryer hangs on tub's faucet wall in a plastic coverall; unfolded and hooked to opposite wall, it sets up 20 racks (20″ wide). Can be folded when loaded with laundry to clear tub for bathing; coverall shields clothes from shower's spray. Hinged frames are welded to rods. All-steel, triple-chromed. Fits up to 65-inch tub. $6.95 with wall plugs, hooks. Aludesign Inc., Box 3015, Grand Central Station, New York 17, N.Y.





If a real headboard isn't a feas furnishing, this *trompe l'oeil* realistically gives headboard sion. The pre-pasted wallpa hand-screened, comes in sect easily applied by anyone; adh to painted or papered walls. kit provides white, charcoal bl or gold "headboard"; also "leg tensions." Twin or double-bed $9.45, $13.45. In gold, $1 e Georgia Dearborn, 614 Ce Avenue, Wilmette, Illinois.

When the youngest has a birthday party

Plan a party for your child that will enchant his guests. Here are simple ways to make the occasion a delight for mothers, too

BARBARA EWING YLVISAKER

While the birthday cake blazes with only two or three candles, other is the unquestioned party anner and cake cutter. As a result, the toddler's birthday party n be as much fun for his mother it is for him and his small ests. The toddler is an easy cusner to please, untrammeled by dition, customs, and fads. He'll delighted with applesauce or ice eam, one guest or twenty, decord table or grass lawn. Since his ests will bring their mothers, y too will have a social spree. short, Mother can custom-tailor affair to suit herself.

A few guide lines will help make toddler's party a smash hit h the birthday child and an easy ight for his mother.

Accede to the toddler's food idiyncracies, attention span, and e-ability. Remember, when it nes to other children, he is not 'player-with" yet, but a "playerng-side" still. You're lucky if he even begun grasping the ine" and "mine" concept of ssessions. So the wise mother l plan an easy-going day that l disrupt her toddler's routine y just enough to be fun but not ough to be taxing.

Plan a party to last one hour, at most. Toddlers tire easily.

Food Served

Shall it be for afternoon fruit ce and cake, or for a meal? A ple lunch or an early supper in ping with a toddler's regular al schedule is worth consider. Base your calculations of food l space to provide for guests' thers. A cake (or cup cakes) h candles and its attendant py birthday song is a classic t even a three-year-old expects. her milk or fruit juice can be served, with or without straws, but preferably in mugs or paper cups with firm-grip sides or handles. Cookies are an optional extra at the mid-afternoon party.

If mother prepares a full meal rather than between-meal refreshments, you can choose among the following usually successful items: frankfurters, hamburgers, chicken, ham, or bite-size pieces of cheese; sandwiches, fruits, carrot sticks, and tomato wedges. If there are sandwiches, let one generous pile be made of our national staple—peanut butter!

Hamburgers could be made midget-size and put into dinner rolls instead of the usual bun, and frankfurters can be the smaller, cocktail variety. (Many a toddler has learned about catsup, so be sure to have some handy.)

Decorations

Decorations aren't necessary, but they are fun and easy. Try bright-colored ribbons or streamers, or a parade of stuffed animals on the floor. The simplest of decorating devices is a bunch of balloons. They can be rubbed and stuck "magically" to the walls and ceiling, or tied to strings for the children to hold. At least one child is going to enjoy helping inflate the balloons with a hand pump, so this too could be a party activity.

Agenda

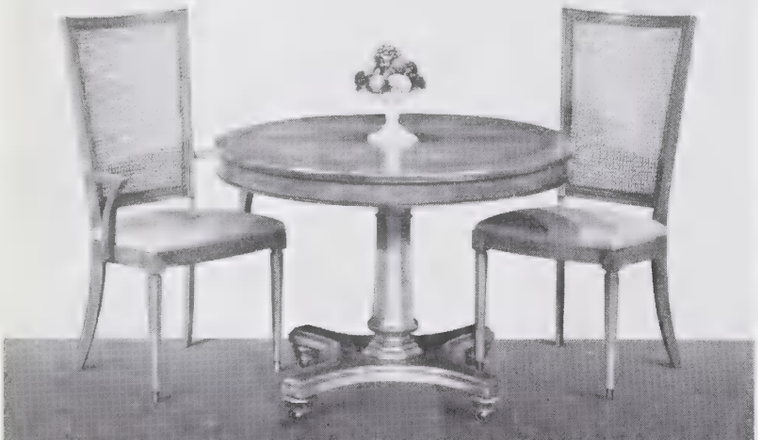
Organized games are not feasible or necessary for this age group. The opening of gifts will take up the first half of the party and thereafter it is each child for himself with his seized portion of the birthday child's pile. Distraction is the best card to draw on when too many want the same toy in the

(*Please turn to page* 24)



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China Cabinet in fruitwood from our Roma Contemporary group of dining room furniture. At leading stores throughout the country. Send 4c stamp to Dept. 82 for booklet.



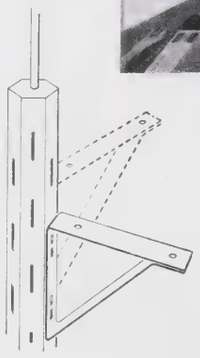
BURNS CASE GOODS CORP., JAMESTOWN, N.Y.
Subsidiary of UNION-NATIONAL, INC.

Take it easy!

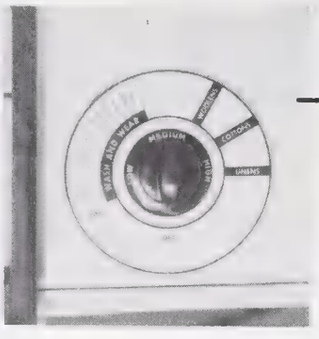
By JULIE POLSHEK



TV BY ZENITH; HI-FI SYSTEM BY SCOTT



New Peg-Pole bracket installs any shelving. Bracket screws to shelving, latches to spring-tension pole's slots. Staggered slotting on the pole's six faces creates infinite arrangement potential. To create deep shelves, latch on parallel 6- or 8-inch shelving with pole between. Ideal for use as room-divider; supports heavy loads. Pole (adjusts from 6'6"-9'6"), $16; brackets, $2 a pair. Counter-to-ceiling pole also available. All brass-plated; also comes in white.







A 12-year-old could use Press-ironer. The innovational "portable" designed like tailors' pressing machines gives "power pressure" ironing and pressing which self-adjusts to fabric thickness. Consists of pivoting soleplate, ironing platform, heat-control dial, 1450-watt element, cord set. Weighs 24 pounds; size, 27" x 21" x 7". For use, set it on any table and unlatch soleplate; carries one-handed. Takes "wet wash" removed from extractor or wringer, irons it dry; keeps trousers "knife-pressed"; ideal for dressmaking. $79.95.



Plug appliance into "on" or "off" receptacle, set timer's dial, go on your way. At pre-set time, up to 12 hours hence, Rhodes Appliance Minder turns on or shuts off plugged-in electrical equipment of any kind. Can also function as a "sound-off" timer. Provides 2 conventional receptacles: all four are 15-ampere with grounded terminals. Installs in any 4-gang wall box. $19.95.





One automatic control unfolds Radiant's innovational projection screen. Finger-tip pressure on its Tri-Lock lever opens out the tripod, swings screen case to horizontal position, raises extension rod. Equally simple procedure returns the screen to storage form. Screen per se has lenticular silver surface which provides 100° viewing angle, plus bright picture-projection, whether room is lighted or darkened. Glowmaster Tri-Lock is 30″ x 40″ size, $29.95; 40″ x 40″, 50″ x 50″ available.



(Please turn the page)



Septic Tank-Cesspool Owners

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Whether your home is new or old, you *can* have a costly, messy back-up in your septic tank or cesspool. But amazing RID-X® acts to prevent this . . . works to keep your sewage system working smoothly.

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FREE ILLUSTRATED BOOKLET — complete data on the operation of septic tanks and cesspools. Write Dept. RXB, 1450 Broadway, New York 18, N. Y.

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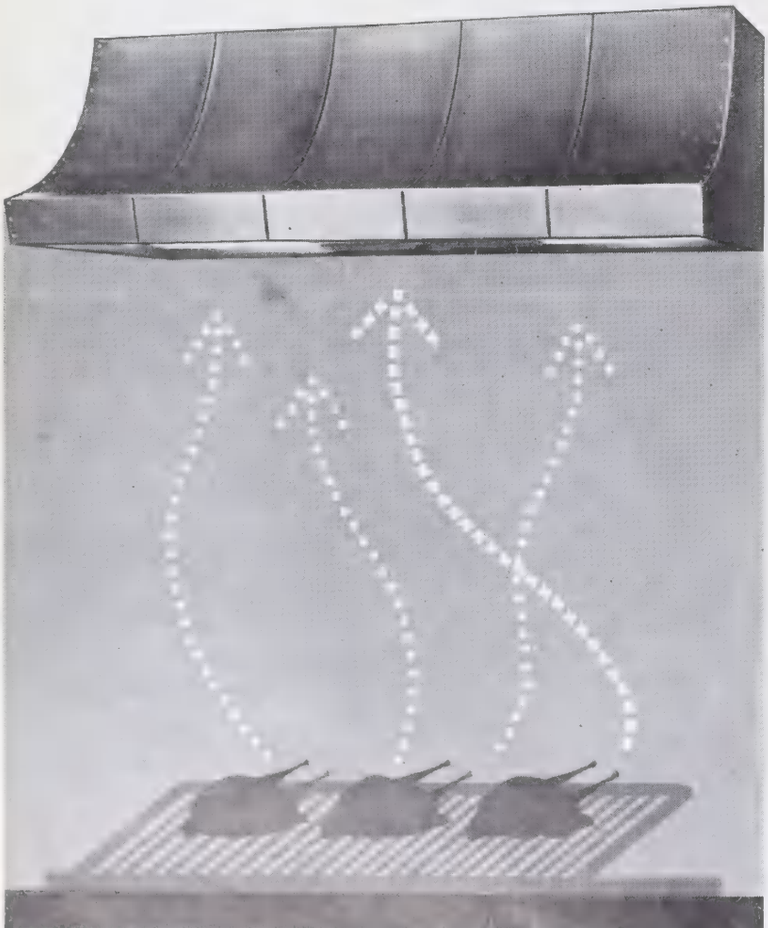
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Don't judge any ventilating hood you have seen with the Thrustpower. This is a brand new development which gives you an infinite range of power ventilation, adequate to handle any job, including indoor barbecuing. And as for style – the hood has smart new lines with an easy-to-clean pewter or antique copper finish. Write for complete information.

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Please send literature on Thrustpower ventilation.

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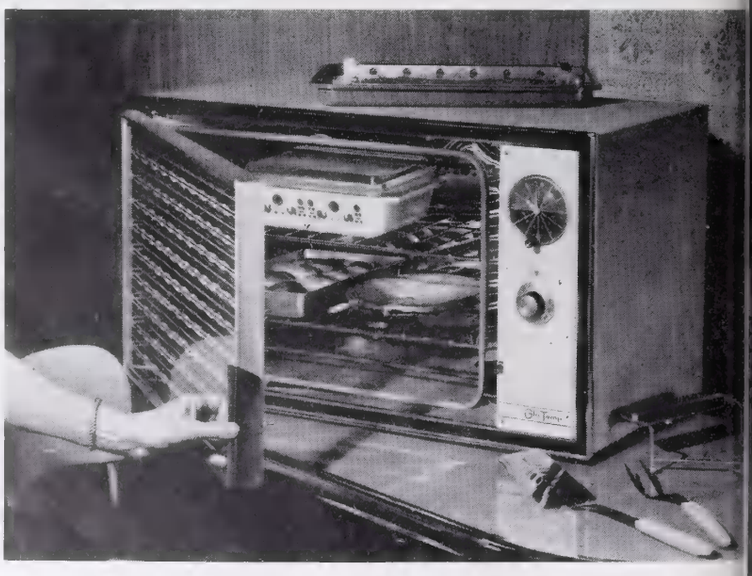
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TAKE IT EASY!

CONTINUED FROM PRECEDING PAGE



This portable's service supplies corrective air moisturizing, a general need to give heated air proper relative humidity. Presto's Aire Humidifier, in addition to valuable humidification service, provides dust filtering, chlorophyll-treated for air purification. Automatic heat-exchanger adjusts temperature of moisturized air as it enters room; hi-lo humidity selector included. Three-gallon size services small quarters; five-gallon services average household area. $55, $70. Cabinet has walnut-grain finish. Optional cart, $8, is brass-plated.



Glo-Temp oven plugs into any standard socket; easily wall-mounted, or installed recessed. Cart-borne, it is portable. Interior, 21" x 13" x 12½", has 1500-watt baking and broiling elements; 3 shelf-levels for broiler pan or oven racks. Control panel consolidates 4-hour Telechron timer-clock, thermostatic dial, signal light. Tempered-glass door is silicone-sealed to keep in heat. Heavy steel structure is fully insulated; the exterior, except for the chrome back panel, is of textured beige vinyl. Costs $100.

(*Please turn to page* 20)



Style 86532, gray. Style 86535, gold. Style 86542, white. Use Tessera Corlon upstairs, ground level, downstairs. Tessera and Corlon® ■■ trademarks of Armstrong Cork Co.

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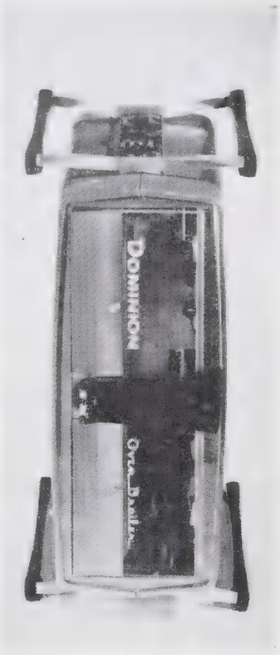


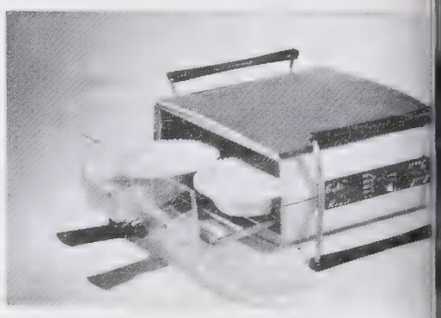
Hapsburg Candy $5.50 — Navarre Bowl $5.00 — Navarre Bowl $10.00

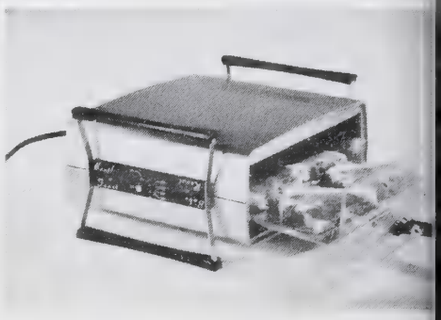
(All prices slightly higher west)

TAKE IT EASY!

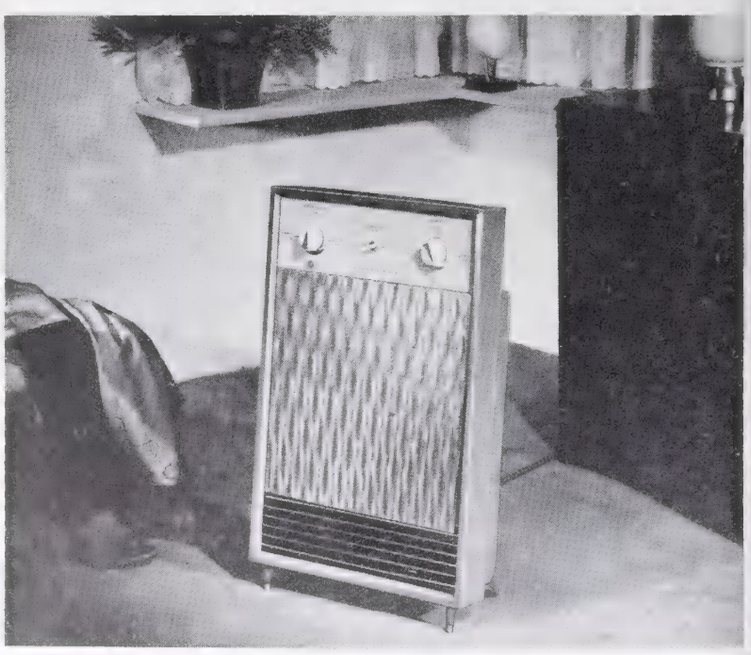
CONTINUED FROM PAGE 18







All three are Dominion's automatic oven-broiler. On-end view is its storage or carrying position. Lowered to the right, it assumes oven position with heating element at the base; flipped in opposite direction, heating element is topside for broiling, toasting, grilled sandwiches. Dial for thermostatic heat control provides 150°-550° settings, also settings for broiling guidance. Tray has heatproof glass window, folding handle, and broiling trivet. Oven area is 10½" x 9½" x 3½". $16.95.



Thermador's all-season Regent is a new concept in portable heavy-duty heaters. It has styling flair; its turbine fan operates heatlessly for ventilation; its ultra-violet lamp gives germicidal air-purifying; air discharge grille filters out dust. Heat output is 16,377 b.t.u. per hour, thermostatically controlled. Weight is 20 pounds. Heater can be hung or attached to wall studs. 220-volt; 4800-watt. Cost, $160.



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WHEN THE YOUNGEST HAS A PARTY

CONTINUED FROM PAGE 15



case of two-year-olds. The three-year-old, however, is advanced enough for firmer stuff. He can distinguish pretty well between "mine" and "thine" and "first you, *then* me." The taking-turns idea becomes a kind of social business at any party for the older toddler, and provides plenty of "game playing" in and of itself.

If the weather is warm, the children can go on a nature hike or a simple treasure hunt. Don't let a light warm-weather shower stop you, for children love to slosh along in boots and rubbers. And searching for leaves, seed pods, acorns, cones, or interesting stones becomes all the more interesting in the rain.) Provide each child with an initialed bag for carrying the things he finds.

In the summer, a back-yard water party is sure-fire success. The only props needed are the toddler-size plastic pool, or even a hose with sprinkler attached, or several tubs of water, some watering cans and a few toy boats or other floating toys. But be sure to warn your guests to dress for water play.

Other projects for toddler play are clay dough and soap paint. Clay dough is made with one cup of salt, a half cup cornstarch, and two-thirds of a cup of water, cooked over low heat and stirred until it is thick and doughy. A recipe for uncooked dough is one cup each of flour and salt to three-quarters or one cup of water. (Either one cup of soap flakes or one tablespoon of alum can be stirred into the dough to improve the texture.) Food coloring can be added for color.

For soap painting, a thick paste of soap flakes or granules is made. Use a large pot or bowl and provide each young artist with a large paint brush and colored paper.

Older brothers and sisters can have fun helping by supervising and entertaining. We know of an older brother who came to a two-year-old's birthday party with his camera. He photographed the proceedings and later sent snaps to the delighted mothers.

One of the easiest activities for the hostess and the most fun for toddlers is to arrange the playroom with a few things for imaginative play—a pile of dress-up clothes in the corner for instance —hats, shoes, old purses.

The first toddler in our family had very few toys, but we provided a world of ideas with just an empty room and a couple of good-size grocery cartons. The cartons should be large enough for a small child to sit in; the box then becomes a boat or a car. Tie on a rope for pulling and the box becomes a wagon which can be pulled around the floor by another child.

Arrange to have a tiny take-home toy for each guest. Exchanging gifts lets the celebration be shared by everyone. In this way, while the birthday child goes off to his nap or his bed-time bath, his new treasures clutched under his arms, each toddler guest will trudge out the door pleased to have given and happy to have received a present.

If your child is a poor reader

See how The Sound Way to Easy Reading can help him to read better and spell better in a few weeks at home!

A true story as told by Mrs. R. L. Wright, Jr.



Bobby Wright was in seventh grade. He could not read. He could not spell. He had struggled along by paying close attention in class and having his parents read his assignments every night. But now the school principal had called his mother. "Bobby can go no further," he told Mrs. Wright. "He has gone this far only because of your work and our policy of passing pupils to save them embarrassment. High school and college are out for him."

It was just at this time that Mrs. Wright was told about and sent for The Sound Way to Easy Reading. Bobby went to work with the records and phonics cards—and within six weeks he was reading. Soon his teachers were all marveling at the change in this boy they had abandoned as hopeless. At last report, Bobby was working toward a college scholarship.

Mrs. Wright is only one of over 50,000 parents who have turned to The Sound Way to Easy Reading for help in the frustrating problem of a child who can't read. And over 3000 schools use it.

Teaches with records

There's no mystery about why it works. The Sound Way to Easy Reading teaches by the *phonics method*. The method by which most parents learned to read years ago.

The reason so many children nowadays—even our brightest ones—are having difficulty learning to read is because they are not able to grasp the "look and say" method that is taught in most schools today. Yet, many educators agree that at least 40% of our children *must* have formal training in phonics—that they will never master reading without it.

The Sound Way to Easy Reading was expressly developed to answer this need. It is a *complete* course in phonics that your child uses at home. It is simple, clear, easy to understand. The phonograph records and charts show your child exactly what to do, so he can teach himself without any help from you. He learns the *sounds of the 26 letters in the alphabet* and their blends—the 123 basic sounds that make up 85% of the words in the English language. It teaches him to *read*—and it works for children of all ages—in the earliest grades, and even in high school.

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Don't wait for your poor reader to reach high school before coming to his aid. By starting your child on The Sound Way to Easy Reading now, you can change his entire attitude toward school—you can turn his sense of failure into the joy of success.

Send for full information, the complete story of Bobby Wright, and enthusiastic letters from parents and educators. This information is free. No salesman will call. If you want to see your child improve rapidly in reading and do better in school—send the coupon now!

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These are the records and self-quizzing cards that can help your child gain as much as a full year's grade in reading in just a few weeks. Mail coupon now.

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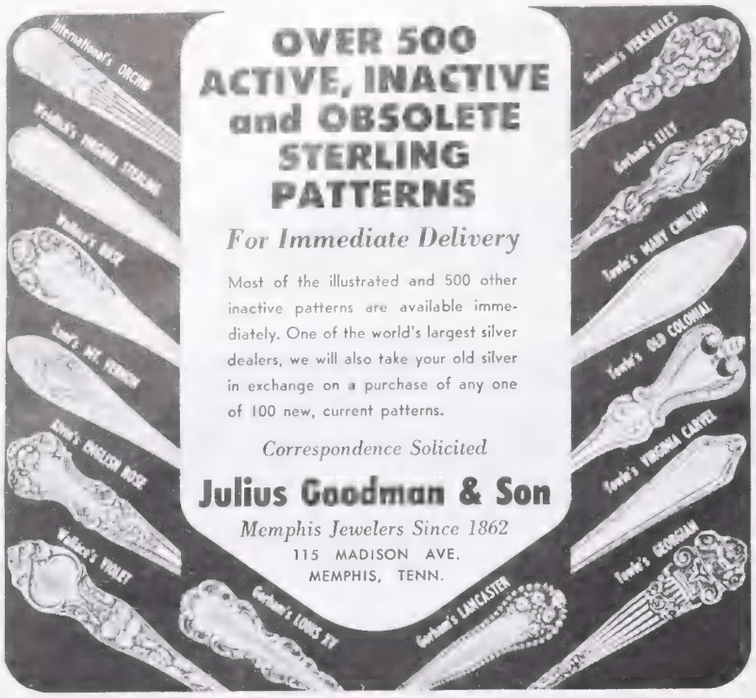
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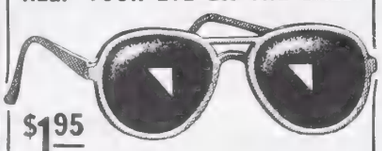
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Both scales available 6.5 and 10.5 kilograms, same prices.

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TIE TACK TOO comes with a good-looking dacron tie that the man with conservative tastes will bless you for sending him on February 14th. It's particularly handsome with a striped or checked button-down shirt. Red, silver-gray, or navy tie with sterling silver tie tack engraved with his monogram, $2.50. Tie with 10k gold tack, $5. VIP Co., HB2, Box A, New Rochelle, New York.



LUSCIOUS LINEN towels more in character wrapped around a vintage wine or as handsome place mats on a polished table than as occupants of a kitchen cupboard. have 3-tier epergne-and-fruit design. Deep gold with yellow, brown and green; brown with purple and yellow; carnelian red with purple, pink. 29½ x 16½", $1.25 each. Jeredith Manor, Box 130. Nyack, New York.



THE BEST THING NEXT to a chic black brocade theater suit a smart wool faille coat is this divine needle-point pouch. It's a Belgian import with a lovely floral pattern on both sides, black background, of course. Frame is golden brass, lining luscious taffeta. With zippered inside pocket, it's 14 x 13½ x 3". A smart buy at $7.95 incl. tax. Jack's Mail Box, 95B Fifth Ave., New York 3.

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With this French Blender you get total nutritional value from fruits, vegetables, other foods. Leafy vegetables can be shredded, solid vegetables and fruits converted into a smooth sauce or delicious drink. Blends liquids and semi-solid foods. Mixes batters. Aerates juices and soups. Makes sauces, mayonnaise. Blends drinks. Chops liver, onions, parsley, etc. AND you get Electric Grinding Mill—grinds coffee, peppercorns, nuts in seconds! From coarse to powder-fine. Has UL approved 135 watt motor, pushbutton safety switch, full year guarantee. Recipe and instruction book with each machine. Attractive compact, weighs only 2¼ lbs. complete. Ivory colored.

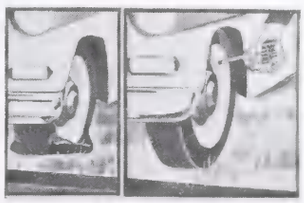


Use as grinder for spice-or-coffee performance.



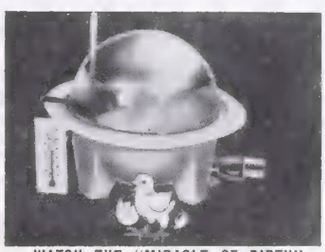
Use as Liquefier or Blender—Works Perfectly—Fast!

$13.95 Plus $1 pp & Hdlg.



New Flat Tire Inflator & Sealer—Now Only $1.90
NEVER CHANGE TIRES AGAIN

Instantly seals puncture and inflates tire for immediate riding. No jacking-up car, no soiling clothes, no work—never get caught on dark, lonely or rain-drenched roads. New Infla-Tire inflates tube or tubeless tires. A **must** for women, the aged or handicapped. **Now only $1.90 ea.** plus 25¢ pp. & Hdlg.



WATCH THE "MIRACLE OF BIRTH"
See the egg become a chick before Your Very Eyes! Educational, scientific, fascinating. "Chick Chick" Incubator lets you see the entire hatching process through the plastic dome window. Can be used with one or two eggs. Also hatches ducks, pheasants, quail, etc. Just plug into any electric outlet. Nothing else to do. High Impact plastic dome and base maintains proper heat and humidity. Complete unit includes bulb, egg holder, thermometer and complete instruction book. Stands 6" tall, 7¼" wide. A wonderful Easter gift. Only $2.98 ea.

Special Low Price
5 YR. BULBS
49¢ ea.
25-40-60-75
100 Watt Sizes



Guaranteed Astralite Bulbs never glare, never blacken—are made of Corning Glass—will last 5 *full years*. They save you money and give you years of uninterrupted satisfaction and service. You get a brand-new bulb with same 5-year guarantee if one ever fails to give the full 5-year service! Sold only in units of 4 bulbs of the same wattage. 4 for $1.96, plus 24¢ PP. 12 for $5.50, plus 35¢ PP. 24 bulbs, $10, plus 50¢ PP.

REPLATE WORN SILVERWARE with SILVER PLUS®
It Plates As It Polishes



Silver Plus deposits new, pure silver where original plating has worn down to the copper, brass or bronze underneath. Polishes at the same time and helps to maintain enduring silver beauty.
As an all-silver polish we believe you will find Silver Plus the finest you can buy. It's easy to use. Leaves your hands clean, your silver beauty bright.
Large 4 oz. bottle enough for scores of pieces, only $2 plus 25¢ pp. and Hdlg. Satisfaction guaranteed or your money back.

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with Automatic Perpetual Calendar



▪ 6 Transistors
• Matched Pen Set
A wonderful gift—a practical desk aide for every busy man or woman. New 6-Transistor superheterodyne radio desk set lets you keep up on the news while working at your desk. Covered with genuine top-grain tan leather. Radio has built-in hi-fidelity speaker and special built-in antenna to eliminate interference. No wires or plugs. Automatic perpetual calendar is mounted in handsome silver-and-gold-finish world globe. Complete with pens, batteries & earphone for private listening.
$39.95 Plus $2 PP & Hdlg.

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PLAY SAFE
with Safe-T-Scape
ESCAPE LADDER

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▪ Fits any window in the house in seconds
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• Packs away neatly in small box
• So simple even a child can use it safely
• Order today. Be protected for life!

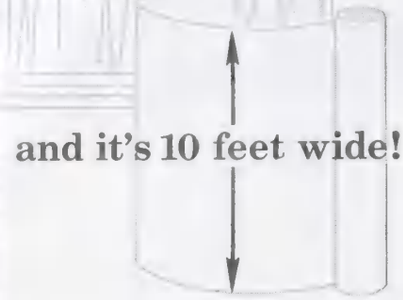


15 FT. LENGTH *(2 Stories)*
$14.95 plus $1 PP & Hdlg.
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$24.95 plus $1.50 PP & Hdlg.

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EMPIRE, Dept. HB261-140 Marbledale Rd., Tuckahoe, N.Y.

it's only $2.98 a yard





and it's 10 feet wide!

no seams to sew...or show!

Handsomer draperies at lower cost because they're seamless! 4 weaves and 4 ways to pleat (made to measure, ready to hang, or choice of automatic pleatings for do-it-yourself). Width of cloth reaches floor to ceiling. Heavy 100% cottons in primitive textures for tumble dry laundering. White, natural or dyed to your paint chip, 2.98 to 5.25 yd.

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HOMESPUN HOUSE



FOR YOUR VALENTINE . . .

this Golden Cherub Tray will add charm to your home. This sculptured tray is romantically pretty and topped by a cunning CUPID holding a fresh water pearl. Tray measures 6" x 2½"; can be used for candy, nuts, cards, or soap too.

$1.95 each, ppd.
2 for $3.50
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Gloria Dee HB 2

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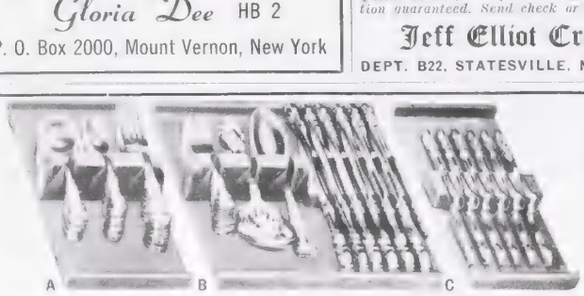
42" DEACON'S STORAGE BENCH only **$19.95**

This authentically interpreted solid pine Deacon's Bench meets your storage problem and *solves* it—beautifully! *And*, incredible as it seems, at a price *lower* than a Deacon's Bench alone. It's a comfortable catchall in the front hall for overshoes, umbrellas, toys and whatever the kids drag in. At the foot of your bed it holds blankets, extra pillows, a hope-chest full of linens. Need to conceal wood for the fireplace? Flip up the hinged seat and store-away! *Remarkable size: 42" long, 16" deep, 28" high: seat 16" high.*

UNFINISHED KNOTTY PINE..... $19.95
ANTIQUED PINE FINISH..... $22.95

Quick delivery. Express charges collect. Satisfaction guaranteed. Send check or money order.

Jeff Elliot Craftsmen
DEPT. B22, STATESVILLE, NORTH CAROLINA



A. Fork & Spoon 5½ x 11¾ x 2¼
B. Starter Tray 10⅛ x 11¾ x 2¼
C. Knife Tray 4⅞ x 11¾ x 1

A B C

CONVERT YOUR DRAWER INTO A PACIFIC SILVER CLOTH-LINED SILVER CHEST

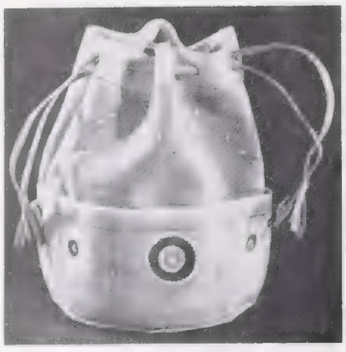
Our sectional trays can be fitted into any drawer, can be removed at will for place setting or silverware cleaning. No need to line the drawer itself. Trays are covered with "Pacific" cloth which prevents tarnishing. Maximum tray height 2¼".

A—Fork and Spoon Tray—holds 36 pieces . . 2.25
B—Starter Tray—holds 48 pieces including 12 knives 3.75
C—Knife Tray—holds 12 knives 2.25
Weighted Pacific Cloth Blanket—18" x 27" . . 2.50

HERE'S HOW CO., HB25, 15 Fifth Ave., New York 3, N. Y. (Add 45c postage per order)



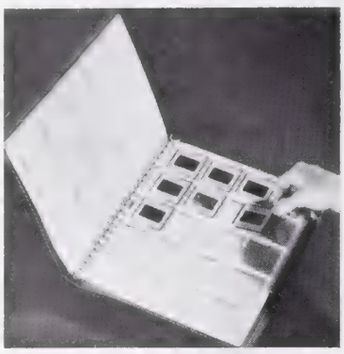
FLEUR DE LIS DESIGN of these solid brass book ends has a shining elegance and a decorative glow that make them a single triumphant touch on a library table, a storage wall bookshelf; or to send to a special bride. The flower is 7½" tall. 4" wide mounted on a 4" x 4" base. $9.99. Satin-finished black iron. $4.99. Catalog—unusual gifts Ten Cents. Tennessee Chromium Plating Co., 206 Louise Ave. No. Nashville 5, Tenn.



FEZ HANDBAG. No, we haven't got our headgear and handbags mixed. This smart pouch isn't a fez! It comes from Fez, Morocco, where you find the finest leatherwork. A soft, natural leather bag has colored appliquéd designs, six extra outside pockets. Remember it for a passport-toting traveler. 11" high, $6.95. World Handicrafts, Dept. 524, 29 Lafayette, White Plains, N. Y.



MONEY BELT for a husband who travels is a fine gift for Valentine's Day. Top-grain cowhide leather belt, 1¼" wide, has a secret zippered compartment. 2- or 3-letter monogram engraved on the buckle—gold-plated on brown belt, silvery rhodium on black. Sizes 28-44. Give color, size, initials. $3.98 each. From Zenith Gifts, 65731 P. O. Bldg., Brighton 35, Massachusetts.



SLIDE SHOW. Store 160 color slides in easy-see order. You view 20 at a glance so you find what you're looking for quickly, keep it smudge- and scratch-free from excessive handling. Textured album comes with four translucent plastic pages (it holds eight), takes 2 x 2" slides. $4.98. Refill pages, 79¢. Spencer Gifts, 622 Spencer Bldg., Atlantic City, N. J.



TARN-I-SHIELD is the spray-on wonder liquid that polishes, cleans, and prevents tarnishing of sterling-silver or silver-plated flatware or hollow ware for months. Sprayed on, polished, it becomes invisible, and your silver's "true look" isn't altered. For complete removal, use soapy water. Made by Minnesota Mining, 7-oz. can is $2.49. 25¢ post. Suburbia, HB2, Finch Bldg., St. Paul, Minn.



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4779 — Soft-Light ..... **69¢**
3 for $1.98



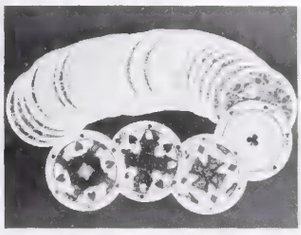
MAGIC TURBAN SAVES COIFFURES! Glamorous Magic Turban wraps and stays in place without a single pin or clip! Miracle material clings to itself! At night, keeps hairdos unmussed. In boat or car, protects your hair from wind, spray or fog. In the bath, guards against moist air. Perfect for fashion or utility wear!
4575 — Magic Turban **$1**



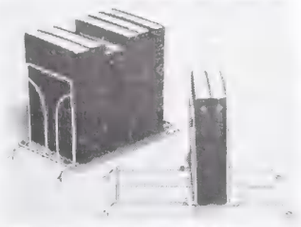
PRINT ANYTHING IN MINUTES . . . in brilliant colors! This amazing little press prints typing, drawing, writing . . . anything up to 5½″ x 3½″. 50 copies for each master plate. Complete with 4 plates, 4 multi-color sheets. Reprint Kit contains 18 plates, 18 color sheets.
5106 — Roto-Printer **$1.98**
5107 — Reprint Kit **$1**



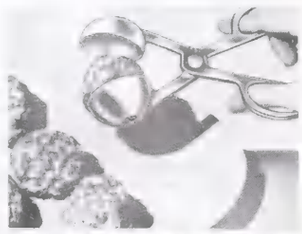
DEFROST IN MINUTES! No more hacking or scraping! Simply spray Frost Free into refrigerator freezing compartment . . . the accumulated frost magically dissolves in minutes. Sanitizes, conditions compartment to retard future frost build-up. Odorless, non-toxic, non-staining. Spray can holds 4 applications.
4655 — Frost Free **$1.29**



NEWEST DEAL—ROUND CARDS! Be the first to spring this sensation on your friends. Watch their startled expressions when you deal from a deck in-the-round. Round Cards are easy to deal, read, and hold. Only the shape is different. No more dog-eared playing cards! 3″ diameter.
4730 — Round Cards Deck **$1.98**
5093 — Round Twin Decks **$3.89**



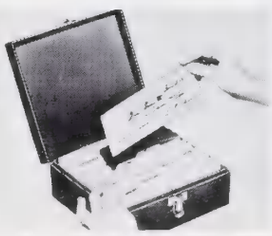
FOR ONE OR MANY BOOKS — this smartly styled modern Book Rack expands or contracts to fit the number of volumes. Holds up to 13″ of books or record albums snugly and adjusts smoothly every time you add or subtract one. Portable . . . lift it with books intact when you want to dust. Gleaming brass-finish metal.
4879 — Expanding Book Rack **$1**



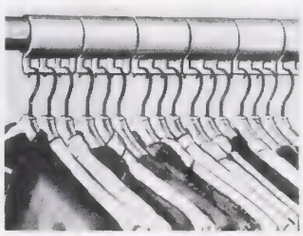
PERFECT MEAT BALLS every time . . . in seconds! Lightweight Meat Ball Press has easy-grip, scissor-action handles and double scoops. Just squeeze it gently and it automatically forms round, uniform meat balls. And your hands stay perfectly clean! A real timesaver when you're cooking meat ball dishes for large groups.
4592 — Meat Ball Press ..... **88¢**



INSTANT HOT POT boils a full 4 cups of water in only 2½ minutes! All-electric, perfect for making fast instant coffee, tea, soup, heating canned foods, baby's bottle. Stay-cool base and handle let you use it right on the table. Made of polished aluminum — unbreakable. Complete with cord. Great for home, office, travel.
4364 — Instant Hot Pot **$2.95**



DELUXE CANCELLED CHECK FILE Cancelled checks are your best receipts . . . they act as important tax records. Check Case is made of heavy fiber board with brass snap hardware and hinges. Patented following blocks keep cancelled checks in order, with monthly and yearly tab separators to hold 5 years' records. 9″ x 8″ x 3¾″.
2972 — Check Case **$1.98**



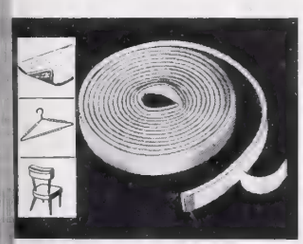
NOW YOUR CLOSETS CAN BE NEAT! New Space-A-Hangers end closet mess forever! Just snap them on your closet rod and you'll be done with tangled hangers . . . no more clothing that's bunched, wrinkled, on the floor. Protect wardrobe, save cleaning bills. Smooth-sliding brown plastic. Set of 10 holds 30 garments!
4784 — Space-A-Hanger Set **$1**



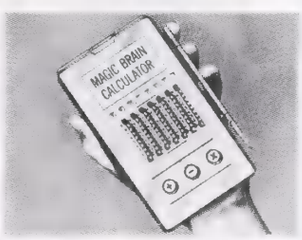
IMPROVE YOUR FIGURE! Stretch your way to a trimmer you with new, sturdy rubber Stretch-A-Way. Make any room your private gym in using this scientific exerciser. Special chart shows you the safe method of toning muscles. Improve figure — tummy, thighs, hip and bust measurements — this natural way! New low price!
2330 — Stretch-A-Way **$1**



PROTECT YOUR CLOSETS the modern way! Just hang a Net Sachet Ball inside your closet. Product of the Dow Chemical Company, it's daintily perfumed to deodorize the air. Invisible vapors kill moths, prevent mildew! Ball-in-net, with gold cord, dresses up closet, protects 18 cu. ft.
4444 — Net Sachet Ball ..... **39¢**
3 for $1



HANDIEST THING IN THE HOUSE! Foam tape has adhesive backing that sticks to metal, glass, wood, or fabric. 1000 uses: prevents rugs from slipping, lamps from scratching, furniture from marking walls. Keeps pictures straight, keeps clothes on hangers. Giant 108″ x ½″ roll.
4086 — Cush-Tape **$1**
3 Rolls for only $2.79



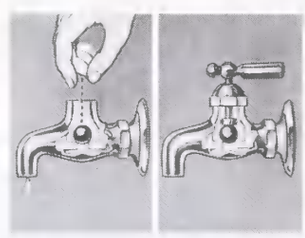
MAGIC BRAIN CALCULATOR does all your math problems with ease! Adds — subtracts — multiplies to 99,999,999. New type pocket adding machine automatically balances check books, adds grocery tapes, bridge scores, schoolwork, taxes, mileage. Simple to use. Steel mechanism works fast.
3750 — Magic Brain Calculator ..... **98¢**



HOUSEBREAK YOUR DOG easily! No more ruined carpets, no more spanking puppy! Just put two drops of Housebreak Scent on puppy's newspaper, or on the grass and he knows that's the spot! You can completely train most dogs with one bottle or less. Saves tempers, saves money. Must do the job or your money back!
1469 — Housebreak Scent **$2**



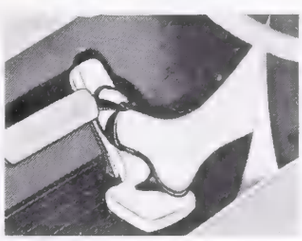
KEEP PAPER BAGS NEAT with this newly designed Bag Caddy. Plated wire loops hold up to 40 bags neatly in place — big ones, little ones, wide ones, narrow ones. Added feature: 4 handy hooks at the bottom for hanging brushes, pot holders, other kitchen miscellany. Fastens easily to any closet or cabinet door.
2958 — Bag Caddy **$1**



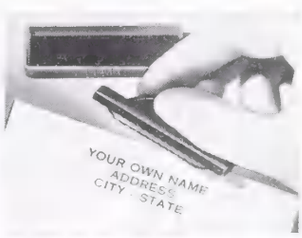
STOP LEAKY FAUCETS INSTANTLY with neoprene Ball Sealers! Install without screws, tools or trimming. Just drop one into any faucet — that's all! Last 10 times longer than old-style washers. Not affected by hot water, grease, oil . . . prevent wear against faucet seat. Set of 8 in assorted sizes to fit all faucets.
4425 — Ball Sealers Set ..... **59¢**



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484 — Plasticover Set ..... **88¢**



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PRINT YOUR OWN NAME and address (or any three lines of words) on envelopes, stationery, checks, greeting cards, books, photos. Printer and compact "onyx black" case with automatic inker, fits pocket or purse. Use at home or office — looks like printing. Useful gift for yourself and every member of your family!
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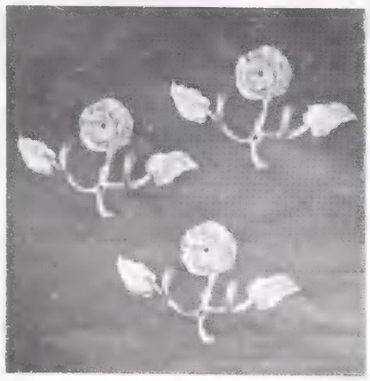
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DOUBLE DUTY
TAPESTRY SHOEBAG
For Men & Women

You'll love this high-fashion shoebag to match the latest tapestry handbags and luggage. Solves shoe storage problem at home or away. Slip 4 to 8 pairs of shoes into this 20" x 18" x 6" lightweight, plastic-lined bag and carry over arm or zip open to hang on a closet door. Rose and black flower design on natural tapestry. Matching tote bag can carry bowling shoes or pocket accessories. **$5.98**

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$1.00 each

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KNEE LIFT CUSHION gives lounge chair comfort in your own bed. Gently flexes knees, pre-vents straight leg discomfort. Back, hips, legs relax as you recline. Feminine Vanish—sheen comes naturally. Perfect GIFT for bed readers, convalescents, expectant mothers. Guaranteed. Gifts mailed direct. Only $2.98 postpaid. Two-day airmail, if desired, 45c extra.
Ac hers available, zippered covers, $3.50 each; or pair for $5.95.



BLANKET SUPPORT makes room without tree space. Keeps sheet, blanket or bedspread above sleeping clothes, possible sores, pressure points. Lets you stretch and turn freely. Natural sleep comes quickly. Fits all beds. Keeps cold drafts, footwarmer squarely with sheet, blanket or electric blanket. Perfect gift for restless sleepers, arthritics, invalids—$4.75 postpaid. Guaranteed.

BETTER SLEEP INC. New Providence 365, New Jersey



THE GREGORY is so gracious, so generously proportioned, that a he-man can lounge comfortably on the foam cushions and hardwood frame. Brocatelle type upholstery in oyster white, foam green, sand, cocoa, turquoise, cherry, old gold (samples avbl.). 31" h., 29" w., seat 21" w., $59.50; $115 pr. 4½ yds. your 54" fabric, $50. Exp. coll. Catalog 25¢. Hunt Galleries, Box 492, Hickory, N. C.



THE EAGLE HANGS HIGH over a limestone fireplace in a Colonial farmhouse, above a long, low sectional in a town apartment, with equal decorative impact. Walter Iler's screen print on natural linen-like fabric framed in verola, a mahogany-like wood, is brown, beige, blue, or red. 40 x 48", $15.95 plus 75¢ W. of Miss. Jenifer House, B2, New Marlboro Stage, Gt. Barrington, Mass.

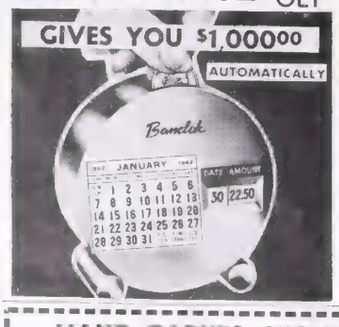


CALICO CAT QUILT. The trend in nursery décor is to choose furniture and accessories that grow with the child. This enchanting calico-cat print is as darling for a newcomer as it is for a pig-tailed grade-schooler. Pink with lavender or blue with pink washable cotton print, 72 x 84", $9.95; 72 x 100", $11.95. Shams, $2.50 ea. 36" fabric, $1 yd. Edith Chapman, Rt. 303, Blauvelt, New York.



MAKE A PLAY for her heart with a Valentine music charm. You may choose from 50 charms and 50 tunes, but we're big for sentiment so we show the 1" heart and arrow with "Let Me Call You Sweetheart." Recessed, concealed musical unit can't be overwound, has stop-and-start button. 14k gold, $49.50; sterling silver, $25. 7,500-charm book, 50¢. Charm & Treasure, 509 5th Ave., N. Y. 17.

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Remarkable facsimile of *any* signature in a brilliant pebbled white that contrasts dramatically with the rich lacquer finish of exotic grained Sequoia driftwood. Handsomely polished base with protective cushions.



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Send signature on white paper (or clip signature from anything—letter, memo, etc.) mail with check or m.o. Shipment within 7 days. Conn. residents add 3½% sales tax. No C.O.D.'s.

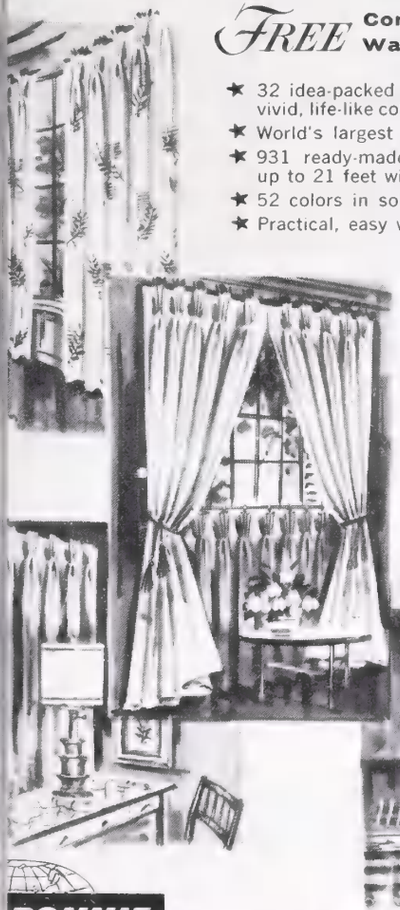
Dept. F62, SANDS OF TIME Woodcraftsmen, North Granby, Conn.



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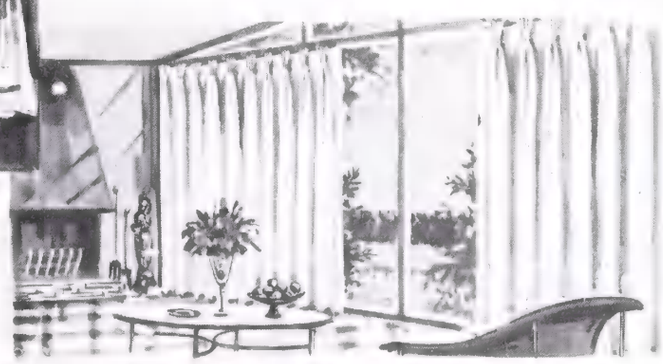
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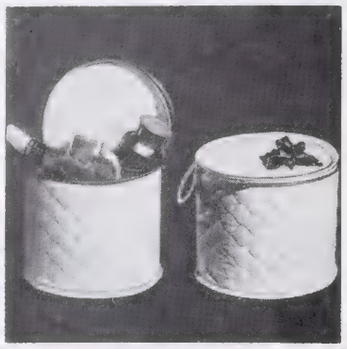
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HEADLINE NEWS is this golden hair band that keeps her coif chic and gives a lady the comfortable feeling of knowing it will stay that way. A jeweler's metal band is gold-plated and polished, measures ¾" wide, and you may have it engraved with any first name or monogram. For pony-tailed bang-growers, too. $1.50 each; 3, $4. Gloria Dee, HB2, Box 2000, Mt. Vernon, N. Y.



STUCK ON THEMSELVES, and who could blame them? Lovely little bone china figures have magnetic discs that hold them to fabric, glass, metal. Darling cover-ups for curtain tiebacks, decorative tricks on lamp shades, kitchen cabinets, glass doors. Red ladybug, brown butterfly, green frog and blue jay, about 2"; set of 4, $2.50. Harriet Carter, HB2, Plymouth Meeting, Pa.



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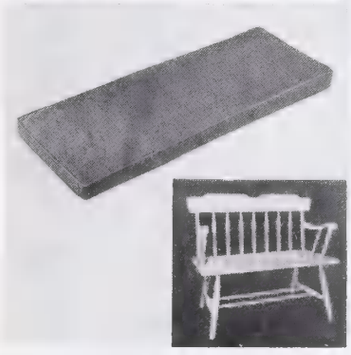
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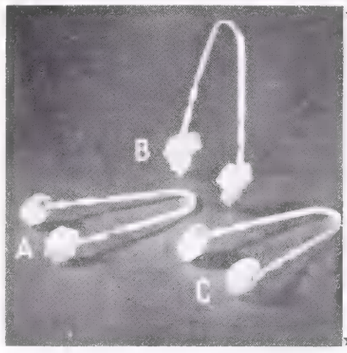


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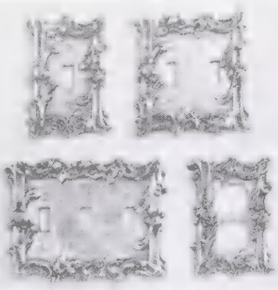
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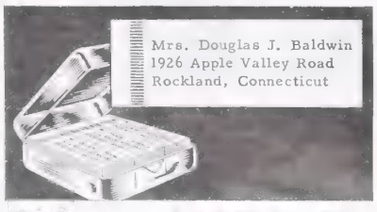
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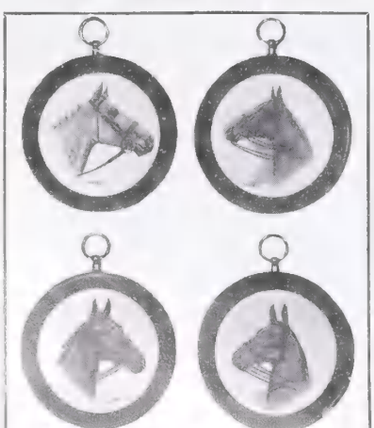
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Dramatize ■ accent a particular place in your home. You can't go wrong using these color prints on your walls. ■ ■ ■

FEBRUARY, WE FEAR, can find a fair lady weary of her winter wardrobe. But why wait for spring to add new color, a new mood? Let these lovely Stuart Nye copper calla lily pin and earrings banish your fashion doldrums. Hand-wrought copper, 2½″ spray pin, $3.85; 1¼″, $2.75; earrings, $3.30. Single calla lily pin, 2″, $2.75. Tax incl. Lion's, 139 Payson, N. Y. 34.



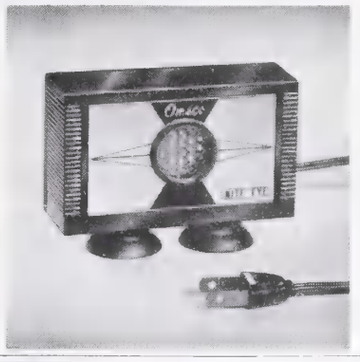
MUSHROOM STOOLS are handy pull-ups for television and cocktail parties, fine roosts for split philodendron plants. The stool is hand-woven in dark stained reed over sturdy wood block and has 3 removable legs for easy storage. In two sizes: 16″ seat, 16½″ high. $4.95; 11½″ seat, 11″ high. $3.50. From Jobie Gifts, 67-85 Exeter St., Forest Hills 75, New York.

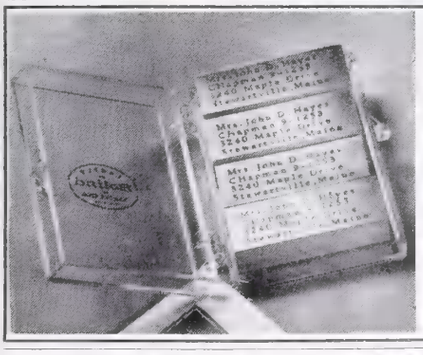


YOU'VE GOT TO SHOE US with casuals that are comfortable, but our vanity demands a style bonus, too. We like these hand-tooled, golden tan Mexican loafers with our week-end tweeds, our after-hours slacks. Leather-lined with foam-cushioned soles. ½″ leather heels. 4-10 (½'s too) in medium. $10.95 pr.; $19.95, 2 pr. 50¢ post. Americana Shop. HB2, 217 E. Todd, Reed City, Mich.



NITE-EYE is an electronic lamplighter. Plug 4 x 2⅜ x 1⅜″ unit into any outlet near a window; plug lamp into Nite Eye. When your house darkens, on goes your lamp. At daybreak, it turns off again. Now you can enjoy a worry-free vacation or, if you're a working girl, come home to a cheerful house. UL approv. $5.95, 50¢ post. Things Special, HB2, 864 Main St., Darby, Pa.





NEW GOLD ADDRESS LABELS 500 FOR $2

Hard to photograph . . . but lovely to look at. Any message up to 4 lines neatly printed in black on gold gummed paper. 1½ in. long. Packed in 2¼″ plastic box. 500 for $2 ppd. (or 250 with large Old English Initial on left). Any 5 or more orders, $1.60 ea.; any 10, $1.50 ea.; any 25, $1.20 ea. Via air, add 14¢ per 500. These handsome labels enhance any envelope. Write for Fund Raising folder. Prompt delivery. Bruce Bolind, 23 Bolind Bldg., Boulder 40, Colorado. Thank you kindly.

Left—88411 Side Chair. W. 17″, D 20″, H 38¼″ $42.00

Center—33122 Console Table. W 40″, D 17⅝″, H 28¾″ $99.00

Right—88422 Side Chair. W 17″, D 20″, H 38¼″ $39.00

Your choice of fabric and color in Fruitwood, Antique White or Mahogany. Table top is white Italian Arabescato Marble.

All pieces shipped F.O.B. from Alabama factory. For complete Victorian Catalog and Swatches send 50c — no C.O.D.'s, send check or money order to:



GAITHER FURNITURE CO.
Box 291 Lamesa, Texas

palley's **KASHMIRI design BRASS TABLES**

Round



Exquisite examples of artistic brass . . . hand engraved with a beautiful Kashmiri design by India's finest metal craftsmen. Mounted on hardwood stand in your choice of ebony or walnut finish (please specify).

OVAL TABLES

22″ x 15″. . . . 27.88 34″ x 22″. . . . 39.88

ROUND TABLES

22″ dia. 29.88 40″ dia. 79.88

NOTE: All above tables are complete with stands; however, stands and/or tops are available separately. Write for prices.



exquisite oxolyte DECORATOR FIGURINES

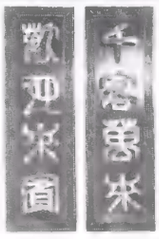
Delicately fashioned figurines from Italy . . . portraying deities and characters of ancient China. Each intricately wrought from newly discovered Oxolyte . . . **a new form of Alabaster which looks and feels like expensive Ivory and is equally as durable.**

A — Standing Buddha, 8¼″ ht. **No. G-1319** $4.44

B — Singing Girl with Lute, 9½″ ht. **No. G-1316** $4.44

C — Old Warrior with Sword, 11¾″ ht. **No. G-1312** $4.88

JAPANESE brass WALL PLAQUES

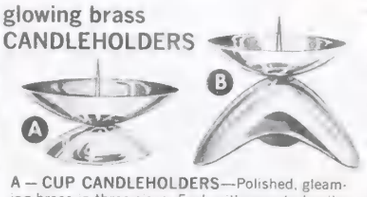


Bring a "Welcome" charm to your home or your friends' homes. Solid brass characters mounted on ebony or mahogany wood for proud display. Each character authentic Japanese script. Plaque is 8″ x 26″ (specify wood finish)

7.88 ea. TWO for 13.88

No. G-1277 — "Please visit often" (left)
No. G-1281 — "Welcome to our home" (right)

glowing brass CANDLEHOLDERS



A — **CUP CANDLEHOLDERS**—Polished, gleaming brass in three sizes. Each with a central spike to hold your favorite candle.

2″ dia. 88c pr., 3″ dia. 1.44 pr., 4″ dia. 1.88 pr.

B — **TRI-LEG CANDLEHOLDER** — A contemporary modern Chinese holder. Has spike center and heavy weight, polished brass body. Two finishes: polished brass or oxidized lustrous smoke-purple tone. 3″ diameter.

No. 715A — polished brass . . . 2 for 4.44 2.44 ea.
No. 716A — smoke purple . . . 2 for 3.29 1.88 ea.



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Only 2.39 ea.
THREE for 6.50

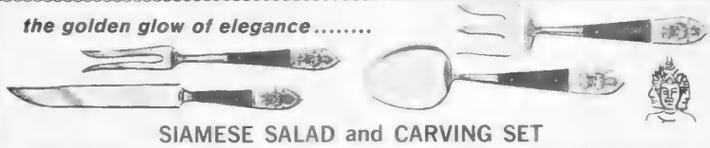


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Two for $2.89 ..... 1.99 ea.

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Two for $4.99 ..... 2.88 ea.

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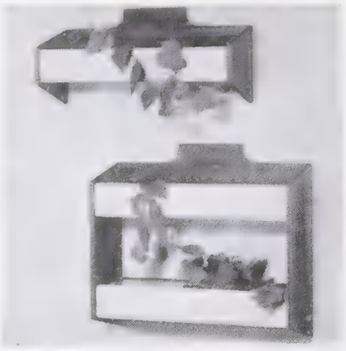
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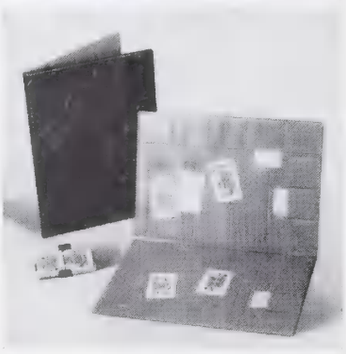
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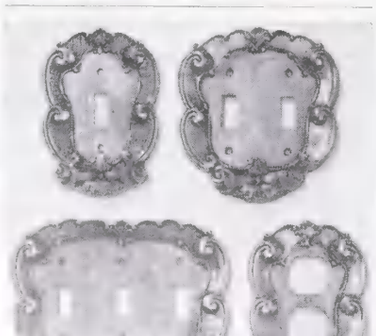
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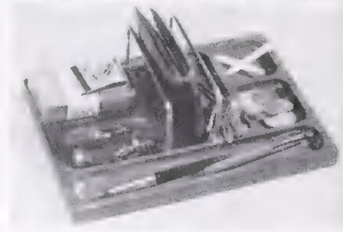
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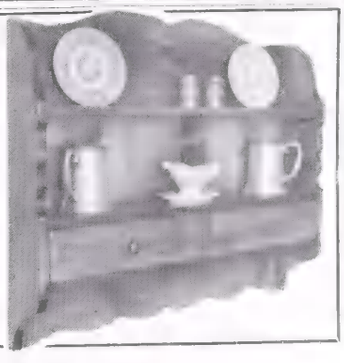
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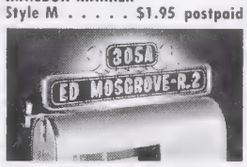
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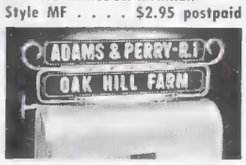
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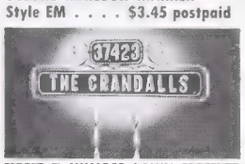
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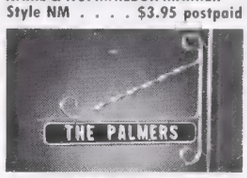
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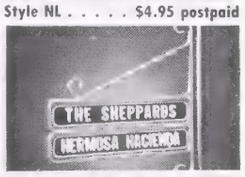
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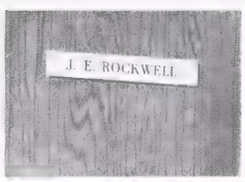
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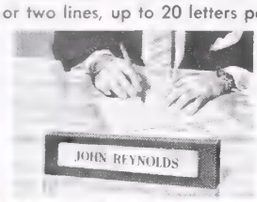
Your name, number (or any wording you want) gleams on both sides of your DAY-n-NIGHT Marker, in permanent raised letters that shine bright at night! Rust-proof aluminum; plates have baked enamel finish with black background, white reflecting letters. Up to 17 letters and numbers on nameplates, 6 on number plates; same wording on both sides.

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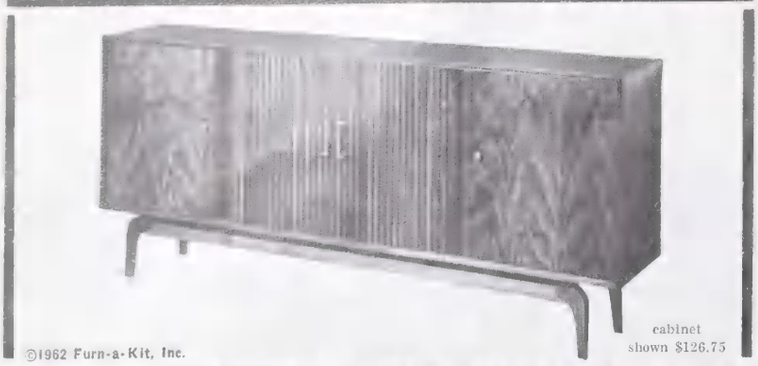
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"Denise, The Desirable" . . . Hunt Galleries' Charm-chair designed to keynote the distinctive personality of your boudoir; to highlight its loveliness. Finest spot-proof velvet in twenty-two decorator shades. Samples on Request. Native hardwood frame; fully lined skirt; coil springs; foam filled seat and back. H. 27″; W. 28″; D. 19″; Seat H. 17″. **$44.50** ea.; **$85.00** pr. (Your fabric 5⅛ yds. 36″; 4 yds. 50″. **$35.00**). Express Collect. No C.O.D. Send 25¢ for Hunt Galleries' "Showcase".

Satisfaction Guaranteed

HUNT GALLERIES

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Own these—and have drawers that are as neat as a filing cabinet! Dividers come in 3 different heights any of which expand to fit drawers from 9″ to 17″ wide. Of durable metal with unobtrusive harmonizing brown finish, they are installed in a jiffy. Dividers give each drawer 4 handy compartments. Order No.

9012-6, Dividers, 2½″ high, **$1.00**;
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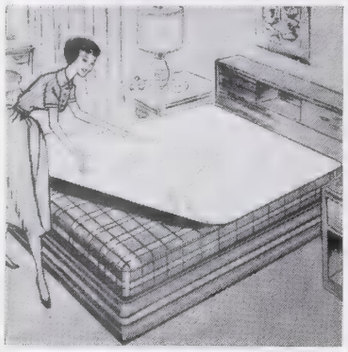
By far the easiest, fastest and least costly picture frame. Slip the 2 clamps over top and bottom of the picture and glass (front and back) and pull until completely taut • snap lock and it's ready to hang. In lucite or stainless steel • adjusts to more than 3 ft. high.

$2.00 ppd.

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SHORT PAWS can be fitted at the nearest men's shop. But big hands applaud King-Size for making the perfect glove for big men. With extra-long fingers, cuffs, and expansion finger and side panels, imported black or brown capeskin gloves have warm dacron-&-wool linings. M(8½-9), L(9½-10), XL(10½-11½), XXL (12-13). $6.95. Free catalog. King-Size, 3802 Forest St., Brockton, Mass.

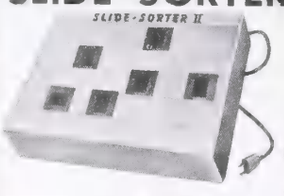


HOW DEER TO YOUR FEET, how smart with your country clothes are these natural deerskin softies. Their little wedge gives just the right lift to your arch and heel, and the cushioned inner soles and crêpe outer soles put spring in your step. Golden tan in sizes 5-9 (½'s too), narrow or medium widths. $12.95. Order from Johnny Appleseed's, Box 711, Beverly, Massachusetts.

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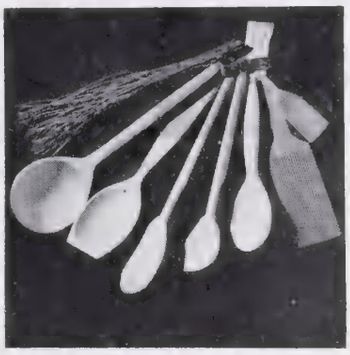
SSYCAT, PUSSYCAT d two more), where have you ? Not very far from this riarch mother who keeps her on copies close to home. Si- se-cat family of highly glazed mic have little golden metal ns that attach to each other. basket comes with 3" mom $1\frac{3}{4}$" kittens. This together- is $1.50. Artisan Galleries, N. Haskell, Dallas 4, Tex.



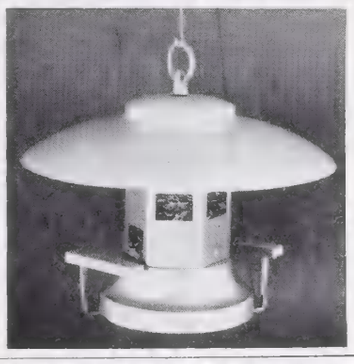
RT SHIRT makes it easy that nice new boy to say a assured "Hi" to your darling ghter. And even if she's still he boy-hating stage, there's ething fascinating about hav- your very own name or mono- n in a gay, bright color on hite cotton blouse. Roll-up es. Italian collar, pre-teen 7, 0, 12, 14. $3.98. Bard's, Dept. 2, 1014 Davis, Evanston, Ill.

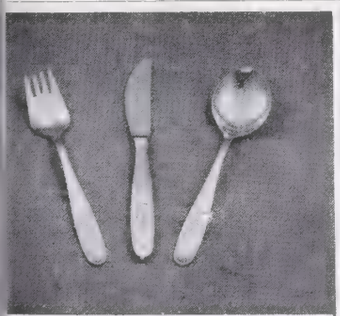


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E FOR THE BIRDS and for the squirrels is this ing sunflower-seed dispenser. ll birds obtain seeds freely, e mechanism prevents thiev- squirrels and larger birds spiriting seed away. Alumi- , in matte bronze-gold with ood landing platforms, 15" h., $12\frac{1}{2}$" h., $18.95, 45¢ post. f Miss. Windfall, B2, 333 Old rytown, White Plains, N. Y.



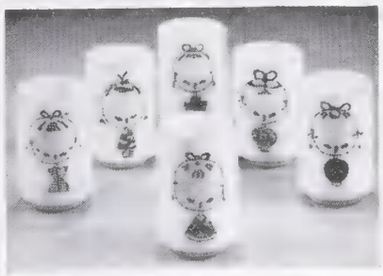


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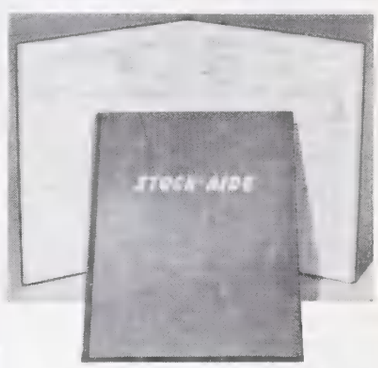
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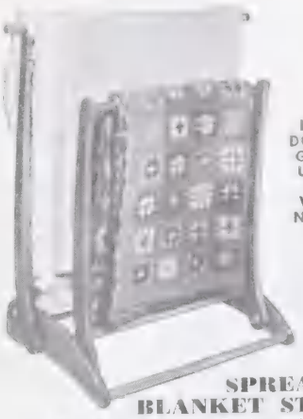


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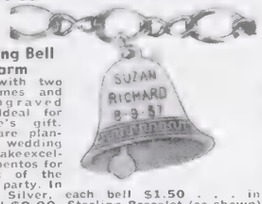
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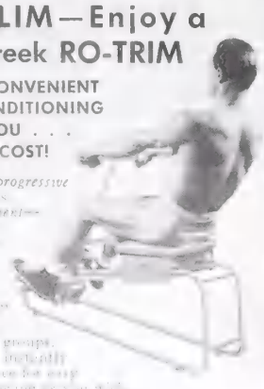
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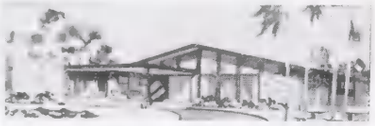
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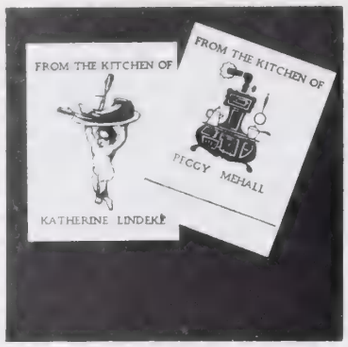
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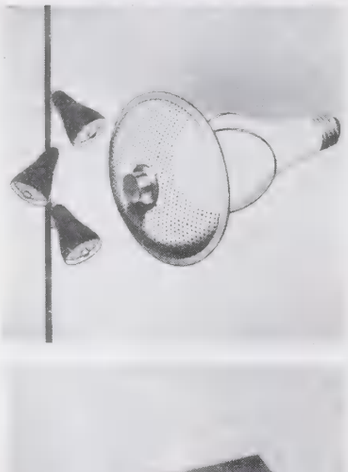


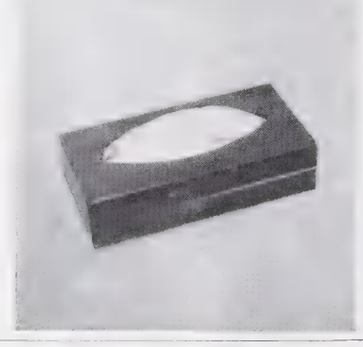
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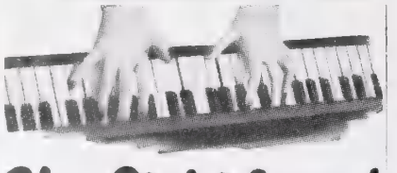


STICK TO THE SUBJECT gold-and-black label to give yo nut bread and apple cake elega identity. You may have them w an old-fashioned pot-bellied sto or with a cherub holding a platt of roast beef. Printed in black rich gold, "From the kitchen (name)," 1½" x 2". 125 in pl tic box, $3. Via air mail, $3. From Bruce Bolind, Bolind Bui ing, Boulder 51, Colorado.

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54" (Dresses, Coats, Furs) $2.98
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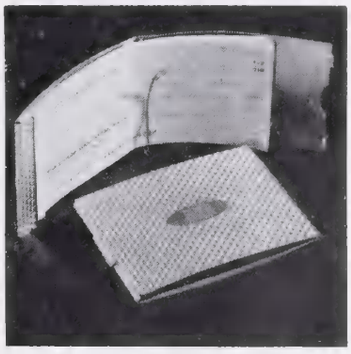
AGER FOR EASTER in the dst of a woeful winter? Order is Easter-egg cake pan and do me pre-bunny-day experiment-. Just fill the 7¾″ cast-aluum mold with the family's farite batter and turn out a per-t oval to decorate with frostdesigns, jelly beans. For gelin, desserts and salads, too. .98 plus 35¢ post. Foster House. 23HB N. Galena, Peoria, Ill.



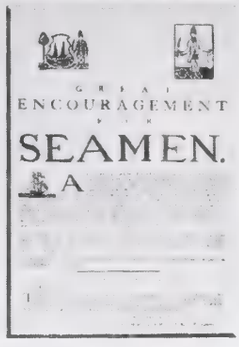
ERRY NICE BUY! This imrted Sheffield silver berry spoon d fork are so incredibly wellced, so gracefully shaped, they alify handsomely as a wedding t, for a 25th-anniversary cou-. In the stately King's pattern. 8½″ pair also serve salads d buffet dishes beautifully. .95 the set, gift-wrapped, tax l. Croydon Silversmiths, HB2. 5 Lexington Ave., New York 21.



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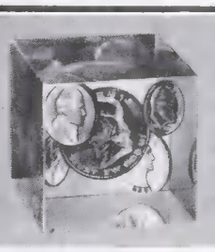
Are you spending pocket change worth a small fortune? Send $1 for this catalog of hundreds of coins WE WANT TO BUY! Do NOT send any coins until you receive this valuable book

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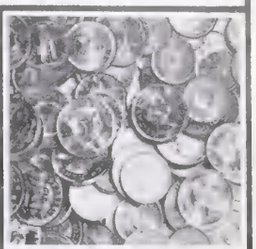
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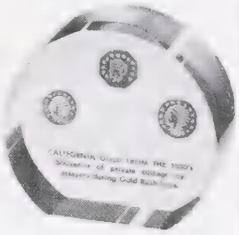


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(All different dates)

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1 Liberty sealed dime (before 1891)	$2
1 Half dime (bfr 1883)	$2
1 thick white cent (before 1865)	$2

(EVERY item in group $20)

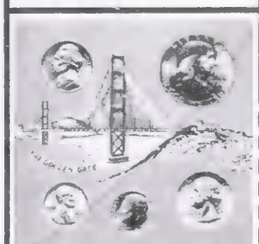


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Wynnewood HB2, Penna.



DON'T LU-CITE of the cent in this superlative paperweigh for an executive's desk or for a coin collector. Genuine Indian pennies are in demand, so this one is likely to increase in value in no time. Skillfully embedded in clear lucite, the penny seems to be sus pended in the air. It's 2¼ x 2⅛" $4.50. Order from Hobbies Un limited, Dept. HB2, Box 488 Hempstead, New York.



COVER THE CONDIMENTS with contemporary glory! Bring ketchup and mustard to the table (right in their original bottles) in Haitian taverneau holders that are rubbed and oiled by hand to double for teak. They're trimmed with cane and they're a handsome pair of camouflagers. $5.98 for the two plus 35¢ postage, from Ron Lassin, HB2, Plymouth Meeting, Pennsylvania.

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The ultimate in ivory! *Do not confuse with tiny miniatures!* This *nine* story pagoda stands a full *11 inches* tall and is complete with ivory bells on every level. Incomparably hand-carved in Hong Kong by master craftsmen, it is guaranteed to be the pride of every collection, the focal point of any room! This carving regularly sells for $25.00—a special purchase makes our low price possible. Gift boxed.

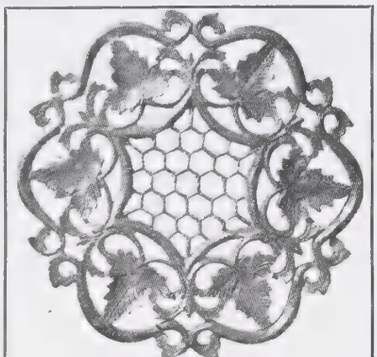
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Harriet Carter
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Shesham Wood Trivets from India

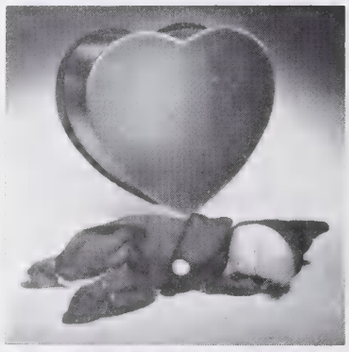
Rich, dark brown Shesham wood comes from the remote Vale of Kashmir in northern India. The intricate lattice-work of these trivets is hand carved with Shesham leaf designs. They bring a touch of the East to your walls, and serve as well their more practical use of raising a vase or hot dish from the table. 6" diameter.

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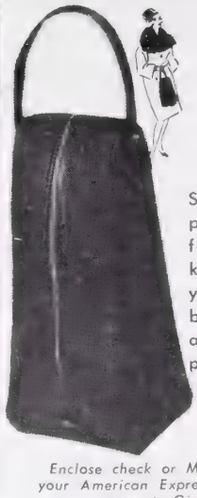
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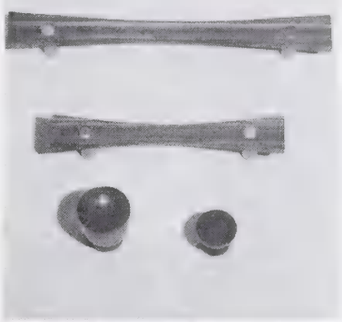
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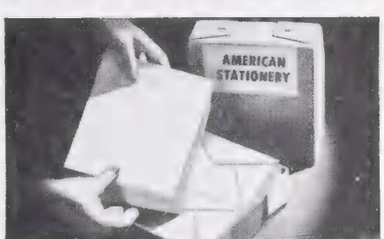
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Christian Children's Fund, incorporated in 1938, with its 415 affiliated orphanage schools in 46 countries, is the largest Protestant orphanage organization in the world, assisting over 36,000 children. It serves, with its affiliated homes, over 36 million meals a year. It is registered with the Advisory Committee on Voluntary Aid of the International Cooperation Administration of the United States Government. It is experienced, efficient, economical, and conscientious.

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☐ Please send me further information.

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CITY _____ Zone _____

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Gifts of any amount are welcome. Gifts are deductible from income tax.



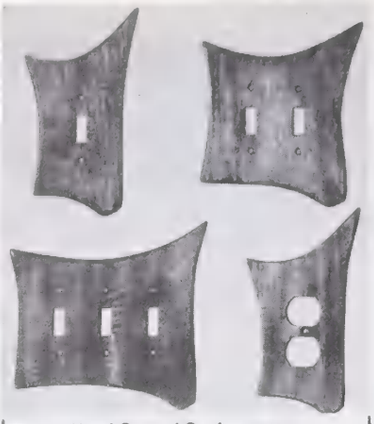
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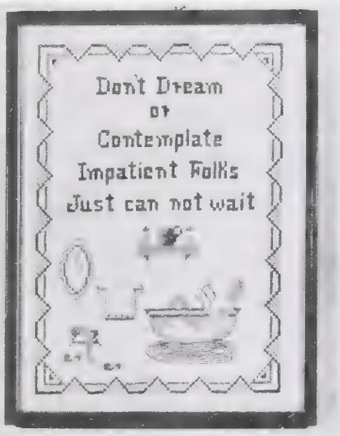
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Harriet Carter Dept. HB262, Plymouth Meeting, Pa.



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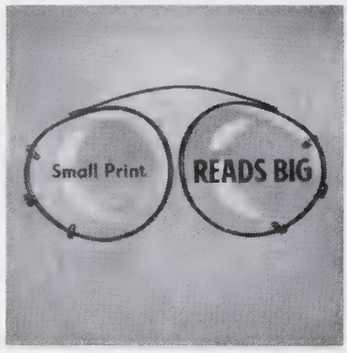
WINDFALL Dept. B-2
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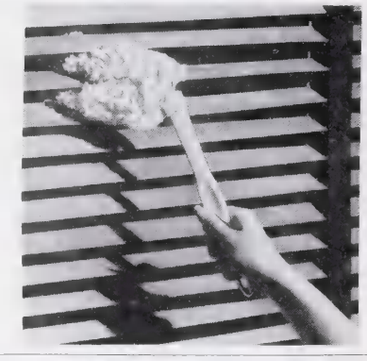
RIGHT IN STRIDE is Glide, the new spring shoe that's dedicated to comfort. Smart with casuals, it's the kind of footgear you can wear all through a busy day and be as bouncy at 6 P.M. as you are at 6 A.M. Navy, black, beaver, luggage, bone, gray, red or white baby calf. AAAA-D (D to 10 only), 3-10, $13.95; 10½-12, $14.95. 50¢ post. Solby Bayes, 45 Winter St., Boston 8, Mass.



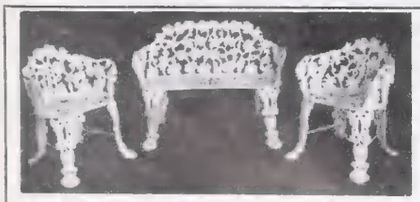
COTTAGE-CHEESE CROCK that's just the right size for those round containers you pluck from the supermarket dairy case is fluted white china. It's sized to take whipped-butter packages, too, and when you've finished dinner, just pop the container into the refrigerator. $2.50. Order from Henry's Store. HB2. 95 Fifth Ave., New York 3, N.Y.



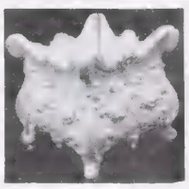
CLIP THESE onto your prescription eyeglasses and, quick as a wink, you get the extra boost you need for reading small print, doing fine sewing, examining stamps, etc. Lightweight yet sturdy, use them with any type of glasses except bifocals. White metal frames, $4. You may order from Precision Optical Co., Suite HB2, Rochelle, Illinois.



BLINDS YOUR BLIND SPOT in your cleaning rounds? A contoured, divided duster of soft, absorbent nylon yarn cleans both sides of Venetian blind slats at once. Use it regularly and avoid that miserable dismantling and washing job. 6 x 4" duster head washes, dries in a wink. 10" finger-grip handle angled for easy use. $1.25. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



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Embossed with rich "Old Rose" pattern. 15" high, 15" square. No. 103.

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$2.25 ppd. 3 for $6 ppd.

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A very pretty cover-up after swimming or washing or setting your own hair (instead of unsightly kerchiefs). Smooth, non-flammable Celanese acetate looks like real hair, feels luxuriously soft and lovely. SEND NO MONEY. Pay postman on delivery $5.95 plus C.O.D. postage or send $5.95 with order and save postage. Money back if not delighted. Specify color.

GUILD Dept. W-592
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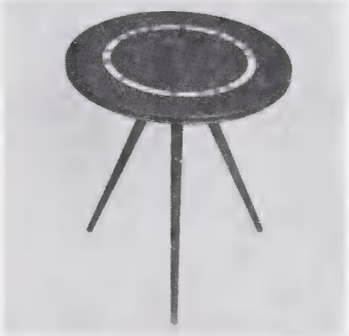
ANYTHING LAMP is what Yield House calls this ingenious decorative idea. An oval wood base, 6½ x 7½", in honeytone pine, maple or ebony finish is a show-off spot for a treasured figurine, a bowl of spring blossoms, a statue of Our Lady in May—anything that strikes your fancy. Shade not incl. $5.95. 8 x 9" base, $6.95. Add 50¢ W. of Miss. Yield House, N. Conway, N. H.



SEW FASHIONABLE. This chic little trunk is covered in that lovely tapestry you see in all the smart handbags this season. And it's banded in brass-like metal, has a lock and key. Inside, the plastic tray has spikes for spools, place for buttons, pins, etc. With black tote handle, 9¾ x 7¾ x 1¼". $5.95. Peggy Pickert, Dept. 112, 1014 Davis, Evanston, Ill.



SOCIAL CIRCLE. A gay rounder at a fireside supper, a patio party is Rondo, a handsome tri-leg table in a warm walnut finish. For decorative interest there's a circle of oyster-white and chocolate tile set in the mar-resistant 15" round top. It's perfect chair height, 17", and wears a price tag that's a wonder. Just $6.95 from Patio Sales, HB2, Box 25, Highland Park, Illinois.



TRY AND GET IT! Did you ever know a man who didn't thrive on T L C—tender loving care? Let him advertise for it (especially if he's the co-eds' dream) on this zippered, white, fleece-lined cotton jacket with wash-proof blue lettering that states quite plainly, "I need tender loving care." Small, medium, and large, $3.98. Greenland Studios, HB2, Miami 47, Fla.



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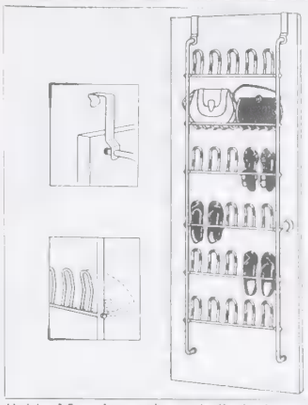
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CARABAO Dept. H-2
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OVERDOOR
SHOE RACK

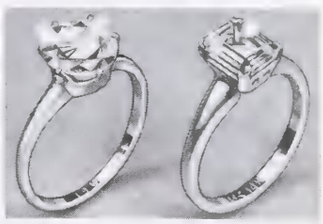


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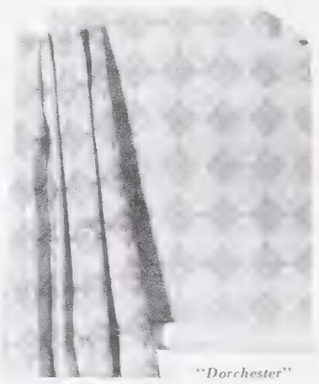
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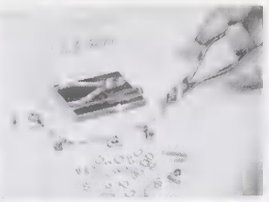
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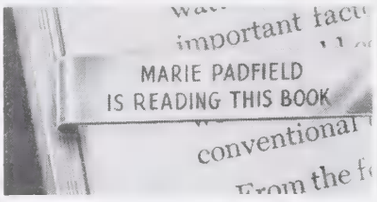
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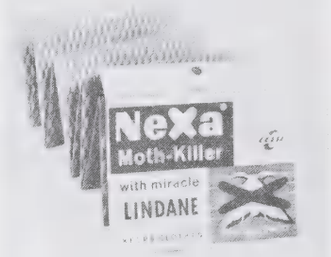
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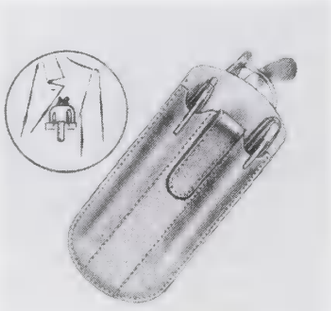
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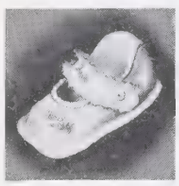


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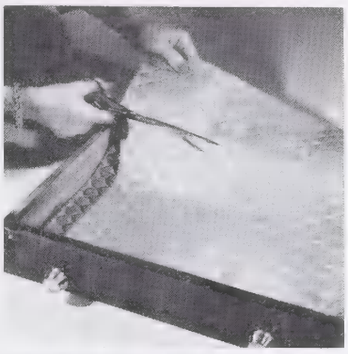
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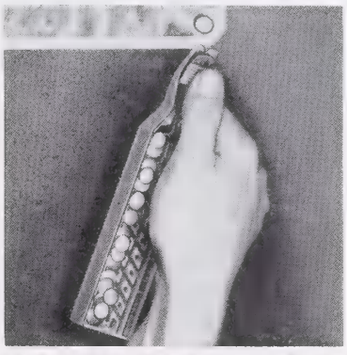
COME ANY TIME. It's easy to find our house by day or night since we've put our name outside our manorial digs. Permanent white raised letters reflect light by night, are a nice contrast to the pine-green. Colonial-red, or antique-copper sign by day. All-aluminum, baked enamel finish; 26"-high wrought-aluminum stake. $3.45. Spear, 106-Q Spear Bldg., Colorado Springs, Colorado.



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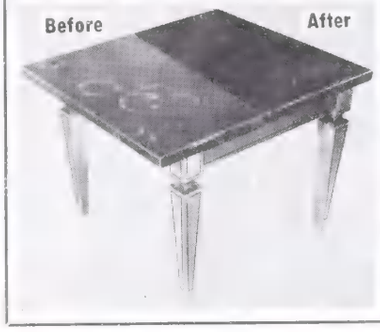


Uniquely designed scissors of forged steel, smoothly finished in bright nickel. Long, slender blades are just right for clipping embroidery threads, needlepoint yarn. Only twice the size of a spool of thread, it's perfect for all small sewing needs—just 4" long overall. Ideal gift for your sewing friends, too. Order No. 2563.

Only $2.95; two for $5.75 Ppd.

Catalog of unusual items sent FREE with order.

DOWNS & CO., Dept. 1102-E
1014 Davis St., Evanston, Ill.



MARBLE RING-MARK REMOVER and POLISHING KIT

Never has there been anything like this that actually eradicates ring marks from Marble top tables, Marble Top furniture, other marble pieces. This kit removes ring marks of any type from marble surfaces—easily, quickly, completely. Will restore full lustre to the entire surface or to any particular area or spot where it's needed. Polishes and protects against future stains or rings. Simple to use. **Guaranteed safe and effective.** Complete kit only **$5.00** post paid. *Add 45¢ cost of Mass.*

Money Back Guarantee If Not Satisfied

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Dept. B-2 9 Wyckoff Ave., Brooklyn 37, N.Y.



Lovely Rococo
SWITCHPLATES
Only **$1.00** Ppd.

This lovely Rococo switchplate has a soft gold finish that never dulls or requires polishing. Perfect for any home decor. Of beautifully molded sturdy plastic. 9" high by 4" wide, they're also available in porcelain-like white finish. At these tiny prices you will want them throughout your home.

2 For $1.75 Postpaid
Matching Double Switchplate, Ppd. $1.25 ea.
Pa. Residents Add 4% Sales Tax
THE ADDED TOUCH
Dept. HB2, Bryn Mawr, Penna.



FOLDING BACK RESTS

Ingeniously improved Folding Back Rests give you the joy of firm sitting-up support when you read, eat, doze or watch TV. 4 adjustable heights especially selected for your comfort. Anchored by a non-skid base. Elastic strap holds your own pillow in place. Conveniently light, folds wafer thin. A perfect gift. Beautifully grained mahogany plywood model $5.98. Or choose smart linen finish model with gold trim and 3 adjustable positions only $3.98. We pay postage and ship immediately. Gifts mailed direct.

MONEY BACK GUARANTEE

BETTER SLEEP INC. New Providence 376, New Jersey

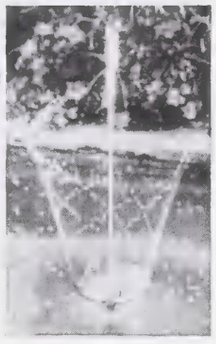


Glittering Quaint Colonial Kitchen Brightener **$1.98** up plus 35¢ shipping

Perk up your kitchen with a touch of the New England of Colonial times at a piggy-bank price. Old-fashioned 14 oz. cream can and 3 inch hi sugar bucket with cover recreated in lustery solid copper. Both have safety tin linings and smart brass accents too. Order both—you'll love them all the year round but specially in the winter.
Ord. No. 2556—Cream Can—$2.98
Ord. No. 2557—Sugar Bucket—$1.98

Foster House Write for FREE Spring Catalog
6523-B2 Galena Road, Peoria, Illinois

Decorative Patterns of Spray for your fountain





"Thimble Jet" bronze fountain head produces a whirling thimble of water. For pools from 3' to 20' dia. $32.00, f.o.b. New York.

SEND FOR OUR CATALOGUE of rotating and stationary fountain heads and other lovely Garden Ornaments—figures and fountains, bird baths and sundials (25 cents, please, for mailing).

Erkins Studios
10 West 40th St. New York 18, N. Y.



TOAD-ALLY DIFFERENT is the Cryptomeria wood frog from Japan. It's actually a hand-carving done so skillfully, it looks like a piece of natural driftwood that time and tide have shaped into a frog. He's put us in a mood for spring and we're going to put him in our next floral creation. 5". $2.95. Shopping International, Dept. 522, 25 Lafayette Ave., White Plains, New York.



LABEL CADDY comes stocked with a roll of 400 gummed labels, 1½" x ¾", printed with your name and address. Red, green, brown, ivory, pink, blue, or black leather case with gold tooling keeps labels in ready-to-use order for personalizing stationery and checks, identifying books. With labels, $5.95. Extra labels, $2 roll. From Sleepy Hollow Gifts, HB2, 1037 Crane Drive, Falls Church, Va.

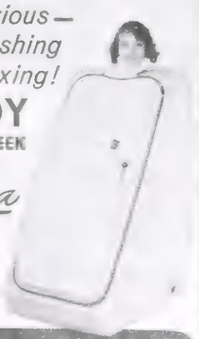


FRIENDSHIP SAMPLER is fun to make for neighbors transferring to another city or for your own guest room. "To a friend's house the way is never long" is stamped for cross-stitch on fine white linen. Brown, red, blue and a touch of green are the colors of the embroidery floss included. 11½" x 14" with mellow-brown wood frame. $2.95. Victoria Gifts, HB2, Bryn Mawr, Pennsylvania.



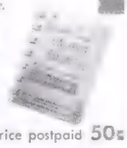
COPY CATS. These andirons are reproduced in cast iron from an old pattern. And we think they're a most imposing pair to stand at your hearth. Finished in black, they have green glass eyes through which fire shines! 17" tall with 14" irons, they weigh 22 pounds, $15.95 the pair. From Tennessee Chromium Plating Co., 206 Louise Ave. N., Nashville 5, Tennessee.

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BATTLE CREEK
Nusauna
STEAM
VAPOR BATH



A JOY TO USE in home . . . stimulates circulation . . . soothes nerves . . . increases elimination . . . relaxes! All fibre-glass . . . wipes clean. Has thermostat; plugs in wall outlet . . . no plumbing. Choice: Pink or green cabinet, white door. Top-quality. WRITE NOW for Free Folder and low price!
Money-back Guarantee.

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CALORIE COUNTER
Unique — Handy!



To help lose or gain weight, use this guide. Easiest, simplest we've seen! Fits purse or pocket —only 3" x 4".

Price postpaid 50¢

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WALLPAPER COMPANY, INC.
Dept. I, 363 Mamaroneck Ave., White Plains, New York



Save on Victorian Furniture

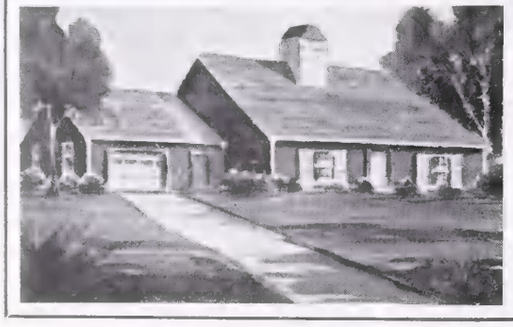
This beautiful hand rubbed solid Honduras Mahogany side chair, hand carved with tufted foam rubber seat in your choice of 20 colors, covered with Antique Velvet, Plain Velvet, Tapestries or Brocatelle. . . . **$49.00**

Solid Honduras Mahogany ladies side table with genuine imported Italian Arabescato Marble **$14.50**

FOR CATALOG AND SWATCHES ON OTHER VICTORIAN PIECES, PLEASE SEND 50¢

All Victorian pieces are shipped F.O.B. Alabama Factory . . . Allow ample time for delivery

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VICTORIAN REPRODUCTIONS
P. O. BOX 246 PINE LEVEL, N. C.



Your Home in Watercolor

Delightful, artistic rendition of your home in watercolor. Matted ready for standard 16" x 20" frame. Price $20.00. An original gift idea. Send photo and color information to artist.

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North Conway, N. H.
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WHEN YOU'VE WOOED, won and wed a woman, your happy task is not done. So if you haven't been quite the courtly Lochinvar she fell in love with, rate a reprieve February 14th with these divine jade rings. We think she'd love a pair as guards for her wedding band. From Hong Kong. $7.50 each including tax. Merrin Jewels, HB2. 530 Madison Ave., New York 22, N.Y.



ORIENTAL HARDWARE will give your front door a new lease on life. And think what a face-lifting you can give to carpenter built-ins. Hand-crafted and hand-carved by skilled artisans, this solid-brass hasp and lock in the "Ming" pattern is burnished and lacquer-finished to keep its sheen. Imported, 9″ in diam., $20. Ritts Co., HB, 2221-51 S. Sepulveda, Los Angeles 64, Calif.



WHAT A LINE-UP! Wouldn't it be fun to give the whole gang billing on your house sign? The family name is hand-carved from California redwood on the top plaque, 5 x 20″, $2.95. First names (pets, too) on matching rustic strips, 3 x 14″, $1.25 each. Hooks, chains incl.; bracket, $1 extra. And it all glows in the dark. 48-hr. deliv. Signsville, Box 49711, Los Angeles 49, Calif.



DOG-GONE LUXURIOUS! Fido will trot off to bed like a reformed Romeo, instead of sneaking out the back door for a tryst with Juliet. The reason is this heated pad covered in upholstery fabric. Safe, controlled heat. Cats love it, too! 17 x 26″, $9.95; washable slipcover, $2.75; 34 x 26″ pad, $16.95 exp. coll.; cover, $4.95. Pendleton Ind., HB2, 4820 Mussett Road, Fort Smith, Ark.

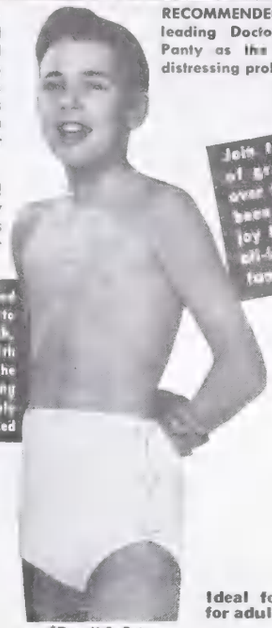


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Protect your child from the psychological disturbances caused by bed wetting. Give your child the wonderful security of waking up in a dry bed. Staydry panties assure sleeping comfort—this patented all-in-one panty is a safe-guard against unhealthy wet clothes and bedding.

DAY AND NIGHT PROTECTION! Trim-fitting Staydry Panties may be worn invisibly under clothes during the day as well as under pajamas at night.

STAYDRY PANTIES are comfortable and well-fitting—without gaps or seams to cause discomfort. They contain thick, thirsty, highly absorbent material with tested waterproof outer covering of the finest non-toxic, soft cloth. Non-binding Staydry Panties are completely washable—they may even be boiled and bleached



RECOMMENDED BY DOCTORS! Many leading Doctors suggest the Staydry Panty as the perfect solution to this distressing problem.

Join the many thousands of grateful mothers all over the country who have been helped to new found joy by Staydry—the only all-in-one panty backed by famous Seals.

REAL ECONOMY! Staydry frees you of the useless expense of rubber sheets, extra sheets and enormous laundry bills.

$1.69 and up

FREE BOOKLET "Bedwetting and the Older Child"

Ideal for invalids—wonderful for adults with an embarrassing problem.

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Check box for exact waist size in inches

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38 to 56, write for special prices
Prices slightly higher in Canada

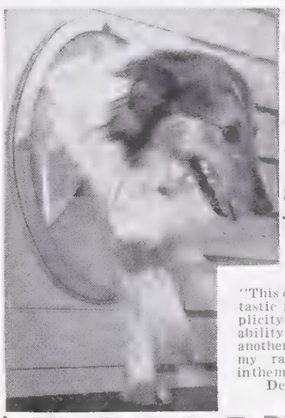
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Jolan Sales Co., 236 Fostertown Rd., Newburgh, N.Y.

Please send me _____ STAYDRY Panties
Waist Size _____ Total Price _____
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PET Owners! Save Time and Trouble!

"This door is fantastic in its simplicity & serviceability. I want another one for my ranch house in the mountains." Denver, Colo.

FlexPort PET DOOR

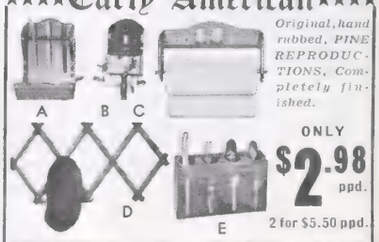
Ends Door-Tending, Whining, Scratching

Why be a doorman for your pet? FlexPort ends scratched doors and whining. Keeps out flies, wind, rain. Gives you and pet complete freedom. Soft plastic triangles close gently and tightly. Easily installed. Prices start at $19.90. Before ordering send for free folder.



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2 Cottage Ave., Danvers, Mass.

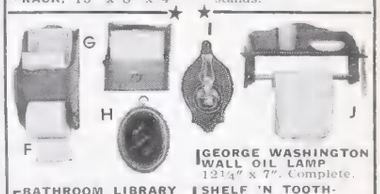
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Original, hand rubbed, PINE REPRODUCTIONS, Completely finished.

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A TOOTHBRUSH RACK 10″ x 8″ x 3″
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Decorator Idea!

FULL 36" TALL COMPLETE WITH PLANTER



Luxurious Split-Leaf Philodendron clinging to natural Cedar Bark in an Alabaster-white Planter

- LIFELIKE
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Lavish and realistic foliage creates an exciting decorator look

This delightful addition to your home assembles in minutes. **$7.95** Post paid (comp. value—$15.00)

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MONEY-BACK GUARANTEE

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Ready February 12



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Ladies' Natural Elk Moccasin

A sporty moccasin made from high grade elk tanned leather. Brown rubber sole with built-in arch support. Hand sewed tip. Color: Natural Elk. Sizes 3 to 9 whole and half sizes. C width only Price $6.75 postpaid.



L. L. Bean, Inc., 244 Main St.
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MAGIC TURBAN

Keeps "Hair-do" Beauty Shop Fresh



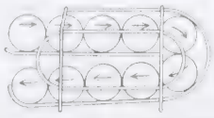
Yes, with this new Magic Turban your "hair-do" remains beauty shop fresh. No need to sleep on uncomfortable pins or curlers. Electronically lanolized so it stays in place. Adheres to itself too without fasteners of any kind. Fine for wear while riding or outdoor sports. Assorted colors. Washable. Order No. 2692.

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BEVERAGE AUTOMAT



Automatically dispenses cans of beer and soft drinks from your refrigerator. Eliminates stacking, tumbling, searching, puts shelf space to maximum use. Simply place ■■ shelf, fill from the top and cans will roll into position for easy removal. No installation. Quality construction, rustproof finish. Satisfaction guaranteed or money refunded. Send check or money order. $3.00

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$5.95 Ppd.

IMPORTED CHINA

Styled faithfully after the fabulous original Meissen ware! Glowing white China with basket-weave overlay and deep blue "Onion Pattern" design. This exciting and beautiful import is 11" tall, and brews 10 cups of coffee. Magnificent piece on tray or table, and as sensible as it is lovely. Breck's low price includes the cord, as well as postage to your door! Order by mail today, with satisfaction Guaranteed. Complete perc and cord as described, just $5.95.

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Up to $5 an hour Spare time in your own kitchen!

No Experience Necessary. Endless demand for lovely original Cake Decorations and luscious Professional Candy for Xmas, Easter, Weddings, Parties, all holidays and occasions. WE SHOW YOU HOW to turn your kitchen into a gold mine, start your own business small, grow big! No capital required, no age, educational limits. Big Money from clubs, churches, Business firms, parties, weddings, birthdays.

NO AGE OR EDUCATIONAL LIMITS

MRS. B SOLD 27 CAKES . . .



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. . . the word got around and I'm now started making 3, 4 and 5-tier cakes. I've sold 27 cakes on order — more every day. Thanks for your wonderful help! — Mrs. C. B., Bakersfield, Calif.

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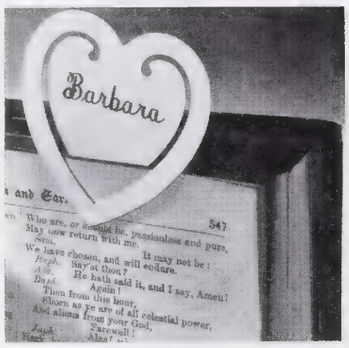
SPAGHETTI FORK, P. O. BOX 545, LOWELL, MASS.



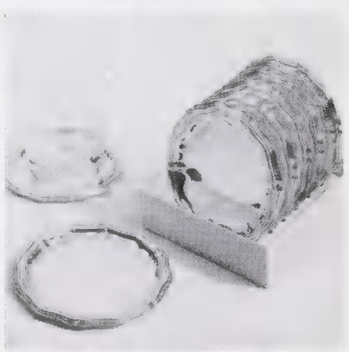
GOLDEN DRAWER PULLS can turn a thrift-shop bargain into a decorative wonder. Antique an old chest of drawers, replace its dreary knobs with golden roses, and you give a lovely lift to the guest room, your master bath. On black louvered shutters, they're elegant. 1¾" w., permanently lacquered. With screws, $1 pr.; $5 for 6 pr. Elizabeth McCaffrey, B2, Northport, N. Y.



A BOX OF ROSES has two dozen tiny soap blossoms in pretty pastels. The golden gift box is stocked with six each pink, blue, lavender and yellow. They show off effectively in a glass apothecary jar in your powder room and they're perfectly sized for one-time guest use. 24 1" roses, delicately scented. $1. Order from Miles Kimball, 33 Algoma Blvd., Oshkosh, Wisconsin.



PUT YOUR HEART INTO marking Feb. 14th for your favorite Valentines. A delightful lady who dotes on best sellers will love this sterling-silver bookmark. A darling daughter in the throes of English "Lit" will breeze through *Pilgrim's Progress* because your heart is with her. First name engraved in script, $3 incl. tax and engraving. Kolo, HB2, Box 45, Queens Village Station 29, N. Y.



CHIPPENDALE COASTERS are miniature, silver-plated trays in a size that makes sense. Their 4⅞" diameter holds your highball and a few hot hors d'oeuvres, yet are light and comfortable to tote if you're circulating at a cocktail party. Imported from Italy, the set of six is $11. Order from Camalier & Buckley, HB2, 1141 Connecticut Ave., N. W., Washington 6, D. C.

Viking Ship wall plaques

Chart your course for decorative adventure! Any room takes on crisp, clean Scandinavian beauty when you display these imaginative interpretations of the proud Viking ships. Expertly crafted of mahogany, finished in walnut, with solid sheet brass sails, satin finished and lacquered to prevent tarnishing. Sails are trimmed in your choice of Orange, Turquoise, Black or White.

Large 22" high, 17" wide $8.00
Medium 16" high, 13" wide 6.00
Small 12" high, 10" wide 4.00

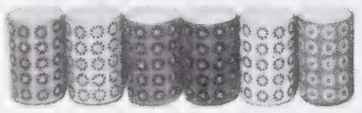
Complete set of 3 different sizes, all matching, $15.95 All prices postpaid. Sorry, no C.O.D.'s

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FAMOUS IMARI 6 oz. ORIENTAL TEA CUPS

Heavily enameled in deep varied colors, comparable to an oriental sunset. They make wonderful juice, tea or coffee cups. Unusual conversation pieces, they come in 6 assorted background colors to each set. #C-404 six piece set $5.00

KIMONO DOLL

Cutest Japanese rag doll you've ever seen! Makes any area decorative and bright! Hand sewn red, flowered rayon, with gold-brocaded Obi. Hairdress arranged with cluster of flowers and bun. Entire doll ■ tastefully hand made. #D-35 $5.00 ea.



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FREE list of unique Japanese items for the home and garden.

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Quick, Easy WALLACE Way Reduces Excess FAT

—without Harmful Drugs, Appetite Killers, Starvation Liquid Diets, or Costly Time-Taking Gymnasium Contracts



It's quickly noticeable how pounds and inches melt from Hips, Thighs, Arms, Waist, Chin, Neck, Ankles, Legs—from all over the body the same way.

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Beautiful and versatile Colonial reproduction will add grace and charm to any room. Custom crafted in authentic design. Sturdy, long-lasting constructed of solid birch. Comes in lustrous, hand rubbed finish in antique maple, dark pine or mahogany. Peg leg or Pembroke leg (illustrated). 40" wide with leaves up, 22" wide, leaves down, 6' long $75, 5' long $70, and 4' long $60. Unfinished $10 less. Exp. Coll.

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Dept. 737 Templeton, Mass.

THE KING'S TASTE in crystal chandeliers is so fine, they import only the most brilliantly cut spears, prisms and jewels. This magnificent chandelier, 29" wide, 38½" long, was designed for their own dining room and they offer it at $500. Other beautiful lighting effects from $30. Send for free catalog. King's Chandelier Co., HB2, Leaksville, North Carolina.



A MAN AND HIS CHAIR are like a man and his lady—they're compatible; they're absolutely at ease; they look handsome together. Such a chair is "Smoker," a new contemporary design in extra-heavy saddle leather stained and rubbed by hand. Olive, gold, rust, walnut, natural, antique honey, mahogany, on a steel frame. 53 exp. coll. Leathercrafter, HB2, 303 E. 51st St., New York 22, N.Y.



AUTOMATIC CONTOUR BED. Before Better Sleep, the comfort experts, devised Auto-Slant, only expensive electric beds gave such pleasant relaxation for lazy TVing, such relief to convalescents. It raises and lowers when you pull latch. No motors; 3 manual positions; replaces bed springs. Twin, $59.50; double, $79.50. Exp. coll. Better Sleep, HB2, New Providence, N. J.



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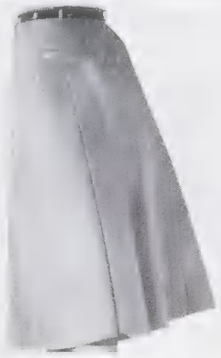


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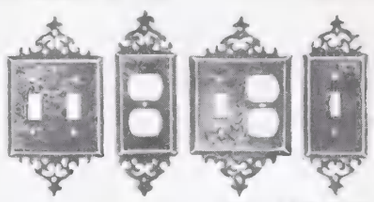
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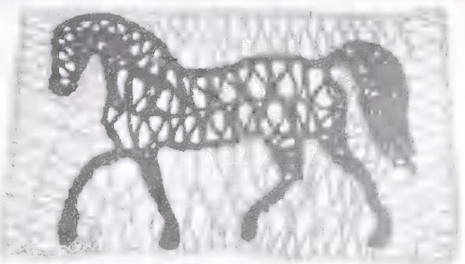
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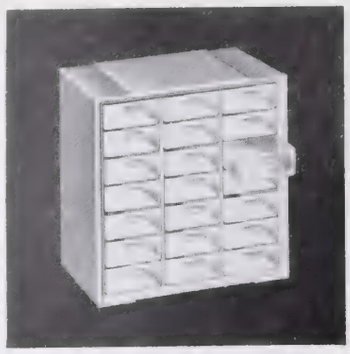
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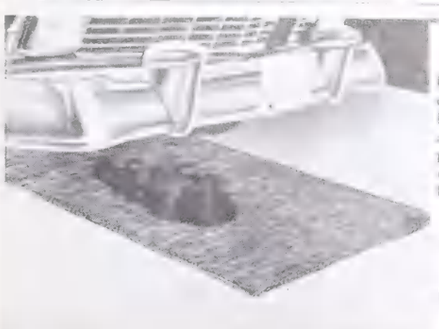
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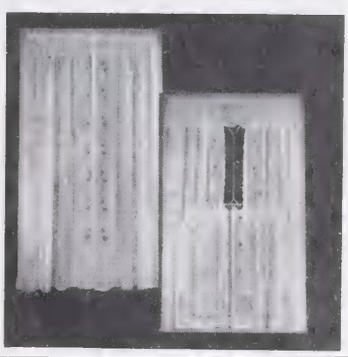
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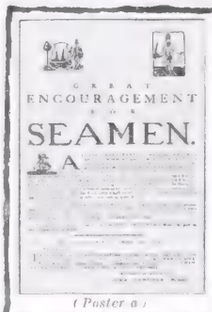


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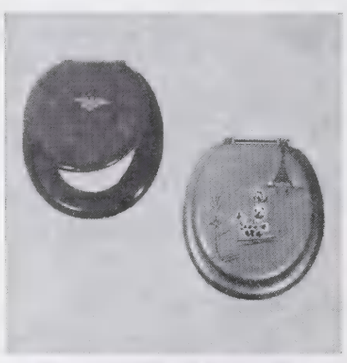
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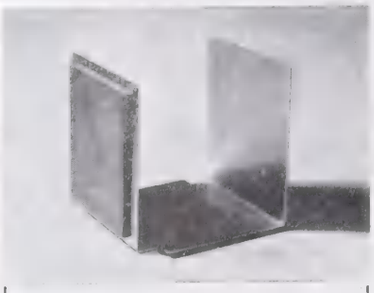
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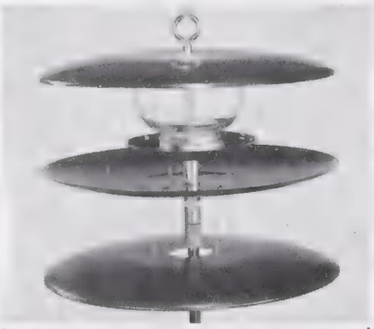
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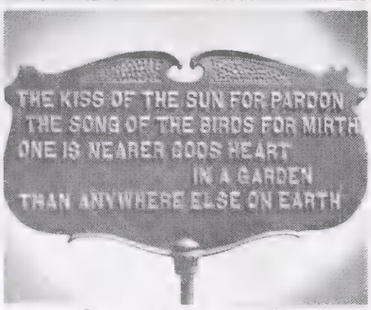
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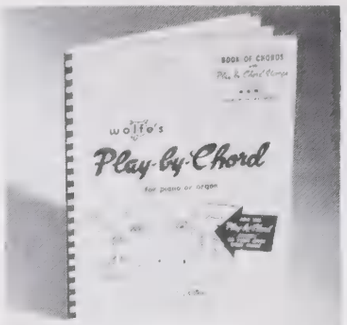
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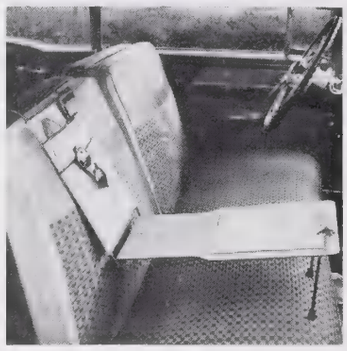
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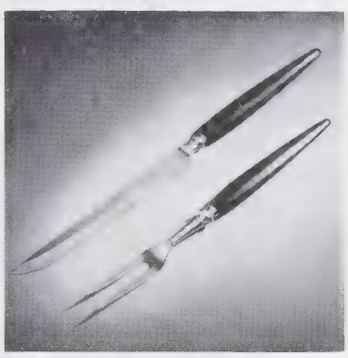
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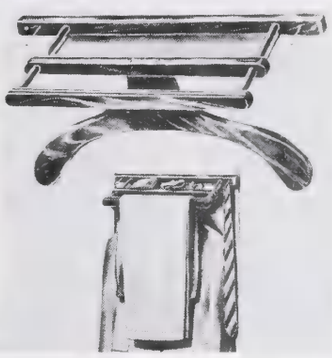
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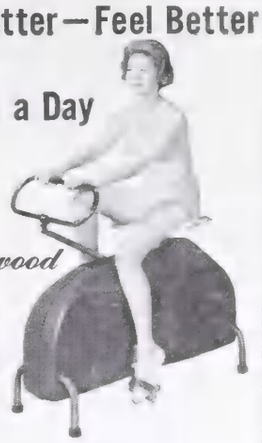
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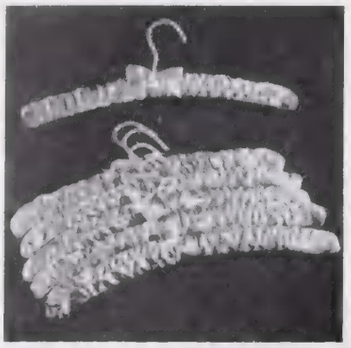


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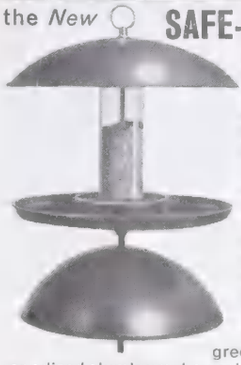
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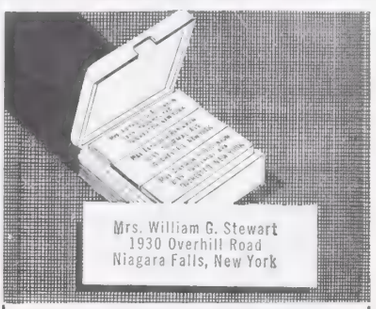


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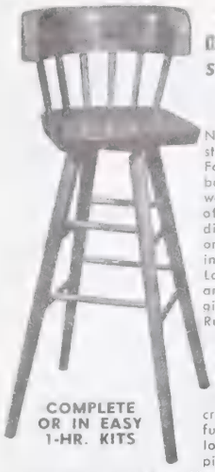
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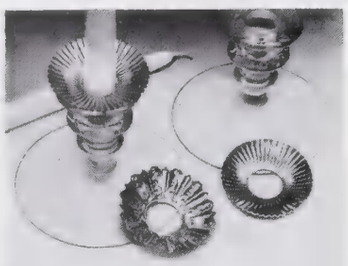
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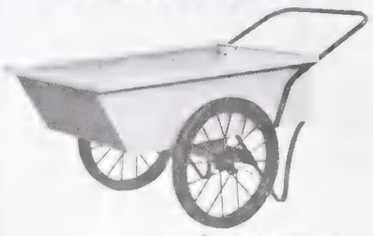
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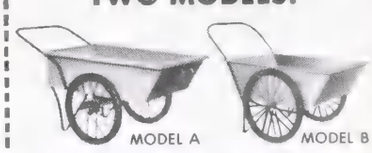
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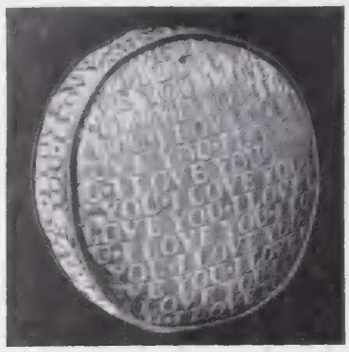


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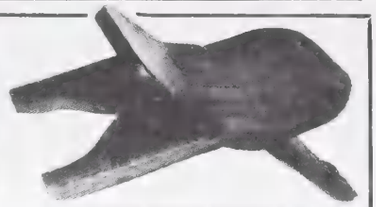
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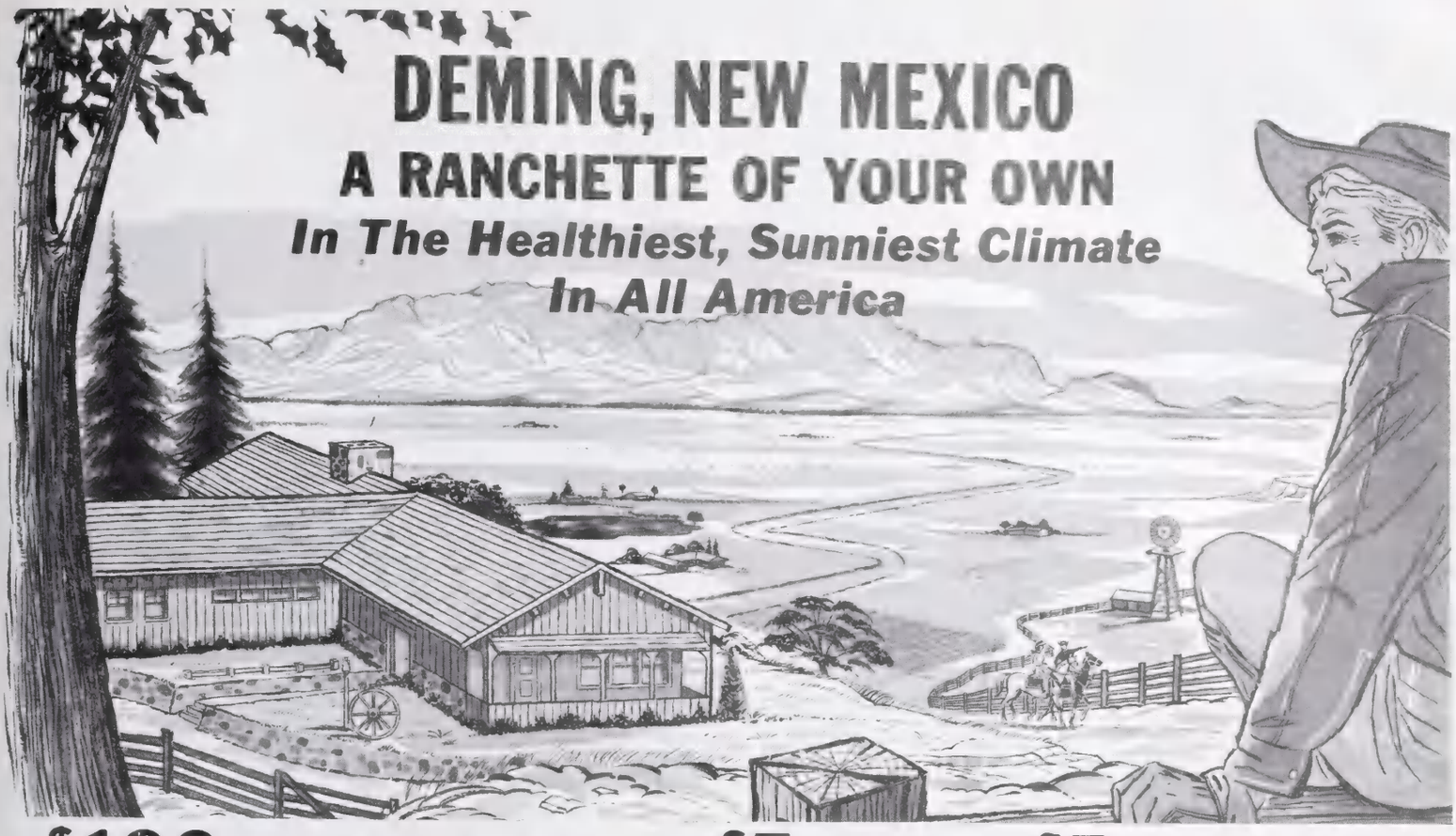
Can't be detected under light clothing. Give measurement around chest. Only $4.95. Sent postpaid except on COD's. Money - back guarantee if returned postpaid in 30 days.

PIPER BRACE COMPANY • Dept. HB-22H
811 WYANDOTTE • KANSAS CITY 5. MO.

DEMING, NEW MEXICO

A RANCHETTE OF YOUR OWN

In The Healthiest, Sunniest Climate In All America



$199 PER HALF ACRE $5 DOWN $5 PER MONTH

There is a broad ribbon of highway that begins in the heart of Savannah, Georgia and winds for 3000 miles to its terminus in exciting Los Angeles. This ribbon is mighty Route 80 – **the most travelled all-weather highway in the U.S.** Millions of Americans have followed it to the West, coursing through the rich hills of Georgia and Alabama, passing through the heart of Mississippi and Louisiana and entering into the plains of Texas. Gradually the scenery begins to change. Texas begins to roll; distant hills become higher. Then suddenly one emerges into "The Land of Enchantment." New Mexico's wonders erupt in a blaze of color and majesty. The mighty mountains thrust themselves, tree-topped, into the unimaginable blue of the sky. Dust and smoke have vanished from the air and the lungs drink in great delicious draughts in heady delight. If it is wintertime snow may cap the lofty mountains. If it is spring or summer or fall the unspoiled air touches the skin softly and the feeling of well-being is nowhere else equalled. But winter or summer, it is almost certain the sun will be shining in New Mexico – the sunniest, healthiest state of all 50. Yet great 80 is just beginning to take you through the sunshine wonderland of America. In the tropical southwestern pocket of our country you glide through towns like Las Cruces and Deming. A short while westward and you are in Tucson and Phoenix, Arizona, and from there the West Coast beckons. But nowhere in this enchanting Southwest is there a more beautiful area than the mountain-rimmed, pure-aired New Mexico region of **Las Cruces** and **Deming.**

To live anywhere in New Mexico is to live better. The superb climate, naturally air-conditioned in the summer and brilliantly sunny in the winter – the breathtaking beauty of a lavish Nature – the young vigor of a state that is causing an unprecedented business and investment boom – the record which shows that one lives longer, that health improvement is almost miraculous – these are the reasons that tens of thousands of Americans already have come here to live, and hundreds of thousands of others will be following in the immediate years ahead.

Consider then: Here in the center of this miraculous climate and beauty are towns which have grown amazingly in the last 10 years. Las Cruces, for example: In 1950 it had 12,000 people. By 1960, 37,000 . . . **a rise of 300% in 10 years!** (How about your town? Has it grown 3 times its size in 10 years?) Like Tucson and Phoenix, this area is a beautiful semi-tropical paradise where palm trees and long staple cotton-fields flower the landscape. Statistics show the same 85% of possible sunshine, summer and winter; these same figures reveal even purer, drier air than in Phoenix or Tucson.

A few minutes from the flavorful city of Deming (population 8,000) is a 5,000 acre Ranch, picture-framed by the breathtaking Florida Mountains. So real, so beautiful, so typically the romance of the Southwest is this valley Ranch that it has been photographed for the covers of many magazines including the official publication of the State of New Mexico. **What better way to describe its Southwestern flavor than to tell you that when the producers of the movie THE TALL TEXAN sought an authentic locale for their picture, they chose the very land we are now sub-dividing into the DEMING RANCHETTES. THE TALL TEXAN was filmed on our ranch, the same place where you may have a Ranchette of your very own!**

This is the lovely basin of land where heavy equipment is now at work constructing wide roads facing every DEMING RANCHETTE. Every Ranchette will have direct access to avenues leading to three major highways surrounding our property – U.S. Highways 80, 70 and State Highway 11.

DEMING RANCHETTES is blessed with water which is called "America's finest drinking water, 99.99% pure." (Almost every shop in Deming displays this proud claim in its window.) Home building has already begun in DEMING RANCHETTES and electric lines and telephone connections await you. Schools, hospitals, churches, shops, theaters, golf course, tennis courts – these are close by in the charming growing city of Deming. Fertile soil is yours for the planting, and wait until you see the stunning landscape of cotton fields in bloom. Fruit trees . . . apple, peach, pear and plum . . . do not grow better anywhere.

And the price of your Ranchette? Just $199 complete for a half-acre, $5 down and $5 monthly. That's the complete price—no extras, no interest, no taxes! At this moment you may **reserve** as many half-acre sites as you wish but please bear this in mind: **DEMING RANCHETTES** is not an enormous development and land such as this goes fast. At these prices you may want your Ranchette to be larger – one, two – even five acres. An **immediate** deposit will guarantee that your half-acres will adjoin each other (this may not be so in the near future). **And you take no risk in sending your deposit.** Your $5 per half-acre will definitely **reserve** your land but does **not obligate** you. **You have the unqualified right to change your mind 30 days after we send you your Purchaser's Agreement, Property Owner's Kit, Maps and Photographs** – 30 full days to go through the portfolio, check our references, talk it over with the family. If, during that time, you should indeed change your mind your reservation deposit will be **instantly** refunded. **(Deming and Albuquerque Bank references.)**

Ten years ago, in nearby Las Cruces, a comparable fertile half-acre such as we offer in DEMING RANCHETTES could have been bought for $199. Today it's up to $2000! Experienced realtors predict the same future for Deming – in a much shorter time! If this makes sense to you your next act is mailing the coupon below. And one more thing: we promise that no salesman will annoy you. Thanks, sincerely, for your attention.

DEMING RANCHETTES DEPT. L-61
112 West Pine Street, Deming, New Mexico

Gentlemen: I wish to reserve the following site in Deming Ranchettes:

- ☐ ½ acre for $199. I enclose $5 as a deposit.
- ☐ 1 acre for $395. I enclose $10 as a deposit.
- ☐ 1½ acres for $590. I enclose $15 as a deposit.
- ☐ 2½ acres for $975. I enclose $25 as a deposit.
- ☐ 5 acres for $1925. I enclose $50 as a deposit.

Please rush complete details, including my Purchaser's Agreement, Property Owner's Kit, Maps, Photographs and all data. It is strictly understood that I may change my mind within 30 days for any reason and that my deposit will be fully and instantly refunded if I do.

Name_____

Address_____

City_____ Zone____ State_____

How to leave home and like it



Faraway Minsk? Pinsk? Zagorsk? Not at all! You're not in Old Russia, but a short distance off Route 20, near Albany, N.Y. Gilded domes are spires of the Holy Trinity Russian Orthodox Monastery.

PHOTOGRAPH BY TURID LINDAHL

The exotic appeal of home

On your travels within the U. S. A. you can experience a hundred different worlds and discover, in fact, that faraway hills are not always the greenest

By MARION GOUGH

● The faraway, the foreign—in other words, the exotic—is what most of us think of when we think of travel. For travel plans are usually dreamed up on the premise that the grass is always greener in the other fellow's yard, and the farther away the yard, the greener the grass. Yet, with all the crossing of seas and borders that is going on today, only something like seven million out of 180 million Americans have ever been out of their own country. So, human yearning for the far-off being what it is, it's a fair guess that among the 172 million stay-at-homes, there are plenty of wistful daydreamers who imagine they will never know the real glamour of travel until they somehow can manage to get themselves transported to a foreign shore.

We detect this point of view in the almost apologetic way some people refer to the domestic nature of their vacations: "We just went to Michigan," or "We just went down to the desert," or "We just went to Niagara Falls." Fancy that, now! When there are people all over the globe whose notion of consummate travel bliss would be to sojourn for a while in exotic Detroit or to see with their own eyes the fabled American desert and the wondrous torrent of Niagara Falls (invariably high on most foreigners' must-see lists).

We know that the close-by rarely has the allure of the distant and unknown, and we're the last ones to discourage our fellow-countrymen from the illuminating adventure of getting out and seeing how the rest of the world operates. But we also know that exoticism is in the eye of the beholder. The truth is that to get a bona fide taste of the faraway you do not have to cross the Sahara swathed in chiffon veils, as in a Marlene Dietrich movie, or shoot tigers in Bengal or skipper a yacht off the Greek islands. Right here at home, within our fifty states, you can enjoy that exposure to the different which is the piquant appeal of foreign travel. The very diversity of our (*Please turn to page* 135)



♦ **Formal.** Tonight it's the VIP's. Champagne of course. Those impossible-to-make canapes. And, to highlight the elegance, *Sylphide* by Stancraft.



♥ **Twosome.** It's one of those quiet evenings alone with *him*. Help make the most of it with Stancraft's *American Beauty*. (And see to it that he wins.)



♦ **Foursome.** It's your 134th middle-of-the-week bridge game with Warren and Lisabeth. Celebrate it with *Orientale*—Stancraft's Persian rug design.



Hair styled by Enrico Caruso

♠ **Club Party.** They're talking about you at the next table. About your attention to little things. Like these exquisite cards. *Hokada* by Stancraft.

How to look stunning–in spades

hearts, clubs and diamonds

hat makes Stancraft playing cards so distinctive? rst, the tasteful designs. (The four you see above are st a small sampling.) ☐ Then, luxurious color printing the same as in fine art reproductions. ☐ And Stancraft rds *play* beautifully, too. They're crisp. Easy to handle.



STANCRAFT

Plastic-coated for durability. ☐ All Stancraft decks come in transparent plastic boxes flecked with gold —reusable in dozens of ways. ☐ You'll find Stancraft cards at most stationery and department stores. They cost about the same as ordinary cards. STANCRAFT

St Paul 4, Minnesota



Home Interphone has small speakers which gently carry your voice throughout the house.

How is Home Interphone helping her this morning?

Home Interphone, the Bell System's versatile new home communications service, lets her talk by phone from room to room . . . answer the door . . . relay calls to other members of the family . . . check on playing children or a sleeping baby . . . do many other things, too, all by telephone.

This morning, for example, she's waking the children and calling them to breakfast. No shouting, no stair-climbing, no overcooked eggs. Pleasant way to start the day, isn't it?

Home Interphone can be adapted to your family's special way of life, too. Up to five extension phones can be connected, each in your choice of style and color, and both the front and the back doors can have answering units. To find out more, just call or visit your Bell Telephone Business Office, or ask your telephone man.

BELL TELEPHONE SYSTEM

House Beautiful
FEBRUARY
1962



You can give a party in this kitchen

● A party in the kitchen? Most hostesses keep guests *out* of the kitchen, but here is a kitchen that has been deliberately planned as an entertaining center. Designed by HOUSE BEAUTIFUL with the co-operation of the General Electric Company, it makes the most of modern, easy-to-clean materials and the latest cooking technology. The result is a kitchen in which food preparations quickly disappear, in which the finish materials are as rich with interest as any part of the house, and in which, if necessary, the working areas can disappear behind folding doors.

This kitchen is *not* designed to take the place of a dining room nor to take over the functions of a living room. It has practical limitations. It would rarely seat more than six persons, but this makes it suitable (*Please turn the page*)

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



Eating area of the kitchen provides a handsome and inviting setting for an intimate champagne supper. With food prepared and placed on cart for serving, the working areas of the kitchen are closed off by pulling the two sets of folding doors across the room. Sit-down sink and counter along window wall, seen in photograph below, are hidden from view of those seated at the table by the height of banquette.

YOU CAN GIVE A PARTY IN THIS KITCHEN
continued

for an after-theater party, for a special Sunday brunch, for tea, for small festive dinners of all sorts. On many of these occasions, food preparations would be at a minimum and the jewel-like cabinets and medallion-print cabinet doors would be displayed. When more complex cooking has to be done, the folding doors would be pulled across the work center giving the seating area an air of intimacy.

Though the room is large, it is subtly divided into smaller units so that at no point are you aware of its size. The banquette and carpeting effectively mark off the seating area, yet there is no sense of separation. This end of the room has its own mood lighting as well as a music and TV wall that contribute to its party atmosphere. Beyond the banquette is a sit-down sink and *(Please turn the page)*





Viewed from any angle, this is a kitchen to delight the eye and fire the imagination, for it is elegant, functional, and easy to maintain. Counters, base cabinets, and exposed wall areas are of plastic laminate. The handsome green and gold medallion print fabric, used on the doors of upper cabinets, is protected by non-glare glass framed in solid teak. The walnut wood floor is impregnated with vinyl and completely washable. Behind folding doors at the end of the room (right) is entertainment wall that includes stereo phonograph, radio and television. Thus all the facilities of large-scale entertaining are available here to use on a more intimate basis.



Small extra sink between cook-tops provides water for cooking. Goose-neck faucet is high enough to permit filling of large coffee maker. Each two-burner component has its own exhaust vent at the back of the counter, below the 15″-deep shelf on which portable appliances are stored. All plug into outlets just beneath the edge of the shelf.



Curving line of counter means a saving of steps, placing a larger work area within reach. This food-preparation section of counter is 32 inches high, 4 inches below standard height. This places cook-tops at the perfect height (for stirring in pots and pans) and brings wall ovens down to an easy-seein, reach-in level (see photograph above).



From the comfort of a revolving posture chair, vegetables may be washed and prepared at the sit-down sink. It is equipped with food waste disposer and surrounded by generous work counter. Covering on chair is vinyl fabric that wipes clean. For entertaining, this area serves as salad and dessert center.



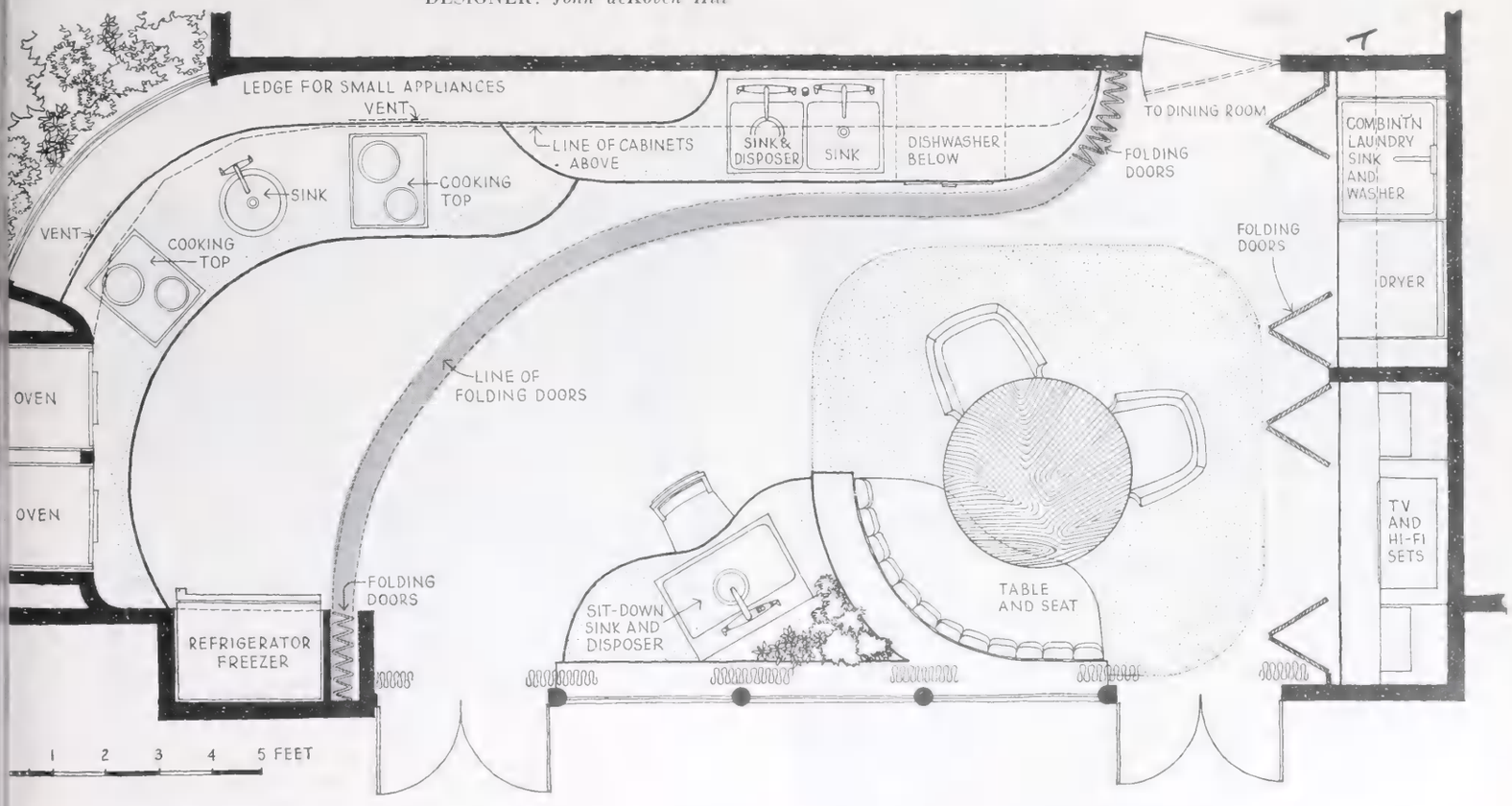
You can "dial" your preferred doneness of meat, and bake, broil, or rotisserie in these completely automatic 21″ ovens. Eye-level controls are easy to read and shelves are at most convenient height for lifting heavy roasting pans in and out. Picture-window doors can easily be removed for cleaning.

DESIGNER: *John deKoven Hill*

a separate work counter for preparing, cooking, and serving the many at-the-table dishes so popular now.

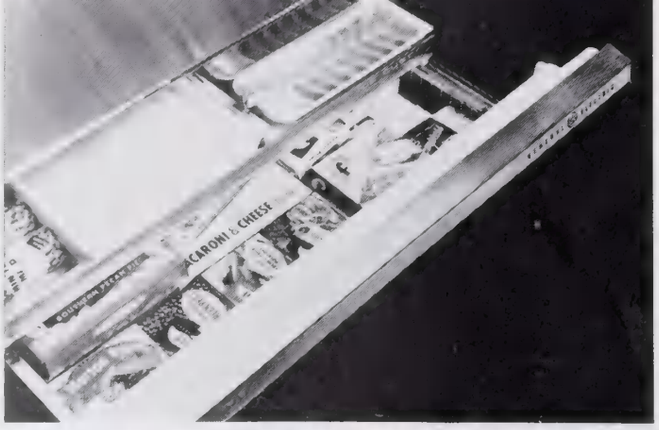
The working kitchen itself, though as elegant in detailing and appointments as any living room, nevertheless is arranged primarily for efficiency and ease of maintenance. Practically everything in the room, except the draperies, may be wiped or washed clean. Counter tops, exposed wall area, table tops, base cabinets—all are plastic laminate. The medallion print in gold-on-green that gives the room its rich coloration is protected by non-glare glass and framed with teak moldings. The floor is natural walnut, but with an invisible vinyl coating that makes it as scrubbable as vinyl itself. The upholstery on the posture chair is wipe-clean vinyl also.

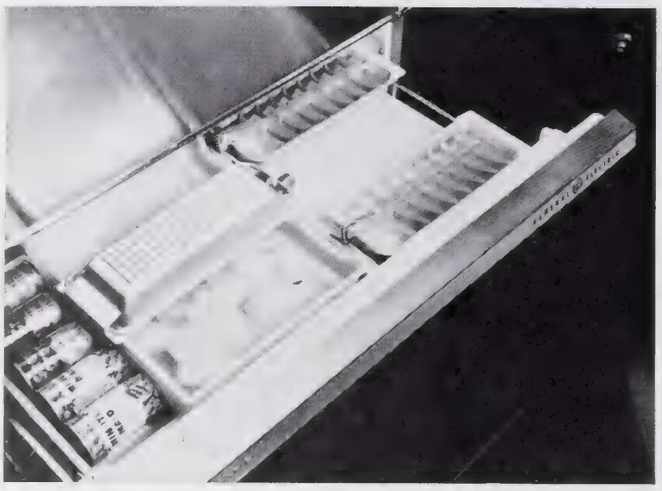
(*Please turn the page*)



Study the floor plan of this spacious 12 x 28 room, and you will see how it operates as one large room or as smaller independent areas. The folding wood doors that bundle along the refrigerator on one side and near the dishwasher on the other pull together in a graceful curved closure that completely shuts off the working kitchen. Wider folding doors on the wall near eating area conceal radio, stereo, and television on one side, laundry center with washer and dryer on the other.







Refrigerator space of 13 cu. ft. and freezer space of 5.8 cu. ft. are provided in this unit that measures only 67″ high, 33¾″ wide and 24¾″ deep. Swing-out shelves are adjustable in height as are the removable door shelves. Freezer section is on the bottom. It rolls out, has convenient storage for generous supply of ice cubes (right). Ice trays are so arranged that they can be filled while still in position in the freezer.

YOU CAN GIVE A PARTY IN THIS KITCHEN
continued

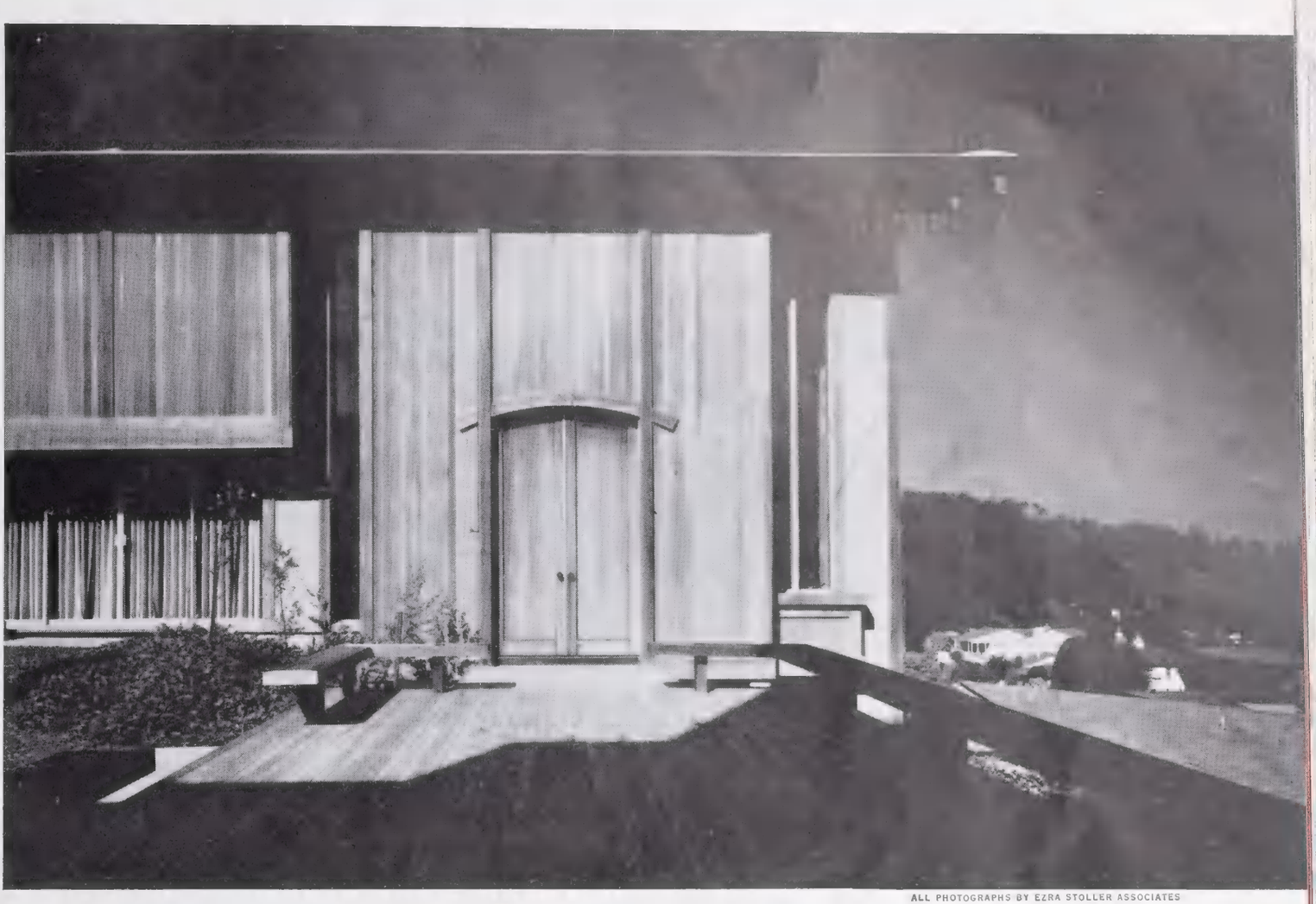
The basic plan of the working kitchen is U-shaped, with a curving counter giving the room more graceful lines. Standing at the inner curve puts more work areas within reach on each side, a practical compromise between the usual corner (which is too tight) and the straight counter (which is too open.) See this on floor plan, previous page.

Careful thought has been given to the placing of cooking facilities in this kitchen so that it will be suitable for a single person, but will also allow two or three to work in it efficiently. The two-unit cook tops are close enough to be used at the same time by one (*Please turn to page* 134)





New convenience is built into the clothes washer. Its top is a stainless-steel utility basin that operates independently and serves for pre-treatment of clothes going in the automatic washer and for hand-washing of delicate articles. A 12-pound capacity machine, it is 36″ high and 25″ deep. With the matching under-counter dryer, it provides a home laundry center in a 54-inch wall space, hidden behind folding doors.



ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES

The bold approach

in a magnificent new house

• Here, and on the next twelve pages, House Beautiful presents a house that is not afraid to break through current architectural clichés in search of a new form within which to satisfy man's age-old physical and emotional needs. At the same time, its design accepts, without apology, the great traditions of its San Francisco region, expressing the same qualities of noble dignity and robust vitality found in many of its antecedents. The arching doorway above (seen in color on our cover) leads from the garden deck to a living room that has a panoramic view of the city, down the hill to the right in the photograph above. Turn the page to see it and to begin your inspection of the house. ▸

The Bold Approach in a magnificent new house



The house was built on a narrow lot that slopes down sharply from the street (out of sight at the top of this photograph). As is often the case on city lots, there are houses quite close to the property lines on both sides (you can see them here). These limiting factors helped determine the general plan and form of the house.

Because the site is exposed to wind and fog, the garden was designed not as a place to be in but as something to be seen and enjoyed from inside the house. The deck outside the living room, seen here and in the photograph on preceding page, is to become a conservatory in the future. All siding seen here is redwood.



At a time when architecture as a whole seems to be going in all directions without a clear sense of purpose, other than gimmicky experimentation for its own sake, it is refreshing and reassuring to discover an architectural work that is definitely within a tradition and which, although modern in spirit, has a strong continuity with the past. This house, designed by Charles Warren Callister for Dr. and Mrs. Cloyce Duncan, is such a work.

Knowing that human culture has roots deep in tradition, the architect has not severed his relation with the past, as is often done on the assumption that it is necessary to do this if one is to be modern. He has consciously recognized the traditions of his region and sought to express them anew with materials and techniques characteristic of, and appropriate to, the region. Thoroughly in love with the rugged grandeur of northern California, he has tried to capture and express its spirit and mood in his work.

The site of this house is a small (*Please turn the page*)





The tall windows of the living room, seen from the exterior in photograph above, frame a far-reaching view of the city, the bay, and the high hills surrounding it. This photograph was taken from the bedroom that overlooks living room and shares this view. (Plans on page 81 explain how this works.)





Because of the sloping site, the main entrance was placed a few steps below the street level in an entrance court formed by one wall of the garage and a fence protecting the study and its garden from the street. Generously proportioned steps (see detail photo above), slabs of redwood made by surrounding a piece of 2 x 12 with a 4 x 4 face, connect pebble-surfaced concrete pads at the street and entrance levels. The entrance doors, seen at right, open into a sky-lighted, conservatory-like space that presents the arriving guest with a handsomely framed, panoramic view of the city.



city lot on Twin Peaks, one of the many hills of San Francisco. From the site there is a magnificent view of the city to the north. There are houses quite close to the boundaries at the sides of the property. The area is often exposed to wind and fog. All these conditions helped to determine the general form and the plan of the house.

For economy in the use of the site and for an easy access, since the site slopes down sharply from the street, the garage was placed near the street and on what became, as the final form of the house evolved, the upper level. The owners can go directly into the house from the garage at this level.

As can be seen in the plan and section drawing on the opposite page, visitors approach the house by descending a few broad steps into an entrance court formed by one wall of the garage and the grape stake fence that screens the study garden from the street. They enter a gracious, light-filled hall at a level that is between (*Please turn the page*)

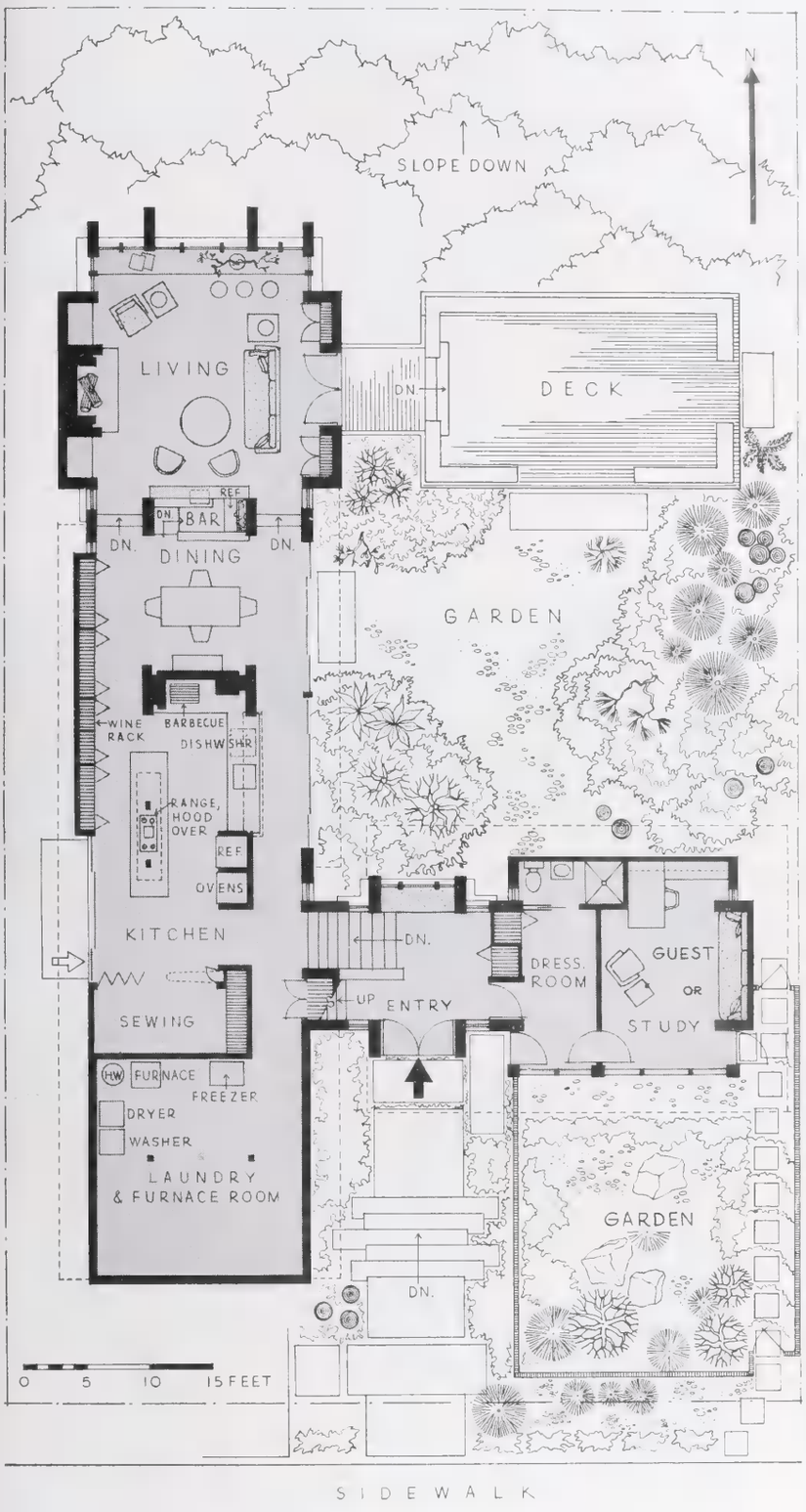


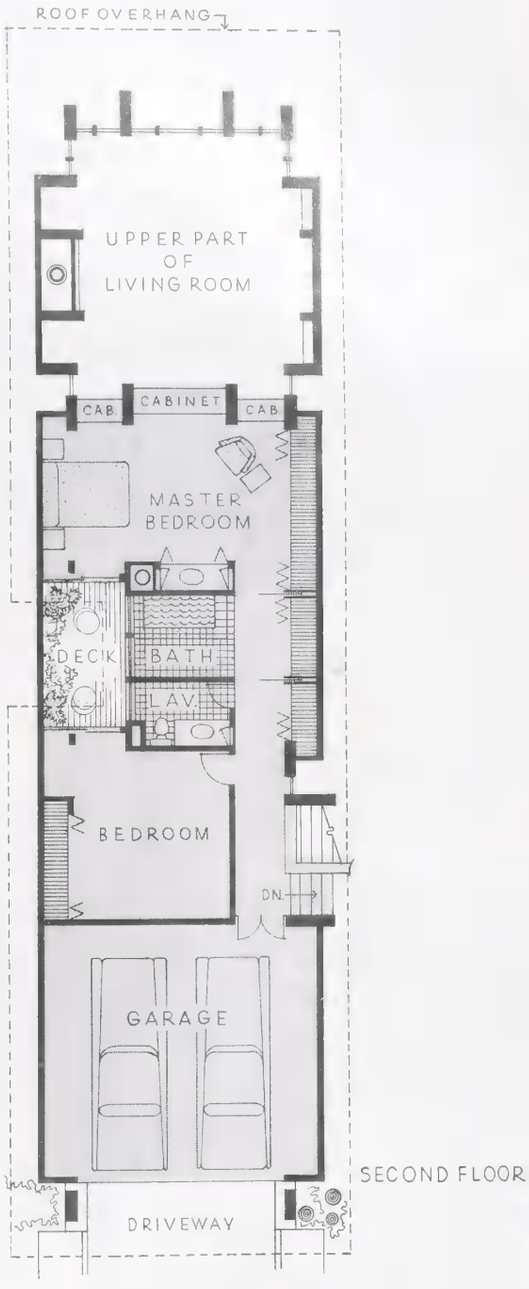
OWNERS:
Dr. and Mrs. Clovce L. Duncan

ARCHITECT:
Charles Warren Callister

INTERIOR DESIGNER:
Virginia Anawalt

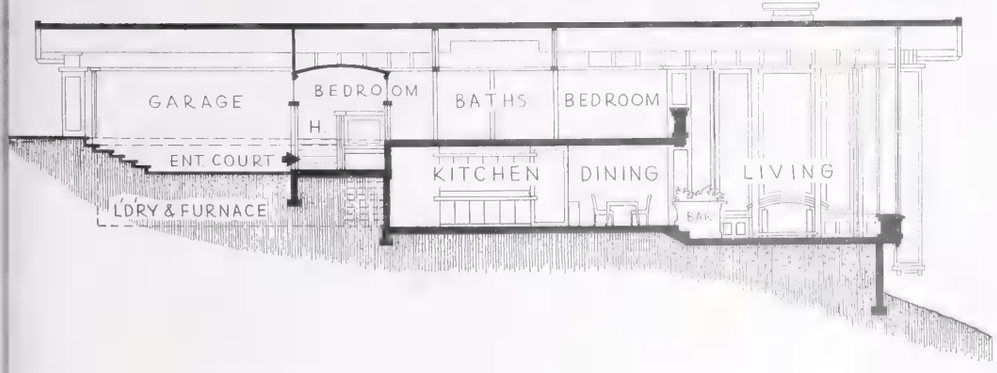
LANDSCAPE ARCHITECT:
John Carmack





SECOND FLOOR

DRAWINGS BY MADELAINE THATCHER



The plan was determined, in general, by the particular requirements of the owners and the limitations imposed by a sloping, rectangular site, small in area and bounded by houses close to both its sides. However, the plan gives the occupants full opportunity to enjoy the site's best feature, the marvelous view. The spaces and paths of movement within the house are directed toward this view. The structure of the house serves to frame it and to focus attention on it and also to screen out the houses at the sides. In the section drawing at the left, see how the general conformation of the site has helped determine the various floor levels. It has produced a variety of spaces that are pleasing to move about in, yet which, as spaces for living, evoke a quiet dignity.

the two major levels of the house. Here, through the windows directly opposite the entrance doors, the arriving guest is given a magnificent view of the city.

At the same level as the entrance and at the right of it is the study-guest room. This is purposely separated from the other living areas of the house and planned so that Dr. Duncan can see his patients at his home when necessary without bringing them into the living areas.

At the left of the entrance one can go either up to the bedroom level or down to the living level. At the bottom of the stairway is a passage leading to the living room, placed to gain full advantage of the splendid view.

It is in the living room that the architectural qualities of the house can best be understood and fully appreciated: the full use that has been made of a confined and sloping site: the organization of the interior space into a highly articulated yet continuous (*Please turn the page*)



In the entrance hall, at the left of entrance doors, a few steps lead up to the bedroom level. The doors at left of upper landing open to the garage. The stairway to lower level reveals an inviting glimpse of planting outside the kitchen window.

View of the entrance hall from the upper level. The entrance doors are near the center of the photograph. The doorway seen at the left permits a glimpse through the study into its garden. Note the constant presence of these inviting glimpses.





The cabinet between the living and dining areas serves as a bar. Looking into it from the dining room (above), you can see the small sink hidden beneath a lift-off section of the lower counter. Below the counter at the right is a small refrigerator. Storage is below counter and foreground ledge.

In the living room, facing the dining area (and the bedroom above it), one can realize the spatial organization of the house and the construction that defines it. Glue-laminated ribs of the roof rest on four parallel wood beams. Wooden piers, strategically placed, support these. Floors are oak. The rest of interior is finished in redwood boards or redwood plywood.





form: the combination of openness and intimate enclosure in the interior; the beauty of the materials that have been used and the sensitive feeling with which they have been put together; the achievement of a structure that in itself has great dignity and beauty and which, by defining the interior space, gives it a strong sense of rhythm, security, and repose. This is a house that fulfills the great purpose of architecture: to give a noble quality to buildings and consequently to those human needs and activities they shelter and to those commonly-shared experiences they express. But it also fulfills a particular and characteristic tradition of this region: a preference for living well, with a hearty and zestful elegance.

Architecture, as a work of art, is the product of a complex set of inter-acting and inter-dependent factors. Included in these are the techniques and material resources available in a region as well as the traditions, culture, and the spirit of its people. When certain materials, indigenous to a region, are in plentiful supply, as wood is in northern California, these materials may play an important part in shaping the architecture of the region.

The house shown here is essentially a wood house, both in structure and in appearance. Its beauty stems in part from the natural beauty of the wood and from the sensitive association of this material with other materials which complement and enhance it and are themselves enhanced by the association. On the outside there is the beauty of the wonderfully-weathered redwood wall surfaces seen in happy association with the elements of nature and accented with colorful panels of stucco. Inside there is the beauty of the more finished wood surfaces and their texture and pattern set off by plain areas of plaster.

But there is also the beauty of the structure itself: the slight curve of the ribbed roof construction, reminiscent of the forms and structures of ferries and cable cars, giving a gentle "lift" to the interior space of the house: the upward lines of the piers reinforcing this "lift" but counterbalanced by the strong horizontals of the structure.

Note how the roof construction, glue-laminated ribs, fabricated in jigs on the site from redwood 1 x 4's and Douglas fir 1 x 6's, give a richness to the ceiling itself. This richness is not something applied for decorative reasons but is something integral to and proceeding from the process of construction. (*Please turn the page*)



The bathing compartment that adjoins the master bedroom is filled with luminous overhead light and seems a continuous part of the garden court. Here, as in the main entrance area, the roof sheathing was omitted and the spaces between the laminated ribs filled with sheets of translucent plastic.



The master bedroom has a view to the north through the windows of living room, but it also opens to the south and a private little garden court through the sliding doors seen at the right. This court is separated from the bathing compartment, seen in photograph above, by a wall of fixed glass.

The tall windows of the living room (left) give it a sense of lofty openness. But the strength and order of the structure give it security and a dignified repose. These windows, facing north, are protected from summer sun by the projecting roof and the depth of the piers. The doorway at the right is seen from the outside in our cover photograph.





A storage wall, about 22 feet long and with adjustable shelves, extends from near the middle of the kitchen area into the dining room. Closed, the flush-panel, bi-fold doors appear to be a wood panelled wall. Supplies, utensils, and cookbooks are kept in kitchen end; dishes and linens, in the dining room. Midway between are racks for wine bottles.

THE BOLD APPROACH
continued

But also integral to the construction and its structural stability are the infolding elements, seen most clearly in the plan, which give lateral bracing and stiffness to the house. These elements, however, act in more than a structural way. Their encircling gesture, combined with the extra-deep piers that give the glass walls substance, make the interior seem securely sheltered. Although essentially open, the space is deep-set within the enclosing structure. In an exposed and windy location this could be a source of psychological comfort, counteracting the feeling that one might otherwise have that he might be blown away.

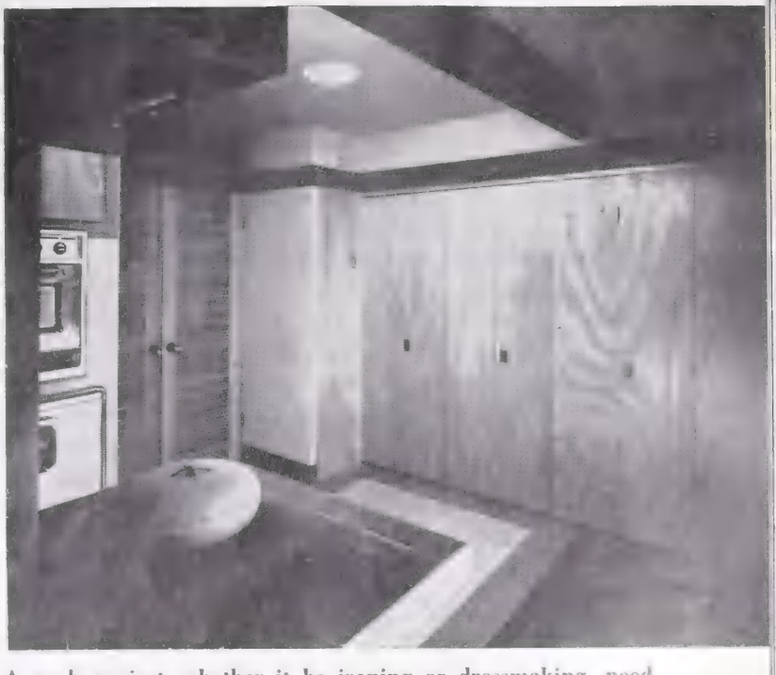
The depth of these piers also emphasizes the directional character of the space within the house. Serving to articulate and define the various spaces of the house, they also act as strong space-connectors, and by this dimensional emphasis link space to space into a continuous whole.

(Please turn the page)

In order to maintain the over-all integrity and continuity of the design, the same materials and construction details used in other areas of house are used in the kitchen. The center island, with lighting and a vent fan built in over the cooking unit, also serves as a work table and desk. Note space above cabinets over the sink through which, when the draperies in the passage are drawn aside, one can see the garden beyond.



The sewing area at the end of the kitchen opposite the dining room provides a very convenient and pleasant work area. The washer and drier are located immediately back of this area in a laundry and furnace room that is entered from hallway. Through door at left are steps up to entrance hall.



A work project, whether it be ironing or dressmaking, need not be completely disrupted at the end of a day or simply to make the kitchen presentable. Accordion-fold, flush-panel doors, hung from a track near ceiling and bunched near sliding glass doors to exterior, can be shut to conceal it.



The dining room is a low-ceilinged space, in sharp contrast with the lofty living room, seen beyond the bar cabinet at left above (cabinet is shown in more detail on page 82). The glass sliding doors at right face deck and garden.

THE BOLD APPROACH

continued

The interior space, as one can see in a study of the plans and photographs, is focused upon the view, the site's best asset: paths of movement and lines of sight are all directed toward the tremendous sight of the city and bay.

However, as a pleasant variation from this emphasis upon the distant view, numerous other views that are nearer and more intimate have been provided: the many views from one space into an adjoining space: the view from the study into a private little garden; the view down the stairway to the lower level through the sliding doors of the family room to the planting area outside; the view from the dining room and passage into the garden; the several views from the bedrooms and bath compartments on the upper level into the private little garden outside the bath; and the view, not yet completed, from the living room into the solarium, an extension of the living space to be built on the present deck. (The solarium, included in the original design of the house, will make it possible, in effect, to be in the garden without being exposed to (*Please turn to page* 134)

The master bath is divided into two compartments: the bathing compartment (see page 85) and lavatory area (below). Master bedroom has a second lavatory in its built-in vanity.







In the study-guest room one may appreciate the gentle "lift" that the curved roof structure, reflecting the forms and construction of ferries and cable cars, gives to the space. Note how lighting and heating elements are knit into design.

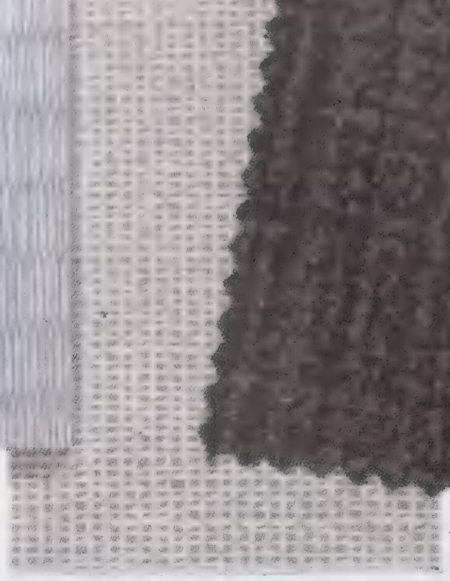
The master bedroom, seen here from its entrance, shows how continuous, though highly articulated, space is used throughout the house to create a combination of openness and intimacy. The piers mark spatial forms while tying them together.



1. Wood

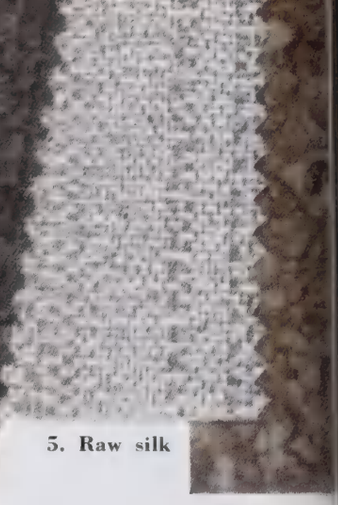


2. Tatami



3. Woven mesh

4. Tweed



5. Raw silk

6. Cork

10-page report on

The Vinyl Revolution

● Out of air, water, coal, and common salt has come the miracle of vinyl—a material that has zoomed to sudden importance in our lives.

You can't escape it. Vinyl is the floor you walk on, the luminous ceiling overhead. It covers your walls and upholsters your furniture. It is the clinging, transparent film in which you wrap leftovers. It is also the lining of your swimming pool, the curtain for your shower, and the shade-cloth at your window. Your shoes and some of your clothing may be vinyl or part vinyl. So are your LP records. Open your refrigerator and you may find vinyl is the magnetic closure strip that provides an airtight seal without a latch.

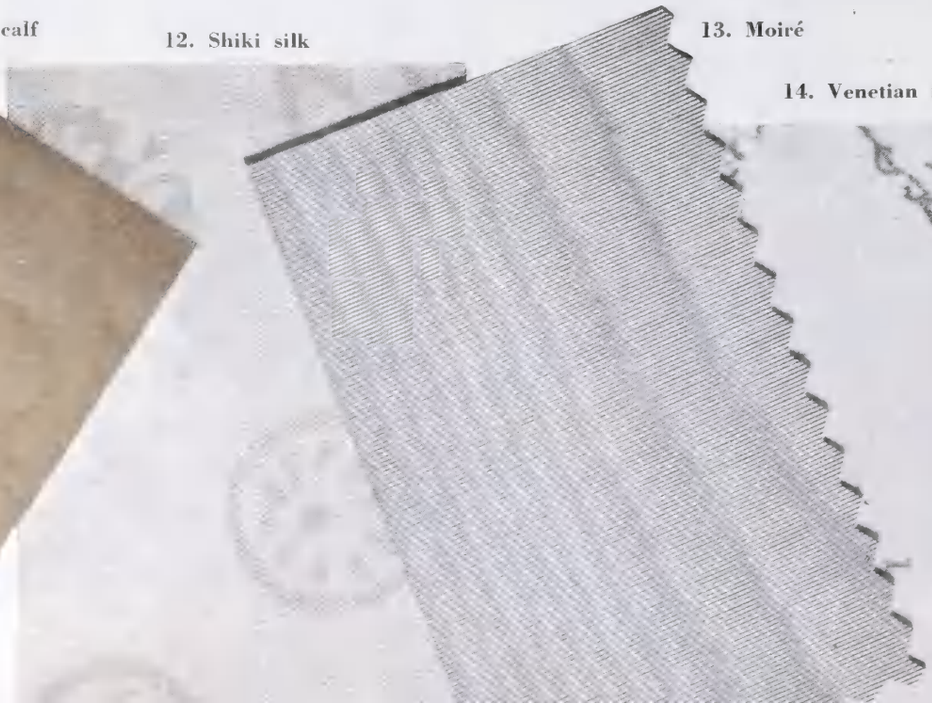
But this is only the beginning. In the next ten years vinyl will be used ten times as much as it is today, and in ten times as many ways. For one thing, its price has dropped (thanks to healthy competition) from over 50 cents per pound to under 20. For another, vinyl is not one material, but a whole family of materials, each with a character of

10. Cowhide



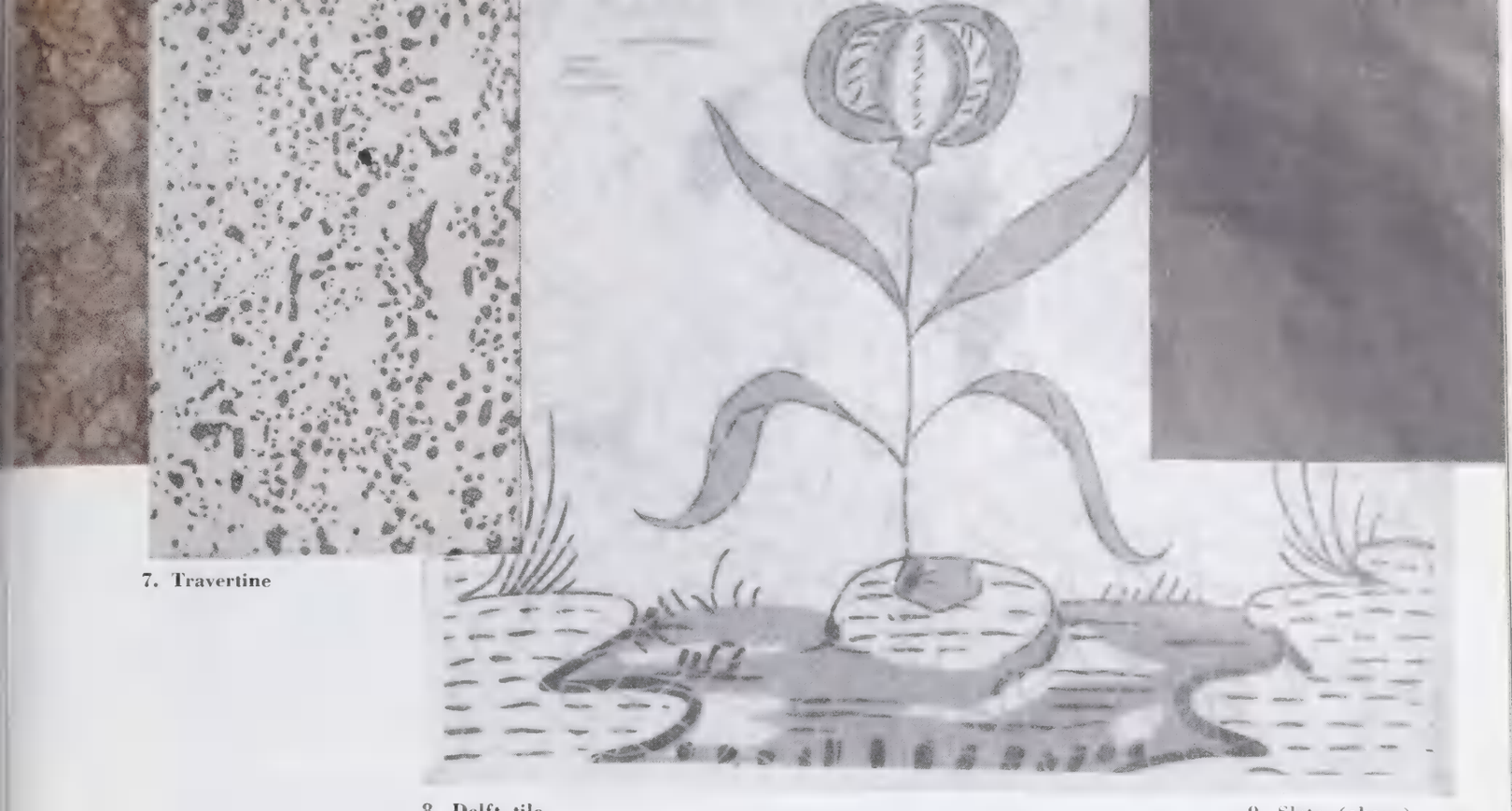
11. Polished calf

12. Shiki silk



13. Moiré

14. Venetian marble



7. Travertine

8. Delft tile

9. Slate (above)

its own, and most with still unexploited capabilities of changing, enriching, and beautifying your future.

Who can make a silk purse out of a sow's ear? The vinyl chemist, undoubtedly. He arranges vinyl atoms and molecules the way a child does building blocks, and he can give the material almost any personality. If he wants it hard and rigid (for rain gutters and building panels), he can have it. If he wants it soft and spongy (for fabrics with the quality of fine suede), he can have that too. Recently he made a vinyl that could withstand heat. Now it is practical to have an entire plumbing system of vinyl. Bathroom fixtures are also being made of this same material.

Vinyl, in some of its other guises, can be a paint (for decorating walls), a varnish (for floors and furniture), a coating (on metal, cork, rubber, masonry, paper, cloth).

Just what is vinyl?

First, it is a plastic. This only means that at some stage of its manufacture it is soft enough (*Please turn the page*)

The many faces of vinyl: Everything you see on these two pages is made of it.

To show you the many forms that vinyl can take, we have identified the samples on these pages only by the original materials they are designed to resemble. The actual materials are: 1. Masland Duran wall covering. 2. Amtico flooring. 3. Gilford Leather upholstery and wall covering. 4. Naugahyde upholstery. 5. Masland Duran wall covering. 6. Con-Tact counter covering. 7. Amtico flooring. 8. Herbert Bright flooring. 9. Koroseal flooring. 10. Du Pont upholstery. 11. Goodall upholstery. 12. Boltaflex wall covering and upholstery. 13. Viertex upholstery and wall covering. 14. Van Luit wall covering. 15. Viertex upholstery. 16. Amtico flooring. 17. Armstrong flooring. 18. Kentile flooring. 19. Robbins flooring. 20. Congoleum wall covering. More details on these samples are on page 132. Clear vinyl, as a film or as an embedding base, is often used to protect less durable materials. See samples of these on page 133.



TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

Among the many effects that can be achieved with vinyl is the look of a woven fabric. Here, a textured surface, combined with a printed-on pattern, gives the shadowy come-and-go effect of a handsome tweed. Vinyl wall covering and vinyl upholstery, both by Masland Duran. Vinyl floor tile, by Robbins.

for shaping. Second, technically it is usually either polyvinyl chloride (PVC), of which flooring is made, or polyvinyl acetate (PVA), often used for paint. These two types, when blended or modified with other substances, produce the vast array of vinyl products we know.

Vinyl has come a long way since its birth (1927), but it is just starting to make itself felt. Here are the ways, today, in which it has had its biggest impact:

- It has revolutionized flooring, with new color, variety, ease of maintenance. More than 65 per cent of resilient flooring sold today is vinyl or vinyl asbestos.
- It has put fabrics and wallpaper into bathrooms, basements, and other areas with moisture-mildew problems.
- It has made upholstered furniture practical in areas of hard use. It cleans with the wipe of a cloth. Vinyl is used for cushions and padding as well as covering.
- It has transformed outdoor living, made outdoor furniture comfortable and weatherproof.
- It has revolutionized music in the home. Vinyl has made possible the microgrooves for LP and stereo records.
- The vinyl liner has brought the home swimming pool within the means of average families, reduced its care.
- It has made your home easier to heat and cool, with improved weather-stripping and sealants, with vinyl storm windows and storm doors.

And this doesn't include: vinyl-fabric folding doors, garden hose, bristles, plant bags, shutters, flashing, roofing, table covers, electric cable and insulation, and vinyl-coated aluminum siding. Yes, the vinyl future is bright.

One of the great achievements of vinyl has been to upgrade the quality of low-cost flooring. Vinyl asbestos tiles can be made in much lighter, clearer colors than previous inexpensive tiles. Though low in cost, they retain many of vinyl's advantages. Vina-Lux floor by Azrock. Vinyl ottoman cover, Boltaflex.



TWO PHOTOGRAPHS BY WESLEY BALZ



Co-ordinated furnishings now include vinyl fabrics or wall coverings in many cases. Above, a vinyl chair upholstery is teamed with a cotton print curtain and a striped vinyl window shade in the same colors. All from Quaintance Fabrics. Vinyl tile floor, VPI.



Right, vinyl shows three of its many faces—in the bark-like texture on the wall, in the leather-like softness on the chair, and in the nubby broadloom on the floor. Naugahyde wall covering, Naugahyde upholstery, vinyl carpeting, all from U.S. Rubber.



Slate and stone have long been popular as flooring, particularly in country homes, and vinyl's ability to recreate this look with a sealed, easy-to-maintain surface makes it feasible for many more installations. The hexagonal, slate-like flooring shown here comes in several shades to resemble the variation of the stones themselves. By B. F. Goodrich.

More photographs on the next six pages. Detailed information about the vinyl materials and other furnishings on page 132.

Today you'll find vinyl used everywhere. It greets you at the door . . . ⟶

. . . and follows you throughout the house

TWO PHOTOGRAPHS BY WESLEY BALZ

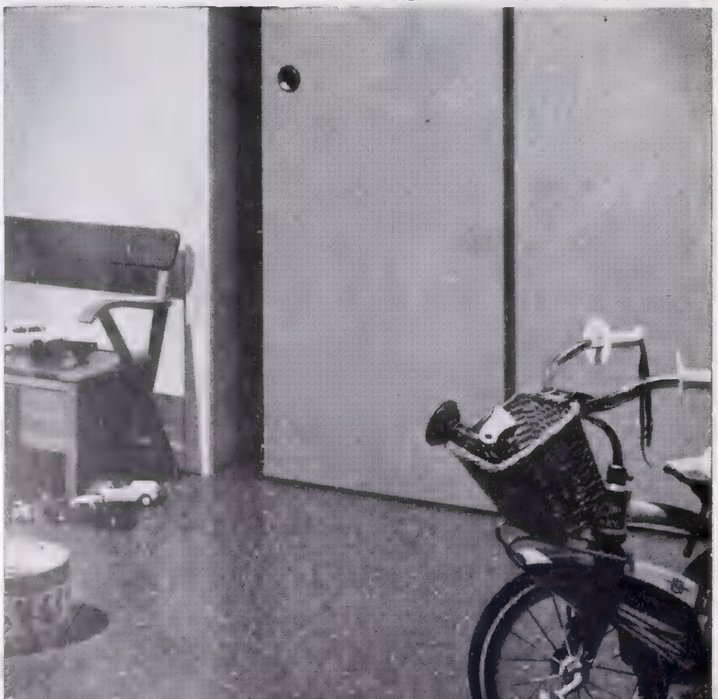


⟶

Decorating a stylish entry hall is a flower-patterned vinyl wall covering. Sheet vinyls like this are heavier than wallpaper, but are hung in much the same fashion, though a stronger paste must be used. Their thickness helps hide plaster cracks and blemishes, and their surface strength helps prevent further deterioration. Vinyl wall covering shown here, by Columbus Coated Fabrics.

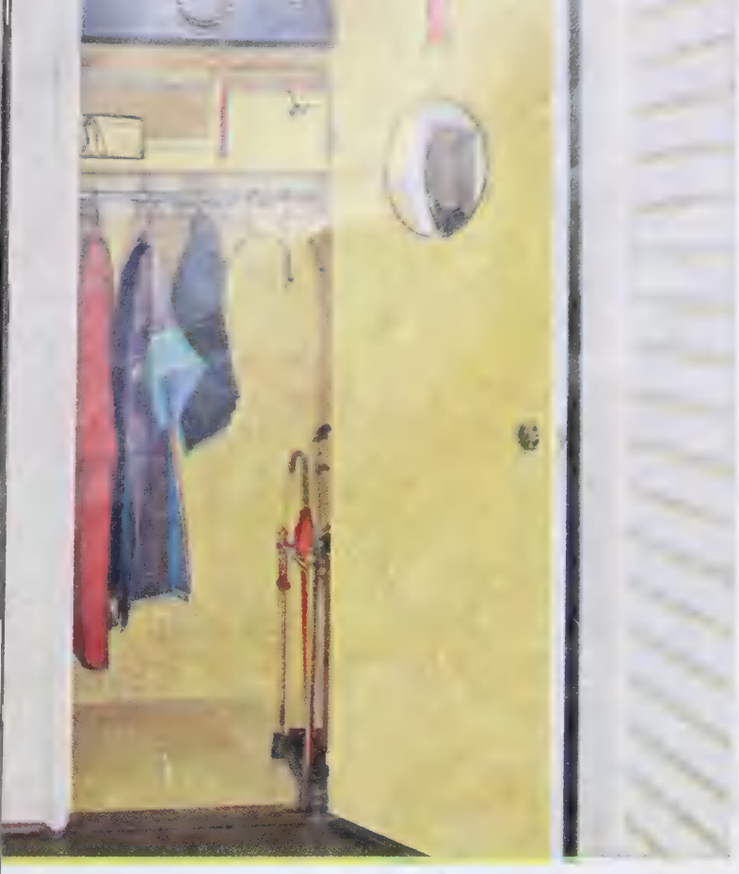
No matter what room you are in, it is relaxing to know that no errant ashes or spilled drinks are going to mar the surfaces around you. Here, the wall covering, the floor, and the upholstery can be scrubbed clean, if necessary. Wall-Ever wall covering and Nairon floor, both Congoleum. Upholstery, Bolta.

COLOR PHOTOGRAPH BY THE HOWLAND ASSOCIATES



Even the sliding closet doors in this children's playroom are vinyl-clad. By covering them this way, the most inexpensive flush doors can be used in an unfinished condition. The protective covering prevents scuff marks from rough play. Weldron vinyl covering, U.S. Plywood. Vinyl tile floor, Robbins.





See what happens to a closet when a vinyl-protected paper is applied to the walls, floor, and door. It provides a surprise of durable color every time the door is open. Wall covering shown here, by Imperial. Elizabeth Matthews, decorator.



TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

Even the dangers of cosmetic spills hold no fears for the silk-like screen panels that form this dressing table. They are covered in a vinyl cloth with a tough, washable surface. Screen and vinyl counter top, Vicrtex. Vinyl floor, Congoleum.

Vinyl in all its forms works hard where it counts . . .

The decorative possibilities of wallpaper can now be used in any room of the house, with invisible vinyl impregnation making it scrubbable. Wallpaper here by United. Wipe-clean upholstery is also vinyl, by Bolta. Vinyl floor, Amtico.



Vinyl began in the kitchen and does much of its best work there. Here, a floor pattern in vinyl is matched in counter covering, a lighter-gauge sheet vinyl. Wall too is vinyl, a solid-color sheet hung like wallpaper. All three by Armstrong.

THREE PHOTOGRAPHS BY WESLEY BALZ





What a pleasant asset for beauty: to be carefree. Spills won't matter on this dining-room floor, or splatters on its walls. Chair upholstery will continue looking fresh and new despite use and abuse. Why? Because all are vinyl. Slate pattern floor, Amtico. Upholstery, Boltaflex. Wall covering, Fabritate, protected by Monsanto Ultron film.



FIVE PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

THE VINYL REVOLUTION
continued

You might think the strength and durability of vinyl would be out of place in a bedroom, but this photograph shows the high level of elegance it can achieve. The vinyl-coated wallpaper, by Stockwell, shows an 18th-century inspiration. Headboard is custom-covered in a solid-color vinyl by McCordi. Boltaflex insert protects table top.

. . . but vinyl can look as elegant or delicate as you'd like

The bathroom is a natural spot for the kind of moisture protection that vinyl gives. But the silk-and-satin effect of this wall covering is a far cry from the plain-Jane look of early vinyls. It is completely in keeping with the gold-plated fittings and other high-style notes. Vinyl wall covering by Durawall. Solid vinyl tile floor by Robbins.





Vinyl is remarkable in that it can be patterned or colored integrally as it is formed, or printed or embossed after it is made. Here are patterned and printed-texture wall coverings, both by Katzenbach and Warren. Vinyl tile floor by Amtico.



The fragile patterns of the most elegant wallpapers are now made more permanent. Here, on a screen and on a wall, are two protected by a layer of unseen vinyl, both from Van Luit. Vinyl chair seat cover by Plymouth. Vinyl cork floor. Armstrong.

If you want silk on your walls, vinyl can do it for you with the same interesting watermarkings as traditional moiré. Here is an example. The leather-like table cover and seat cushion are upholstery-weight vinyls. All from Columbus Coated Fabrics.



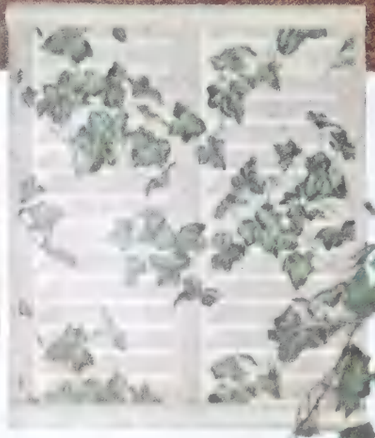
In a classically-styled entry hall, the surprising richness of wood-grained vinyl stands up to a handsome chest. On the wall is a similar vinyl in a bleached-gray, wood-grain pattern. Both materials are available in plank lengths, from Kentile.

PHOTOGRAPH BY WESLEY BALZ













Borrow design ideas from your furnishings

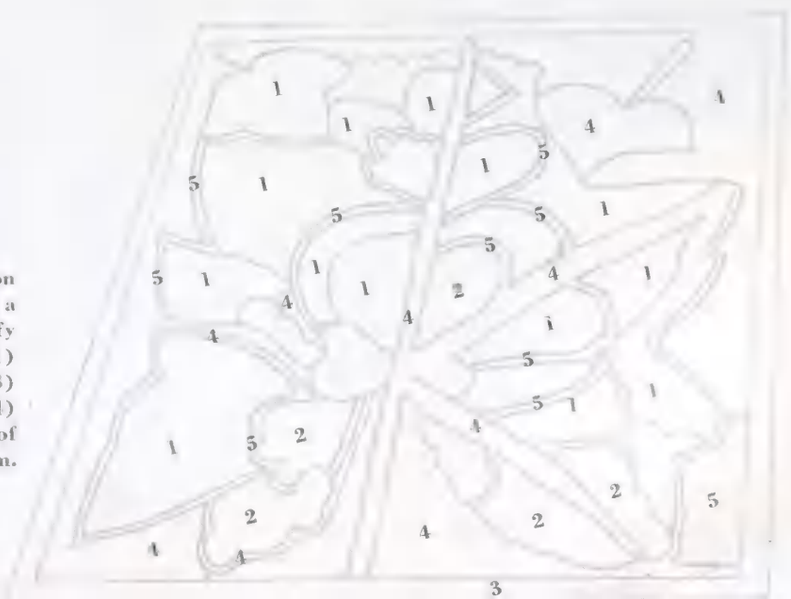
If you don't know how to start creating your own designs for embroidery, let your furnishings inspire you. Pick a simple motif and translate it freely into stitches

LESSON No. 5

- *How to use the stitches you have learned to co-ordinate your furnishings*
- *Instructions for new variations begin on page 141. Instructions for basic stitches were included in Lessons I, II, III, and IV.*

▪ You needn't think you are not creative just because you haven't managed to pull totally new and perfect designs out of thin air. As a matter of fact, few people do. Even the freshest and most original-looking design ideas can usually be traced back to something that existed before—if not as a man-made design, at least as a pattern in nature. But to see the possibilities, to realize that an existing form or fragment of form may be adapted to an entirely different end is an important way of expressing creative talent. And the more you exercise your talent, the more it grows.

Creative embroidery is a perfect means for exercising this kind of creativity because it is so flexible, so freely and easily adaptable to all kinds of materials and designs and purposes. But the great secret to becoming a creative designer, rather than remaining just (*Please turn the page*)



See how a simple idea, borrowed from ivy wallpapers like those on opposite page, was developed by the late Mariska Karasz into a rich and original design for an embroidered rug. You can identify her stitches by applying the following key to diagram at right: (1) Raised Stem stitch. (2) Raised Stem stitch worked in circles. (3) Raised Stem stitch band worked over a buttonhole foundation. (4) Couching. (5) Outline stitch. Design is in no way a literal copy of the ivy wallpapers, yet it can be definitely traced back to them.

Borrow design ideas from your furnishings

continued

The Spine version of the Feather stitch was a natural for transposing an evergreen motif from this lamp base to a translucent curtain. Stitches on the wrong side show through the fabric and create a loop effect.





A pattern as simple as the one on this Franciscan china may be repeated in its entirety on table mats and napkins. Stem and leaves were made with Outline stitches, slanted and closely spaced; berries were added with "petal" version of Lazy Daisy stitch. Mat border was accented by Couching two strands of Lurex-wrapped cotton bouclé.

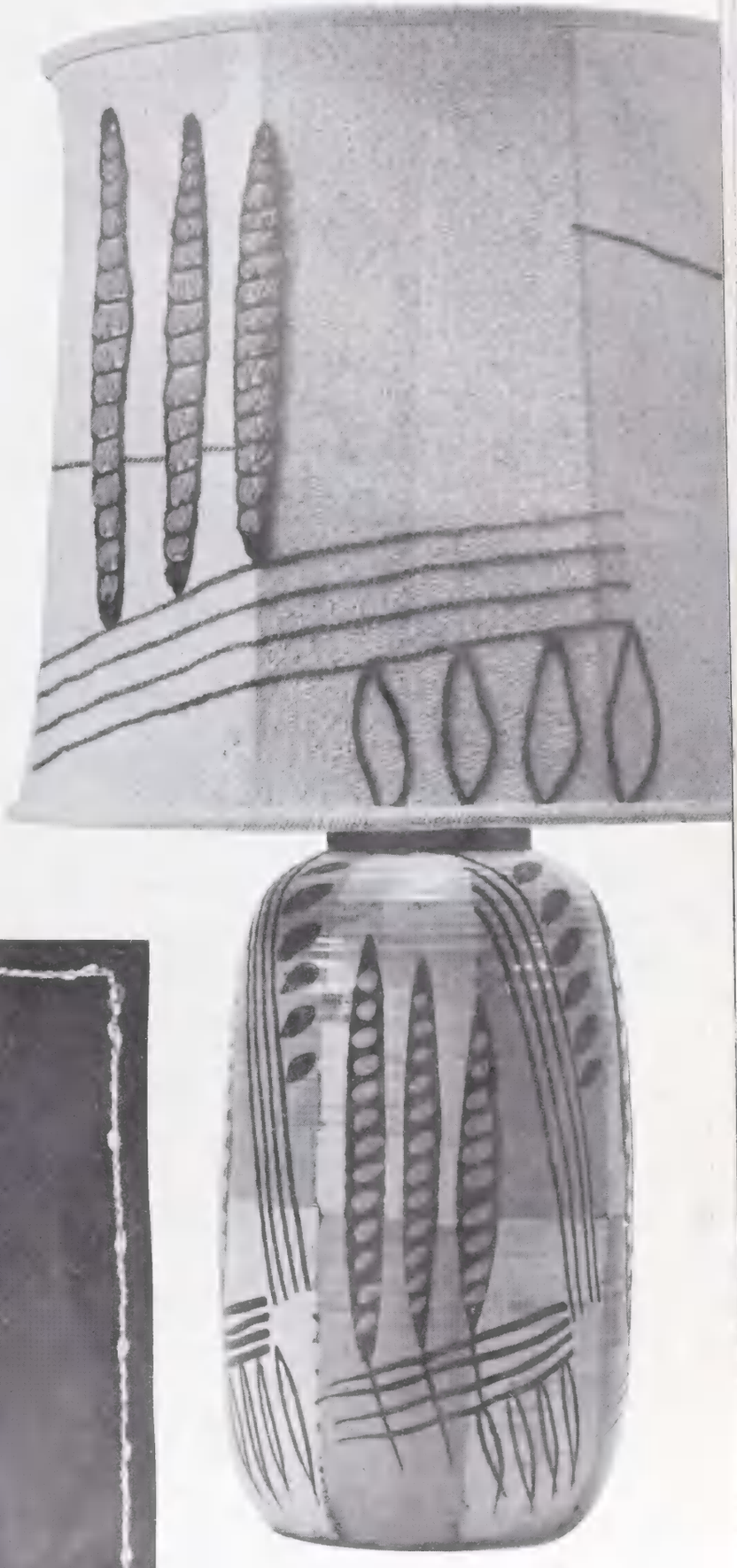
PHOTOGRAPHS BY B. SOMOROFF

a copyist, is to start with your materials and tools, not with a model to be copied. When you have learned to think in terms of fabrics, threads, and stitches, you will be ready to create your own design. Sharpen your eyes and look around you. Examine all your furnishings and accessories. Wherever you see a pattern—carved, woven, or printed—think of it in terms of the stitches you have learned. You will get many surprises. You will begin to see the grace and rhythm of inconspicuous patterns you had never really noticed before. You will begin to translate the forms you like into the language of stitches. You will now be exercising your creative eye.

The more you do this, the more you will appreciate the easy flexibility of free stitching. Modern embroidery is not the old-fashioned strait-jacket of our grandmothers, confining you to making tiny, precise stitches on stamped patterns. Its uses are not limited to scalloping pillow cases or filling in the ground of a footstool cover. You can use it to enrich all kinds of fabrics, from the tough and sturdy to the most filmy. You can exercise your creative talents on things as diverse as a rug, a sheer curtain, a silk lampshade.

Analyze the embroidered furnishings on these four pages and you will begin to understand the limitless opportunities for transporting design ideas from one thing to another. The ivy-leaf rug pattern was inspired by the ivy-leaf wallpaper. But, as you can see, the design on the rug is not an exact copy of either one of (*Please turn to page* 140)





The incised design on another lamp base inspired an embroidered shade. Straight lines and ovals were traced in Single Chain stitch. Seed pods were "drawn" with Square Chain stitch, then filled in with the Zigzag Chain.

How to Survive a Gastronomic Tour

By WAVERLY ROOT
Author of "The Food of France"

To me, sampling the food—and drink—of a new region has always been an important part of travel. Perhaps I'm old-fashioned. Viewing the modern tourist, whisked through countries by the fastest means of locomotion, constrained to package trips which subject everyone to the least interesting common denominator, and, above all, obsessed with the idea that travel is like cramming for an examination and absolutely nothing can be missed, I wonder if the gastronomic tour—necessarily a leisurely activity—is not a thing of the past.

I remember, some years ago, entertaining a woman relative in Europe. I selected the restaurants to which I took her with some care and we ate, I thought, remarkably well. About the fourth day, I detected signs of dissatisfaction and asked if she were disappointed with her trip.

"It's all right, what I can get in," she answered. "But in Europe you waste so much time eating!"

There is also the tourist who goes to a famous restaurant because it is famous and misses a precious opportunity when he gets there. I was fortunate enough to be able to lunch last June at the Auberge du Père Bise at Talloires, one of ten three-star restaurants in France. A young American couple was shown to the table next to mine—at a guess, a lieutenant or captain on leave from his European post and his wife. They must have headed for Talloires on purpose. It isn't the sort of place you stop at on your way through. The way through doesn't go anywhere. You have to head for Talloires deliberately. I drove 150 miles, round-trip, myself, solely to have lunch there. I don't know how far the young Americans had driven, but I know that they ate. They had an omelette and peach Melba.

However, there may be some fellow saurians not yet extinct who still appreciate the pleasures of the gastronomic tour. In an attempt to help this vanishing tribe survive, for gastronomic touring, like any other worth-while activity, imposes strains upon the human system, I offer here some lessons derived from personal experience in the most propitious territory for the practice of this art—France.

Let's start with a pair of basic assumptions which are derived from the objectives of most persons who set out to eat their way through France. Ordinarily they want (1) to cover a reasonably generous amount of territory and (2) to do some sight-seeing outside of restaurants. The suggestions which follow are designed to make it possible to achieve these two ends and pay proper attention to food as well.

1. How much to eat?

France is full of temptations for gourmets, and fine restaurants are dangerously close together. Many travelers who fancy themselves as trenchermen (or women) intend to tuck away two full gourmet meals a day. Don't!

When you tackle a full-fledged French meal in a topnotch restaurant whose pride is to put before you a monument to the most famous cuisine in the world, you are giving your digestion a lot of work to do for a good many hours ahead. It will deserve a little rest before you call upon it to operate again.

Presumably most readers whom this article may goad into a visit to French restaurants will have come from the United States. I can't tell you exactly what percentage of my American visitors has complained to me about French food ("I can't digest it!"), but it is high. I suspect that the trouble is not the food (I thrive on it myself). The answer is either that (a) they are eating too much; (b) they are eating too richly; or (c) they have neglected the matter of acclimation. (Or maybe the trouble is a, b, *and* c.)

The climate of France is noticeably different from that of the United States, and any human being (for that matter, any living thing) shifting from one climate to another requires a period of adjustment before he begins feeling his normal self again. This was bad enough when the Atlantic was crossed by boat, usually in a week or so. Now many tourists make it by jet in a few hours and are set down in a new climate almost as soon as they have been ripped out of the old one. This is no time to overdo your eating. Indeed, if you can spare the time, you would be well advised to take it easy for a few days before starting a gastronomic adventure, eating simply and, if possible, sparingly.

Then, when you start, don't try to take in more than one gastronomic treat per day.

2. If you are going to eat only one big meal a day, which shall it be?

The answer to this depends first of all on your personal habits and inclinations. But aside from these, my recommendation when touring France would be that you make lunch your principal meal.

Reason Number One is that many of the establishments where you will want to eat in a cross-country tour are distinguished not only by the quality of their food but by the beauty of their setting. Therefore, you want to eat by daylight. (In midsummer, of course, dusk sets in late.) This holds for restaurants like the Père Bise, mentioned above, with its tables on the shore of the Alp-encircled Lake Annecy; or the Voile d'Or, at St.-Jean-Cap-Ferrat, looking across the Mediterranean toward the Dog's Head, that curiously carved crag overhanging Monte Carlo; or the Residence at St.-Paul-de-Vence, perched on top of a cliff dominating the tormented colorful landscape of the hills behind the Riviera coast; or any of those Alpine establishments which stare Mont Blanc in the face.

Of course, twilight has its charms, too, and so have lights

whose reflections twinkle out at you from the water, especially if you can arrange to have a full moon present at the time. The impact of this effect may depend on the identity of your eating partner. (I assume you are not making this tour alone. *Good* food needs to be talked about.)

Reason Number Two for the noon meal is that you will have completed the digestive process before you want to go to sleep. Eat a major French gastronomic dinner—which will probably go on to 11:00 P.M. or thereabouts—and then try to get the untroubled night's sleep which the sight-seeing-plus-eating schedule demands! If you succeed, the chef couldn't have been up to snuff.

By having your principal meal at noon, you will also be adjusting yourself to the habits of the country. The average French family makes lunch its big meal and eats sparingly at dinner. This may seem odd to you if you have noted that the Paris restaurants that offer a fixed menu tend to provide a dinner more elaborate than the lunch.

The reason is that French people eat dinner at home, except when they are celebrating. Thus they want a fancy meal at night when they eat in a restaurant, but it's an exceptional occasion.

When you reach the provinces and eat at restaurants which cater to the transient trade, you will find that they put the emphasis on lunch—except hotel restaurants, whose patrons are going to sleep on the premises after dinner. Consider, for instance, the case of the Père Bise, cited above. Would I have driven there for dinner if I had to drive 75 miles back home after the certainly late end of the meal? This is the case for all the great restaurants in small places—the Baumanière at Les Baux, the Petite Auberge at Novès. The time to eat there is noon.

3. If you are going to eat only one big meal a day, what do you do about the other one?

This problem is easier to solve if you make your big meal lunch. The hotel where you stay overnight would be happy to sell you a big dinner, but it will usually resign itself to serving you an omelette and fruit, if that is all you feel you can take on. I solved this problem simply the day of the gargantuan lunch I enjoyed at the Père Bise by skipping dinner entirely. I wasn't interested in food. There was no problem with a hotel disappointed at my abstinence. I arrived after the dining room had closed for the night. This is one way of avoiding a meal you don't want, but it seems like the coward's way out.

If you have scheduled your big meal of the day for dinner, however, a light lunch presents more difficulties. Most provincial restaurants are organized around fixed full-course menus, and will be thrown into a dither at an attempt to revise the system. You can usually over-ride the management if your French is equal to the occasion. But suppose it isn't?

There are still not many motels in France with the snack-bar type of restaurant attached, though some are appearing. For the time being, better not count on them. The simplest solution is to picnic. Ask your hotel to put up a box lunch for you in the morning. (If you are leaving a big city, you can get one already packaged in the railroad station, but there will be nothing gastronomic about it.) In case this is beyond the capacity of the hotel, almost any café should be able to provide sandwiches, hard-boiled eggs, and a bottle of wine. Language won't create any difficulties. The French word for sandwich is *sandwich*—try to get a double ee sound into the "wich." There will be three kinds—ham, cheese, and paté. If the establishment has hard-boiled eggs, they are probably on a saucer on the counter. Wine is, of course, *vin*.

But the best system is to go into a delicatessen (*charcuterie*) and pick your own food. Everything is in sight and all you have to do is point. You will have to stop at a grocery too if you want butter, but you can avoid this by buying mayonnaise (French, *mayonnaise*) which can be had conveniently in a tube. Thus your only other stop is at the bakery (*boulangerie*), where the bread comes in all shapes and sizes.

If the weather turns bad and you don't relish filling the car with crumbs, there are many places in France—humble ones, though, so don't expect style—that will welcome picknickers bringing their own food. But, in this case, leave your wine in the car. You are expected to buy your beverage in exchange for the use of their tables and roof. You can identify them by the sign "*On apporte son manger*," or some variant thereof.

4. How do you travel?

The answer is already implicit above—by car. There is really no other satisfactory method to be found. There are two kinds of restaurants you are interested in—those famous for their mastery of the art of cooking and small conscientious establishments where the local food can be sampled in its most authentic tastiness. Neither of these is likely to be found in the big cities where the express trains stop. As for the sort of restaurants at which bus lines deposit their passengers, let's not think about them.

There are several things you can do about traveling by car. You can bring your own from the States. It's expensive. If you are in the market for a small foreign car, you can arrange in advance to have it delivered to you on your arrival at dock or airport, drive it around France, and bring it back with you. You can also buy a French car in this fashion and sell it back to the company at an honest difference after your tour. You can hire a drive-it-yourself car at a price (if you don't insist on a big one) which will make your traveling expense less than train fare as soon as you get three persons in the car.

But the best system, if you can afford it, is to hire a car with driver. This comes to $60 a day, including the driver's expenses, if you don't plan to cover more than 100 miles a day (plenty if you want to do some sight-seeing), for a Cadillac seating five or seven. Less impressive cars are available at more moderate prices.

If you drive yourself, it is going to be hard on you after a gourmet lunch. You will be, let us hope, in a relatively comatose condition and steeped in vintage wine (or an honest regional brew). This is a moment to be driven by a professional. He will also solve those language difficulties, assuming you have them.

5. How do you pick your restaurants?

For the very top, this is easy. They are so famous that they are musts if you are anywhere in the region. This means the three-star restaurants, but (*Please turn to page* 142)



PHOTOGRAPH BY WESLEY BALZ

The clavichord is so small in tone, you can play it at 3:00 A.M. without bothering the neighbors—or even your own cat! The instrument can rest on a table or bench, as here, or on its own legs (see page 129). This 4½-octave, American-made clavichord has a fine walnut case, and costs under $400. Its sound hole is a bronze "rose." Clavichord from Wallace Zuckermann, New York. Furniture, John Stuart Inc., New York. Rug from "American Prestige" group, Simon Manges & Son, New York.

The Gentle Clavichord

The 17th Century's gift to modern music-making takes little room, makes an intimate sound

By NATALIE N. MORGAN

● Of all the many instruments in the world, of all the early instruments of Western civilization, the clavichord is the most subtle, the most soothing, the most expressive, and, for just the right person, the most satisfying.

Most of us have heard the story of Handel practicing at night in the attic on a broken-down clavichord. Most of us have wondered how his family failed to hear him as he practiced in secret against the wishes of his father. After you hear a clavichord, the reason is abundantly clear. Its soft tones can be heard only a few feet away.

The clavichord was an instrument that musicians considered "uniquely expressive," according to Beethoven. They enjoyed toying with its singing characteristics as compared to the dynamically more powerful harpsichord and pipe organ. While the harpsichord and organ were for concerts and mass appeal, the clavichord was for the personal enjoyment of the musician with sensitive musical taste.

For a keyboard player who finds himself in a small apartment with neither room nor patient-enough neighbors for a piano, the clavichord is the magnificent solution. It is small in size (often no more than 16 inches wide and 48 inches long), small in sound, and can be easily moved about.

The clavichord is an instrument so like the virginal in appearance, it is often confused with it. (See HOUSE BEAUTIFUL, February 1957.) Like the virginal, it is a small rectangular "box," which rests on its own special stand or legs. Or it may be placed on a table. It is the most "singing" of the keyboard instruments, yet it is very quiet. It used to be thought of as a German instrument, one for poor scholars, organists, and schoolmasters, but not any more. Nowadays, you can buy an American-made clavichord, or have one imported, from $400 up.

Usually it is plain in appearance, like a small wooden suitcase, available now in rosewood, walnut, mahogany, or any cabinet wood. The keyboard is arranged like a piano's, with the same naturals and accidentals, and has a four-and-a-half-octave range. Open it, prop up (*Please turn to page* 129)

Third in a series: Creators who influence your life



PHOTOGRAPH BY KARSH OF OTTAWA

One of the new creators of our time is Ernst Auerbach, a versatile craftsman in the Renaissance sense of the word—at once mechanic, artisan, artist. He works in all metals and in many other materials too.

A Genuine 20th Century Creator

By ELIZABETH GORDON, *Editor*

● During the last eight or ten years a sharp ebbing of the creative forces that feed all the arts has become increasingly apparent. This has been particularly true of the arts of the home. Even the creators who were making notable contributions in the thirties and forties seem to be repeating themselves or copying each other.

Today, almost all objects (in all categories) have a sameness—a lack of personal significance—that adds up to monotony. Nothing has any personal cachet. Nor is there any evidence, in the design of the objects, that the designer felt an intrinsic difference in the nature of the basic materials used. Silver is too often treated as if it were stainless steel. Rugs may be woven to look like grass matting. Almost anything is made to imitate wood.

It is as though our 20th-century technical virtuosity were a liability rather than an asset—as though our designers had lost their way trying to digest and thread a valid course through the jungle of technical possibilities.

Most hampering of all, most designers design for materials and crafts they do not intimately understand. They design at a drawing board, without knowing from first-hand experience the potentialities of the material they are using. They could not make the first prototype with their own hands, so their designing is theoretical rather than felt. (*Please turn the page*)

continued



Auerbach believes that silver unadorned is silver neglected. Consequently many of his embellishments have no structural necessity for being, but are there because they cause light to sparkle and refract, making the silver look more silvery. Candlestick unscrews from dish, so it can be used other ways. Much of what he does is out of sheer exuberance.



The forms of the sugar bowl and tea strainer have verve far beyond that called for in solving the structural necessities. Auerbach believes in doing the necessary, while adding style and intriguing the eye. So much of what he adds is purely gratuitous, such as the ivory finial and the Lucite handle.

Here, possibly, lies the key. It is the crucial difference between a *maker* and a *designer*. A maker knows, from the sharp reality of experience, what a material can be made to do with grace and appropriateness. He also knows what it cannot be made to do, unless it is "beefed up" or thickened or otherwise assisted. And if the maker is also creative, he can manipulate the material to produce beauty—beauty with an intrinsic validity that does not occur when the material has been pushed beyond what it can do without "assistance."

Such a creative maker is Ernst Auerbach, craftsman in all the metals (iron, pewter, copper, lead, stainless steel, silver, platinum, and gold). But he also works in wood, ivory, leather, Lucite, and other plastics.

In short, he is that now-rare thing, a craftsman in the Renaissance sense of the word—versatile and skillful with his hands and tools and operating in many fields at a high aesthetic level. Yet he is also a 20th-century craftsman, able to convert a three-shift automobile into four shifts, or make a new part for any broken mechanism. During the war he invented for the Navy a device capable of locating the power failure in the electrical system of fighter planes. This system has since become a cornerstone in aviation maintenance and missile engineering.

Yet he makes magnificent gold and silver jewelry.

Until September 1961, very few people had ever heard of Ernst Auerbach. Then HOUSE BEAUTIFUL showed his pewter hardware as it was used in our 1961 Pace Setter House. And since then he has written an article for our January 1962 issue telling how you can make your own pewter things.

He has never sold his services as a designer, and very few of his pieces have ever been sold. He is not financially dependent on selling his creative work, so his making has been mainly motivated by filling the needs and requirements of his household, or the desire to give beautiful and useful things to friends. The score or so of silver objects he makes a year that *can* be bought are very much sought after, and there is a waiting list for his ceremonial silver beakers which he makes only in pairs.

As the silver objects on these pages testify, he is a designer-craftsman of the highest caliber. The pieces have a silvery-ness that could only be achieved from silver, and they could never be mistaken for some other material. They show that he can make the structural necessities of forming silver count as design. The surface has a flickering, shimmering quality—a look mistakenly thought to be produced only by time and use but which he knows how to produce in a new piece. His designs and forms have a robustness, a virility and exuberance that is rare in these times when art is dominated by cults and isms to a degree never known before. All the pieces (*Please turn to page 128*)

THREE PHOTOGRAPHS BY WESLEY BALZ

The silver objects shown at right were designed and made by Ernst Auerbach. At first glance they seem rooted in the past, yet they belong to no period. Auerbach uses some of the structural grammar of the past because these devices (such as chased and fluted panels) give strength and rigidity to thin sheets, and permit delicacy without fragility. Because he understands what silver can be made to do, he knows how to bring out its silvery shimmer, its lunar quality. He does not hesitate to combine ivory, wood, or gems with Lucite.



No. 5 in the series:

How to explore and exploit the nature of materials

Plastics—
a new medium of expression

By CHARLES BREED



These are samples of what can be done with plastic, but they only begin to suggest its versatile nature. You can draw, paint, and sculpture with plastic, molding it as you wish.

● A man-made material, belonging exclusively to the 20th Century, has become an exciting new medium for artistic expression. It is a plastic that has its own gemlike character. However, unlike many materials, it can be poured, shaped, or molded at ordinary room temperatures, and without special equipment. Never has there been a material like it before.

You can paint or sculpture with it. You can use it to make decorative and useful objects impossible to duplicate with any other material. The photographs on these pages only begin to suggest its character and the purposes for which it can be used. There are no rules that can't be changed.

You start with a transparent syrupy liquid. By the addition of a small amount of chemical, called a catalyst, you turn it into a hard solid. It can then be cut, drilled, filed, sanded, or polished, as you would a soft metal. One of its outstanding properties is the ease with which it is joined to itself, with its own catalyzed syrup as the glue. The resulting weld is invisible, and as strong as any other part of the material. And the material is strong. With the addition of reinforcing fiber, ounce for ounce, it can be as strong as steel, yet it *can* have some of the fragile qualities of glass.

Chemically, the liquid of which this plastic is made is a thermosetting polyester resin. Despite its technical-sounding name, you can purchase it at any (*Please turn the page*)

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES





Windows in a door can l something more than se through panes. Photo at f left shows how half-spher of plastic, embedded in do panels, make a nebulo world of color out of wh lies beyond. Close-up vie of material, immediately left, reveals its inner natur

This divider was poured in metal form, with the for then becoming its permane frame. Details for makin the plastic shapes embedde in the panel are given page 126. As seen here, pa of the nature of plastic the magic tracery of shado tints and shapes it creat when light passes through



Hung in window, sculptured plastic ornament glows with subtle varied shades and tones, deep color where one leaf overlaps another or a stem joins segments, brilliant translucency where a leaf shoots out singly from the cluster. Components of sculpture can be combined in endless variations. Casting technique is shown on facing page.



A flexible rubber mold permits casting many duplicates of any sculptured form. In making mold, desired form modeled in clay is coated with rubber molding paste.



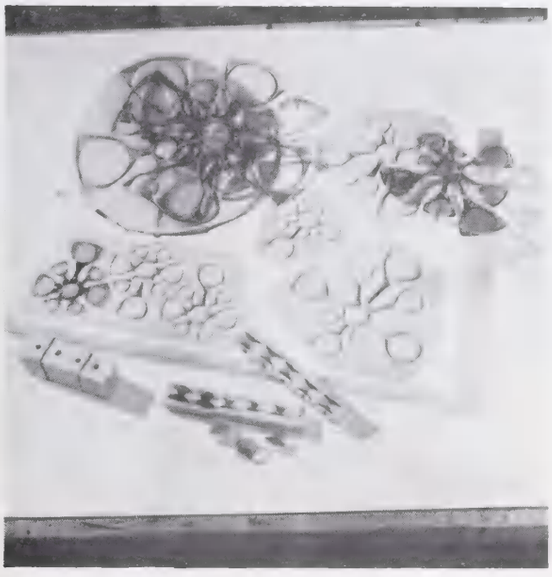
Each layer of molding paste is allowed to dry before another layer is added to it. The mold is ready to receive coating of plaster of Paris when it has been built up to an approximate thickness of 1/16″ to ⅛″.



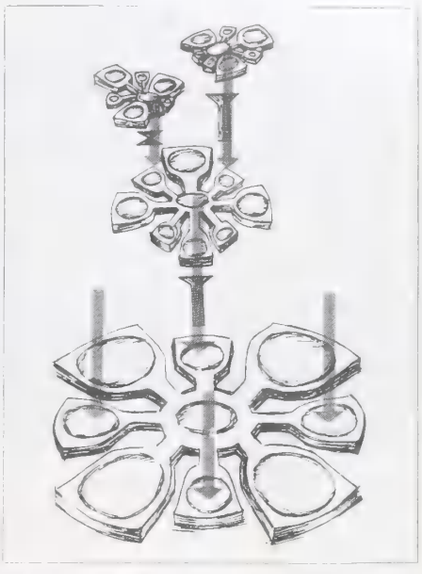
Plaster poured over rubber helps mold retain its shape. When plaster hardens, original clay model is removed, its impression permanently molded in rubber.



Cured casting, made of activated resin, is removed from completed rubber mold. Circular areas of the casting have been filled with a resin of contrasting color.



These silicone rubber molds supplied all the cast forms for the hanging sculpture shown in color photograph on facing page and the wall divider on page 111. Note molds (foreground) for tiny spacers.



This sketch of unit shown on facing page reveals how it was assembled from three varieties of castings, plus other tiny castings serving as connecting pieces.

PLASTICS—A NEW MEDIUM FOR EXPRESSION

continued

marine hardware or boat supply store, for it is the material that is used in fiber-glassing boats. You can also get it, as well as other supplies, by mail order from sources listed at the end of this article. One gallon of resin (about $8) is sufficient to allow you to experiment freely and obtain several pieces of completed work. You can experiment on a small scale with the purchase of only one quart (about $2.30). The required catalyst (setting or hardening agent) is included in a separate container with the resin.

Everything you need to know for starting to work with the resin is detailed here, but it is only the beginning of what you can do. Many have used the resin for embedding objects such as rocks, leaves, paper, and glass. In this approach, the resin serves merely as a transparent cement. Its potentialities are never realized. In the projects shown on these pages, forms to be embedded in the resin are cast or drawn of polyester itself. In this way there is no narrow limit set on what can be done. You work only with plastic and exploit *its* qualities.

The material can be used just as it comes from the can, or it can be colored. Coloring the polyester is a creative experience in its own right, for there are so many different known and unknown coloring agents. For the amateur craftsman, artists' oil colors give good results. Used in very small amounts, they are transparent. In larger amounts, they make the resin translucent or opaque. Almost any type of pigmenting powder can be used, including tempera and the colorings used in pottery glazes. These are available at art and craft supply stores. There are also special commercial dyes and pigments for plastics, but they are difficult to obtain in small quantities.

Mix your coloring in before adding the catalyst and you won't lose any working time before the resin gels. A little coloring goes a long way, so add it with care. Before starting a large project, it is a good idea to make color test samples. A convenient way to cast these chips is in a polyethylene ice-cube tray. The resin won't stick to polyethylene.

Besides adding colorants, you will also want to experiment with adding fibrous or powdered fillers. These give the resin a greater variation of physical properties. They also extend it and reduce its cost.

You will be amazed to observe (*Please turn to page* 126)

Wouldn't you like to hear more conversation from these wise and witty persons?

"How you live and how you die depends entirely upon how you love. If you recognize the meaning of love—this tremendous interdependency, this tremendous relatedness, —then you cannot help but know that when the bell tolls, it tolls for you just as much as it does for your fellow man."

ASHLEY MONTAGU

"The law of triviality: If the agenda item involves the expenditure of millions, it passes in two and a half minutes. If the item is $350, it will take you three-quarters of an hour of acrimonious discussion."

C. NORTHCOTE PARKINSON

"Knowledge that sho too much is like a slip showing on an otherwise well-dres woman; it ough be there, perhaps, but it ought not to sh

JOHN MASON BRO

How to have great conversations in your living room

By EPSIE KINARD

● If you'd rather be entertained by ideas than dress up and go out (with its baby-sitter, weather, and traffic problems), there are fascinating recordings of conversations that will hold and repay your interest. You can enjoy listening to these records alone, in a cozy twosome, or in a group. In a group where listeners discuss what they hear, you can almost see sparks fly when the flint of one mind strikes the tinder of another.

The wise, cultivated, and genial talk that makes such good listening on records is between top authorities in basic fields of knowledge and well-informed interviewers who are skilled in the art of spontaneous give-and-take. What you get is the kind of conversation that makes us wish there had been tape recordings when Dr. Samuel Johnson was being provoked by Boswell; or that we could have recorded Charles Lamb, his sister Mary, and their literary cronies in a London of long ago.

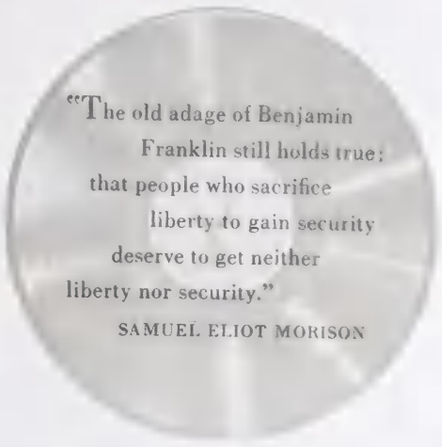
The phenomenal success of in-depth recordings that investigate intellectual subjects is a significant sign of our times—an indication of our widespread cultural upheaval.

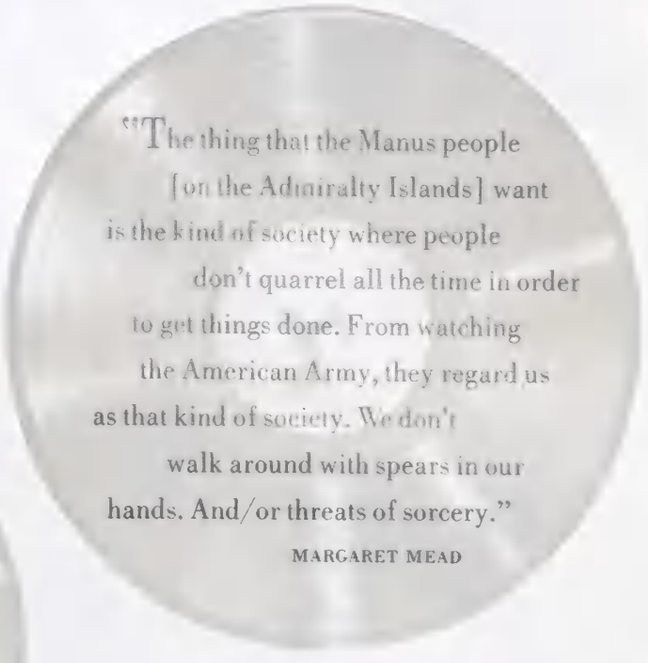
Unique among these are the Academic Recording Institute's "Time for Ideas" records (or tapes). They probe, as deeply as college seminars, into the basic subjects of anthropology, American history, philosophy, the humanities, and political thought. They were originated by Mack Reed, a young Houston architect with a taste for excellence. Explaining why he produced them, Reed says:

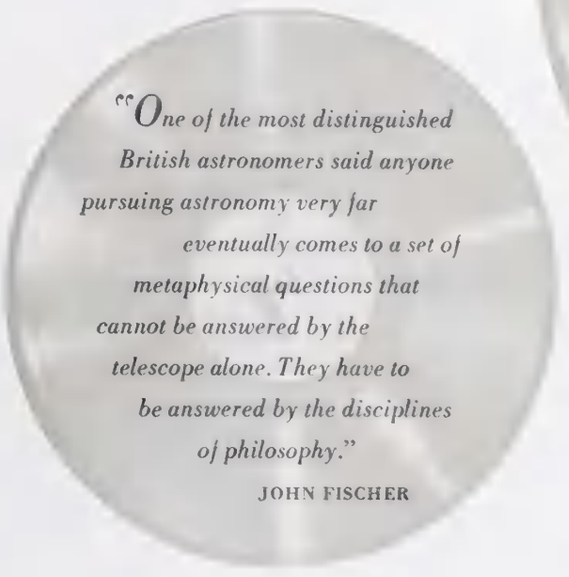
"My wife and I agreed, along with our friends, that we were falling into an intellectual rut. We were tied down with four kids and TV. We didn't read the same books—at least not at the same time—which precluded discussion along that line. When you have a bunch of kids, it's almost impossible to attend lectures, and neither of us encouraged the other to go out nights alone."

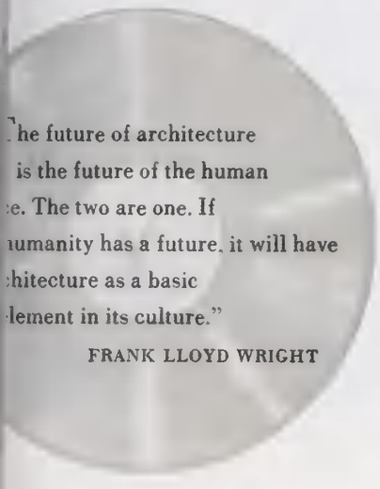
So, although he'd never made a record in his life, Reed got together acknowledged experts on five basic subjects and produced 50 records. They examine in depth five subjects, each covered by ten LP records or tapes. (For ordering see the Record List at the end of this article.)

The country's No. 1 lecturer, John Mason Brown, as spellbinding on records as he is on the platform, explores the humanities on a 10-record series. Led on by the skillful questioning of Serrell Hillman, Brown's perceptive, genial, and witty talk ranges from what determines taste to why the









1920's were a flowering decade for literature and drama.

C. Northcote Parkinson, author of *Parkinson's Law*, the hilarious satire on bureaucracy, is tapped for a brilliant series on political thought. Drawn out by Julian H. Franklin, a colleague in the teaching field, he discusses profoundly the evolution of political theory and practice from primitive man to 20th-century dictatorships—fascinating fare for any student of government, either young or a long time out of the classroom. As serious as the discussions are, they never quite suppress the bubbling Parkinson humor.

The expert who brings the American history series alive from the landing of Columbus to our cold war strategy is Dr. Samuel Eliot Morison. This historian, an admiral who has retraced the voyages of Columbus and gone to sea as a war reporter, convinces listeners that he is as conscientious about telling the truth as he is in explaining the past to the present. His interrogator is William F. Suchmann, an amateur historian.

Philosophy is closely examined in a brilliant series by Dr. Charles Frankel, Professor of Philosophy, Columbia University. His vast information on this subject is brought out by the searching questions of John Fischer, sharp-minded editor of *Harper's*. Between these two, you are invited into the intellectual world of skepticism, the passport to which is a fact-finding mind. No one who has listened to these philosophy records will take without a skeptical grain of salt any of today's thought-controlling dogmas, truth-concealing clichés, slogans, or labels.

In the 10 discussions on anthropology—or the nature of human nature—the searching mind and facile speech of Ashley Montagu, author, teacher, and lecturer, meet their match in Virgilia Peterson, also a successful author. She makes many winning points in the debate on the meaning of education, the influence of heredity and environment on the shaping of the human being, and Montagu's iconoclastic views on other subjects.

A questionnaire sent by the maker of these records to the people using them brought interesting answers. To others who want to make the best use of them, the answers might offer helpful suggestions.

Many hostesses, for example, plan parties around the recordings, using them as conversation-starters or subjects for lively group discussions. But, as one hostess warned, these records are not to be used to entertain any guest who has only a 15-minute attention-span. Decidedly, they're not to be used to revive a dying dinner party when assorted mentalities and interests are bogged down by too much food and drink.

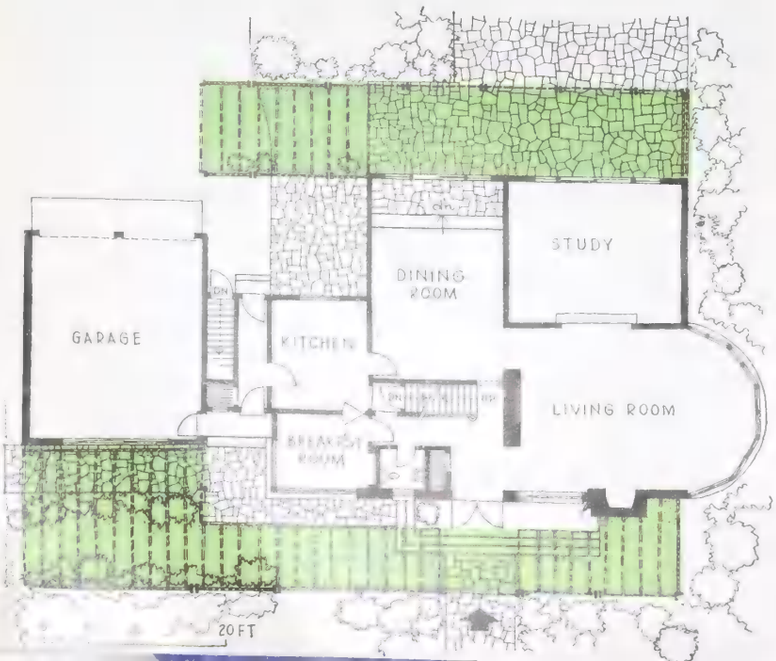
But when listened to by people with the same intellectual interests in the relaxing atmosphere of a home, these recordings can provide a spirited exchange of ideas.

One hostess added: "One lesson (*Please turn to page* 130)



See how the long trellis across the front of the house has unified its diverse elements. It successfully hides the fact that the house was originally designed in the "modernistic" style of the 1920's (see "before" photographs opposite). AFTER New planting softens lines of the house, giving it an informality in sharp contrast to the formality of previous hedges.

A trellis can improve bad architecture



To bring this house up-to-date, trellises were used:

1. To disguise the out-of-style, neo-modern architecture
2. As shade control around the house
3. As screening for privacy and outdoor living

Green shaded areas on plan show new structures added to the exterior of this house. Dotted lines indicate open trellis overhead; other areas have a solid roof. Only other major change was to extend the depth of the dining room to equal the study. Dining room now has its own access to the terrace through sliding glass doors, plus a flagstone area inside. Note new entry steps and double front doors.



BEFORE

The pleasant, filtered light created by the front trellises is illustrated at the right. You can see, too, that the windows along this side no longer need special sun protection, yet rooms inside have even more privacy than they had before. The entry steps were widened during the remodeling. Together with the new double front doors, they add importance to the entrance and convey a more generous welcome.



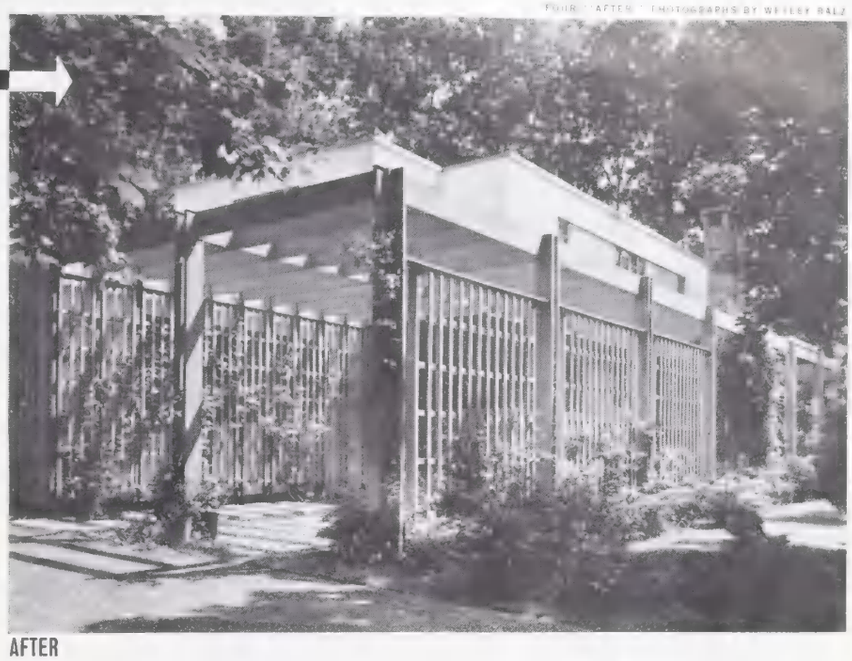
AFTER

FOUR "AFTER" PHOTOGRAPHS BY WESLEY BALZ



BEFORE

Two sets of vertical wood screens (right) create an arbored allee from the driveway to the front door. In addition they serve to hide the oversize glass-brick window in the garage, one of the hallmarks of the outdated architecture. Circular roof overhang seen in the "before" photograph above was another "modernistic" feature that was removed during the remodeling.



AFTER

BEFORE AFTER

OWNERS: MR. AND MRS. KARL ZUCKERMAN

ARCHITECT FOR REMODELING: ELROY WEBBER



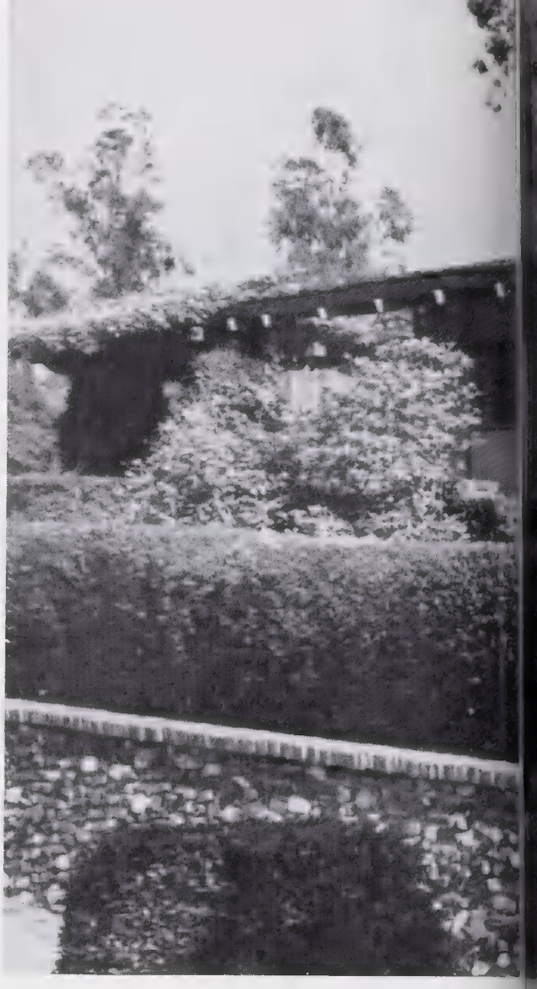
In the rear, a similar trellis structure gives the house a spreading, sheltered look (right). A full roof covers much of the trellis here to develop a shaded outdoor living area. This generous terrace replaces the small porch seen in the "before" photograph (above). New sliding glass doors lead to the terrace from both study and dining room.

More photographs on page 139





BEFORE



AFTER

This old, two-story house was nicely situated and well designed for its time—1911. It was also of interest architecturally, having been designed by the famous California architects, Greene and Greene. Much as the new owners loved and appreciated the house, they felt it unsuited to them. So they converted it to a long, one-story house, more suitable to their life.

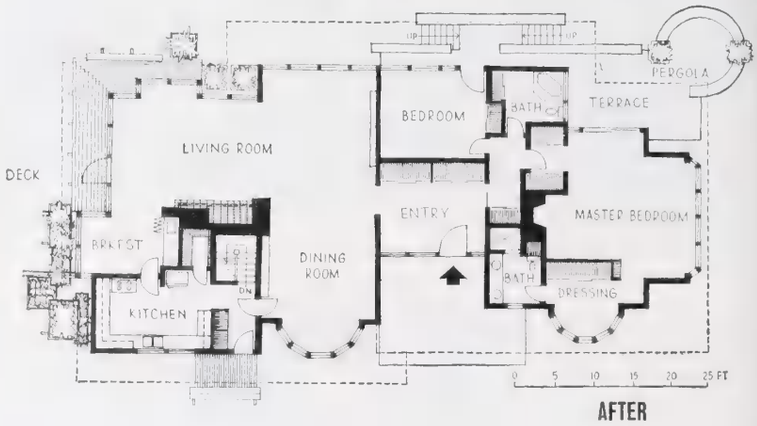
A great old house lives on

By CAROLYN S. MURRAY

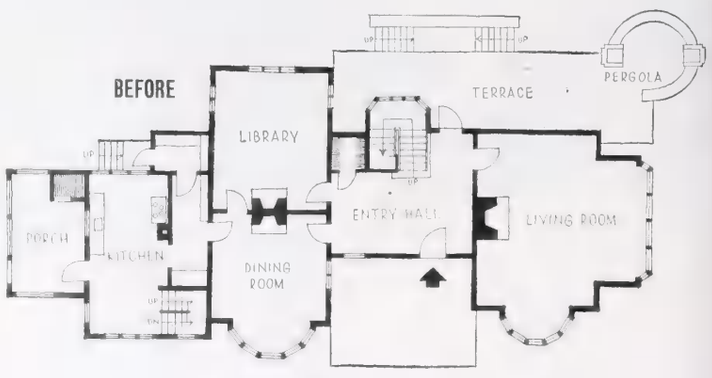
● An amazing amount of remodeling and restoration is going on in America. Old houses are being up-dated because of their wealth of space; old banks and commercial buildings are being face-lifted; and whole neighborhoods are being restored because of their historical value and charm. In many cities there are societies organized for the preservation of fine examples of indigenous American architecture. They constantly keep in touch with the state of interesting buildings and often, when the threat of destruction arises, they campaign to save the property for posterity. In the last 20 years, Americans have become more aware of the existence of an architectural heritage. We have been developing an American style and now we are interested in maintaining proof of its existence.

But what happens when a family inherits a house that fits into this "worth-preserving" category? How do you evaluate such a home? Does it become a museum piece and a burden, or can you in conscience make substantial changes so it will suit your way of life?

This was the question that faced Mr. and Mrs. William K. Dunn, of Pasadena, California. They had been the lucky recipients of a house designed in 1911 by California architects Charles Sumner Greene and Henry Greene. For many years Mrs. Dunn had lived in the big two-story, four-bedroom house and was greatly attached to both the house and the property. It was a wonderful house, full of the features for which Greene and Greene are now famous. Evidently this architect-brother team had gathered together a construction crew of fine craftsmen-builders. Every piece of work, whether it was a whole wall or a simple beam ending, was beautifully detailed and finished. (*Please turn the page*)



AFTER



Here we show first-floor plan of the old house and the entire plan of the remodeled version. What was once a two-story, four-bedroom house has been redesigned to suit the owners' needs. The old living room has been converted into a comfortable master suite. Part of the old entry hall has been borrowed for a guest bedroom and much of the old terrace behind the house has been absorbed into this room and its bath.



"AFTER" PHOTOGRAPHS BY MAYNARD PARKER UNLESS OTHERWISE NOTED

"BEFORE" PHOTOGRAPH BY JULIUS SHULMAN

OWNER: *Mr. and Mrs. William K. Dunn*
ORIGINAL ARCHITECTS: *Greene and Greene*
REMODELING ARCHITECTS: *Smith and Williams*

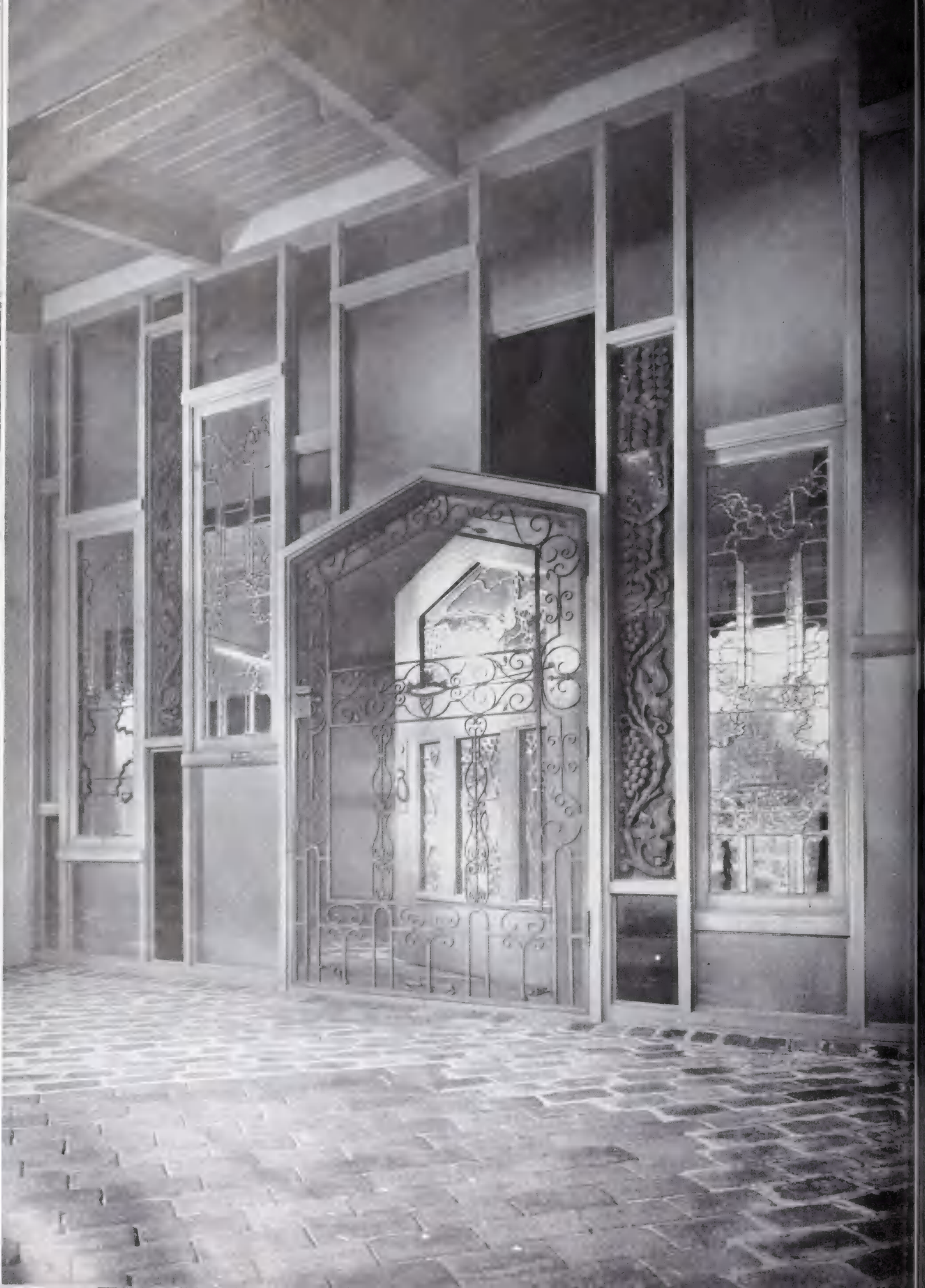
BEFORE



Before the house was remodeled, the upper story contained the bedrooms and bathrooms. At that time, there was no real privacy problem, since the area was sparsely inhabited. The new version of the house gives the owners more comfort and privacy, eliminates stair climbing, and still manages to look as though it has been standing here for a long time.

AFTER







AFTER

The sense of space inside foyer was made possible after the second story was removed from the house. Now the old door seems to be less heavy, and actually fits into this new wall with a better feeling of proportion. Unfortunately much of the fine carved wood panels from the original entry had to be given up in the redesigning of this house. But wherever possible, and sensible, the architects preserved the durable and timeless artwork.



BEFORE

BEFORE



This photograph of the hall and stairway of the original house will give you some idea of the complicated architectural grammar used by the Greenes. House had a cloistered feeling.

AFTER

← A truly dramatic new entrance, seen from outside, (at left) is the result of combining old and new stained glass panels, fine wood carvings, lacy iron scrollwork, and a new design concept. Even the arrival platform in front of the door is a happy example of the old joining the new—note brickwork.

A GREAT OLD HOUSE LIVES ON

continued

In addition, Greene and Greene houses always incorporated real art work into the structure. Fascinating stained and decorated glass window walls, fine wood carvings, architect-designed lighting fixtures, and special hardware were their trade-marks. Sometimes they were even commissioned to design the furniture in keeping with the architecture. A Greene and Greene house, to many aware people in architectural circles, is still a treasure to own.

The Dunns weighed all this knowledge against their desire for a comfortable home. They decided *not* to attempt to live their life in a 1911 house, but to make the best use of the house and land, and try to remodel the house.

With Architects Smith and Williams they went through the house and earmarked those loving details that could sensibly be conserved or re-worked into the new version. No attempt was made to copy or reconstruct the original Greene and Greene architectural grammar. This new house is an honest reflection of Smith and Williams's work. They also have a sympathy for good workmanship, but employ entirely different finishing touches to their work. So the new house is definitely not an imitation of Greene and Greene, but a merger of the best of the old house with a completely new floor plan.

One of the most satisfying and spectacular results of this merging is the new front entrance. Bits and pieces of wood carving, decorated glass panels, (*Please turn the page*)

AFTER

No attempt was made to preserve or restore any portion of the wing shown below. It had been the old kitchen and pantry area, and the new owners wanted an up-to-date working arrangement. In the photograph above there is nothing to indicate that this was an old house. The new living room and breakfast area are just inside these glass walls. The extensive new deck and swimming pool add to its appearance. From this side it gives the impression of a brand-new house.

BEFORE



and ornamental iron were reinterpreted into a lovely and fresh form. The old door, used intact, looks less heavy and almost more appropriate in its new setting. In the dining room there are still the handsome ceiling and bay windows, but much of the carved wood wall paneling has disappeared.

The resulting, one-story, two-bedroom house still has all the advantages of site, spacious gardens, and vistas. It has a completely new kitchen area. The old downstairs living room has been converted into a master suite for Mr. and Mrs. Dunn. From the new living room area you look out on the long view of mountains and canyons. Directly in front of you, through large windows, are the new pool and deck. Though these are now a dominant part of the landscaping, the original important gardens of the previous house have not been neglected or discarded. Mrs. Dunn maintains these wonderful old gardens that have rose beds, garden benches, and cutting beds.

This was frankly a big project for owners, architects, and contractors. It entailed careful planning and cautious removal of all preserved details. But the family feels this new house is perfect for them. And in some way they have contributed a little in saving some of the fine aspects of the earlier house, without its becoming a lifeless museum or being completely obliterated from the architectural scene.



PHOTOGRAPH BY JULIUS SHULMAN

New living room and kitchen area were designed as one space with the only structural partition that of the brick fireplace. Lots of natural light enters two sides of the living room, making this a cheerful sitting room any time of the year. Notice how well beautiful old rugs fit into new environment.

Most appropriate for its setting, the Dunn house looks fresh and new, although it contains many reminders of its past life. Adjoining this part of the property are some wonderful old flower gardens where Mrs. Dunn has cutting beds, garden benches, and roses in bloom—other reminders of the past.





PHOTOGRAPH BY HOWARD GRAFF

Until you've tried Brie with crisp pear, Edam with sweet green grapes, or a blue-veined cheese with winter apple—accompanied by an excellent wine—you've missed a great gourmet treat. Plates and porcelain-handle fruit knife and fork, Royal Crown Derby; sterling silver bowl and cheese knife, Towle Manufacturing Co.

Perfect finishing touch:

Fruit and Cheese

By EPSIE KINARD

● When Eva in *The Merry Wives of Windsor* said, "There's pippins and cheese to come," she anticipated the climax to a dinner that gourmets and just plain munchers have enjoyed for hundreds of years. From the gourmet's Camembert *coulant*, spread on slices of Anjou pears, to the slab of rat-trap cheese and crunchy apple in the schoolboy's lunch box, this combination of foods has been doted on wherever cheeses are made and fruits are grown.

Strengthening an affinity that gourmets swear was made in heaven are modern refrigeration and shipping that bring you fruits from the orchards of the world even in the dead of winter. And mail-order sources can bring you those cheeses you can't find at home.

Since America has developed a taste for all kinds—the different, the delectable, the exotic—what kinds of cheeses will yours be? Globe-trotting Americans, who have explored the highways and byways of the cheese world, aren't satisfied with just Cheddar. (To be sure, Americans do love Cheddar, and many think it's the best cheese in the world. It provides us with 80 per cent of the cheeses we consume.)

Proof of our more adventurous tastes can be found in the tiny, bulging Cheese Of All Nations shop in New York (235 Fulton Street) where cheese-tasting is on the house every Saturday morning. Phil Alpert, America's "Mr. Cheese," is host, and the motley crowd of all nationalities that comes there is bound together by a restless passion to explore. Almost tumbling over each other, they press forward to savor the subtle differences between a Roquefort and a Wisconsin Blue, try the hidden herbs in a spicy Noekkelost from Norway, see if Le Tomme de Savoie's fabulous black-beaded surface is actually a rind of grape skins, pips, and stalks.

Mingling here with Americans from every state is a little United Nations group of homesick foreigners—Yugoslavians, Swiss, Germans, Italians, and French—come to feed their nostalgia with small purchases of Appenzell, Kashkaval, Münster, Saint Nectaire, or Provolone—the last a festive galaxy of long, short, round, conical, gourd- and mandolin-shapes netted with strings hung overhead.

The bustling excitement of this shop spills over into the shop's catalog, free for the asking, which describes 700 varieties so definitively that the Library of Congress has listed it as a book.

You could experiment with cheeses for a lifetime and never get around to tasting all of them, so where do we start our hunt for cheese-and-fruit combinations? We learned that seasonally the best cheeses to eat are those ripening now in the dead of winter but made (nine to 12 months ago) of the first rich, grass milkings of spring. Milk of the herds' first grazings in April and May in lush highland pastures, sometimes spiced with gentians and buttercups, makes full-bodied, rich-flavored cheeses that ripen from December to February. These include some of the world's greatest cheeses, among them some of our premium Cheddars.

Meet these new or familiar cheeses with nostrils and palate. Let your taste buds probe the present while your imagination soaks up the past. Two thousand years ago, Pliny the Elder praised the ancestor of a freshly-ripened Cantal which you can serve any time. It is a pale, yellow French cheese that is semi-hard and has a distinctive, sharp taste but no aroma. It munches well with peaches.

Besides Cantal comes the *Fromage des Pyrenees*, a fairly recent newcomer from France to join the choice grass-milk group. This sheep's-milk cheese is rich, creamy, and tastes a little like the classic Roquefort.

This spring-grass output includes many of Italy's famous grating cheeses, eaten fresh as table cheeses until they harden: Montasio, Pecorino Romano, Cacciocavallo, and Parmesan. If you've never broken off a bite-size chunk of freshly-ripened Parmesan to munch with a winter apple, you've missed one of the taste thrills of a lifetime.

The same thing goes for Provolone, one of the plastic-curd cheeses, which, lightly smoked, is moistly smooth and mellow

and cuts without crumbling. Provolone and red grapes are Italy's festive symbols.

From Switzerland comes the soft, lip-smacking Vacherin. This is a full-fat cheese resembling Brie and Camembert, but zesty and more runny—runny enough to spoon or pour like thick cream over juicy berries. Or your choice from Switzerland might be the full-fat but firmer Appenzeller, made of whole cow's milk, aromatic in flavor, and golden yellow. It is similar in character to a Swiss cheese, but has more taste for having stood for a few days in a curing bath of spiced white wine or cider.

Other Swiss cheeses that are coming along in all of their glory now are the Swiss version of Tilsiter, a smooth, semi-soft, cow's milk cheese with a mild-to-medium-sharp piquancy resembling Limburger, that may be eaten with any fruit you like; Raclette Bagnes, a sharp, firm, toasting-cheese with a strong affinity for tart red grapes; and Battelmatt, a pale yellow cheese with firm texture, mildly-piquant taste, and eyes like Emmenthaler. It is partial to Seckle pears.

Cheddars and other greats

Our own Cheddars, aged usually from six to twelve months and ripe with flavor, are "month-of-glory" cheeses that blaze a trail from Vermont (sage cheese of golden yellow marbled with flecklings of vivid green) to California (Monterey Jack) and Oregon and Colorado (Tillamook and Blackie). Along the way are premium cheeses of New York's good-grazing Mohawk Valley, Herkimer County, and Lowville (Coon, aged full-flavored and top-ranking), Wisconsin, Minnesota, Nebraska, Kentucky, Ohio, and Texas (Longhorn), and in many states Pineapple (an American invention, shaped and surface-corrugated to resemble the fruit). Two other inventions are Ohio's famed Leiderkranz, a mild Limburger, and Wisconsin's Brick, in between Limburger and Cheddar. Our family of Cheddars includes a Canadian cousin, a well-aged Factory Cheddar, rated among the world's greatest cheeses.

February on your calendar should be circled in red for the Stilton, a seasonal, double-cream, piquant, blue-veined, mould-ripened aristocrat, the pride of England and the love to which even the most fickle gourmets remain faithful.

If you've explored this far in the cheese world's highways and byways and want to go farther, order by mail a sampler assortment of 2½ pounds of any six of the world's great cheeses for $4.95 from Cheese Of All Nations for delivery after January 30th.

In pairing off cheeses with the right fruits, heighten your enjoyment of both by experimenting with combinations of flavor and contrasting textures. Fruit is pulpy or fibrous, white cheese is plastic or flaky; cheese is unctuous, buttery, or briny, and fruit is tart or sweet. Fruit and cheese flavors both range from the mild to the candidly aromatic, but the marriage bonds that bind are textures and flavors that complement as well as contrast.

Below are some festive examples you may want to try (serve them all with fruit knives and forks):

Serve Greek Feta, a briny, moist, crumbly white cheese, as Athenian hostesses do. Cut in finger-length pieces and serve with small clusters of Tokay or other sweet grapes. Have individual silver bowls of chilled champagne at each plate for dipping grapes, and pass them with grape shears for each guest to clip. Feta is also delicious with melon.

Serve fingers of fruity Gorgonzola as Roman hostesses do: With a lengthwise slice of banana and a lemon wedge on each dessert plate. The cheese is forked into the fruit.

With Danish Blue cheese, serve iced butter curls with small imported English apples or our own Red Delicious and rounds of Westphalian German Pumpernickel or rye bread.

Serve cubes of Swiss Emmenthaler (Swiss to most of us) and well-ripened strawberries, cleaned, lightly chilled but unhulled, to be picked up by the stem and eaten.

Spear green seedless grapes and small cubes of Dutch Gouda on a skewer and serve as canapes.

Serve Dutch Edam and a similar size Spanish melon: Cut each through to make uniform wedges and rebuild spheres, alternating cheese wedge with melon wedge.

Serve Roquefort, Camembert, Port-Salut, or Brie for spreading, European style, on crisp slices of pears or apples.

Serve Pont L'Eveque *chambré* (held at room temperature) for two hours before serving with fresh California dates, one each in a nest of leaves.

Serve Gruyere cut into finger lengths with freshly toasted caraway seeds and tart pears. For dipping, set tiny dishes of toasted seeds on the dessert plates.

Serve, as the Spanish do, a fresh cheese—Cream or Neufchatel—with slices of Membrillo, a stiff quince paste packed in six-inch squares. Guava paste and sweet berries in season are also delicious served with soft, ripened cheese.

The union of fruit and cheese such as these is like a planned marriage of State. One brings to a partner the things the other lacks. While cheese is high in protein and calcium, with good amounts of Vitamin A and Vitamin B_2 (riboflavin), it is low in starches, sugar, and Vitamin C (ascorbic acid) which fruit supplies. Cheese made by coagulating milk with rennet (preparation extracted from the stomach of an unweaned calf) loses most of its carbohydrates when whey is drained from the curd. Cheese is a high-calorie food, but no higher in calories than other protein foods.

Like any two partners wedded in perfect amity, cheese and fruit have enough in common to make them boon companions. They both ripen slowly. Fruit develops more slowly than any food that grows. A ripe cheese takes at least six months to mature and can take six or more years.

Fruit and cheese can make a tandem appearance at the table all around the clock with a breakfast of Gouda and plums that delights the Dutch, and warm apple pie and a hunk of Cheddar with which many New Englanders start the day. Fruit and cheese go on from there to make appetizers, a self-sufficient meal for lunch, a dinner's last or penultimate course and refrigerator-raiding snacks at all hours.

Because cheese is an aid to digestion—the older and richer it is, the more it activates the salivary glands and gastric juices—it is best eaten in small amounts and as a climax to a meal.

How to serve and store cheese

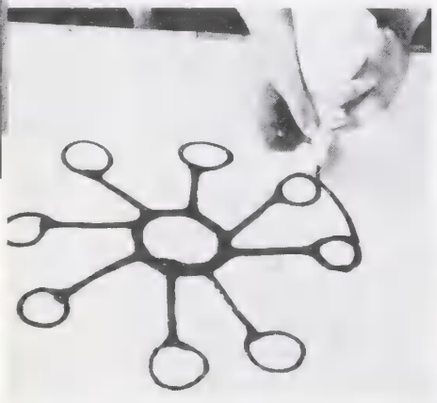
The best breads to serve with soft dessert cheese and fruits are French and Italian. Pumpernickel and unseeded crispy rye go best with the semi-hard cheeses, and with firm cheeses, seeded "corn" bread with crispy crust and meaty crumb. If crackers or biscuits are eaten with cheese, they should be soda or hard-water biscuits. The true flavor of cheese is lost to saltines or to crackers seeded with caraway, sesame, or other herbs.

To store, all cheeses should be wrapped tight in moisture-proof Saran, aluminum foil, cellophane, or waxed paper. Those refrigerated should be kept away from foods with strong odors. To store fresh cheese (Cream, Cottage, Neufchatel), put in glass or plastic containers and keep refrigerated until time to serve. To serve soft and semi-soft cheese (Camembert, Brie, Port-Salut, Münster), remove a couple of hours before serving to stand at room temperature. To store hard and semi-hard cheese (Parmesan, Romano, Swiss Sapsago), keep in a cool place, not necessarily a refrigerator. Blue-veined cheeses (Gorgonzola, Roquefort, Stilton, Blue) should never be refrigerated. They stand temperatures as high as 60 degrees.

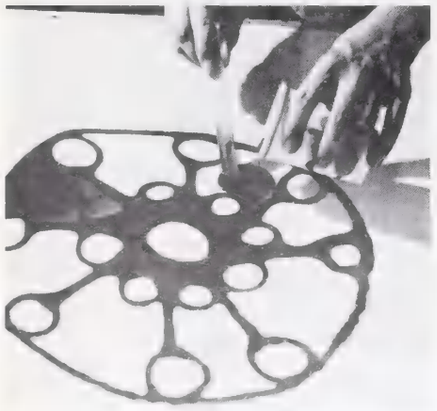
Three easy-to-create plastics designs



The technique for making the hanging tri-level design (above) is shown below. How to cast the vase is explained in text. Legs of "table" were made in rubber molds. Its top is cast circular sheet.



1 Polyethylene film is a good surface on which to paint with plastics. Stretch film tight on a level surface and tape it down. Waxed glass or other waxed smooth material will also release a cured painting. You can pour catalyzed resin directly from the cup in which you mix it, but a funnel of waxed paper enables you to pour more accurately and achieve a finer line. Add filler or extra hardener to the resin to prevent the drawn lines from spreading out.

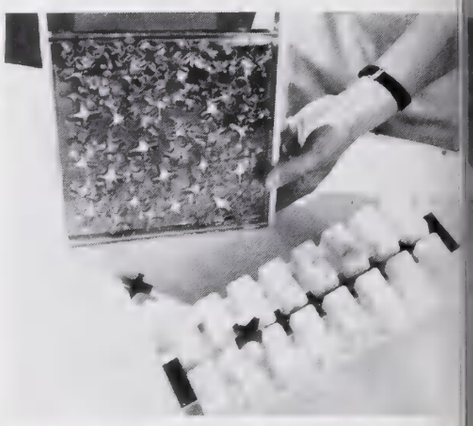


2 When a drawing is cured, you can remove it, or you can add other colors to fill in any enclosed areas. Filling in may be done any time after original drawing has gelled. Since rate at which resin gels depends on temperature, a heat lamp focused on the drawing will speed its hardening. In making paintings for tri-level design, areas enclosed by dark-blue lines were filled with transparent green and blue resins. Here the resin is poured directly from mixing cup; spread with paddle.

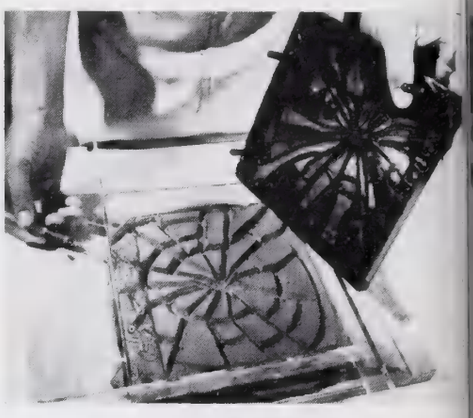


3 Removing completed drawing from glass may be done while resin is half-cured and still flexible, providing it is stored on a flat surface until fully cured. In making the tri-level design, three completed drawings were joined together with tiny stemmed cones, which were cast in polyethylene tunnels. A small amount of catalyzed resin was used as glue.

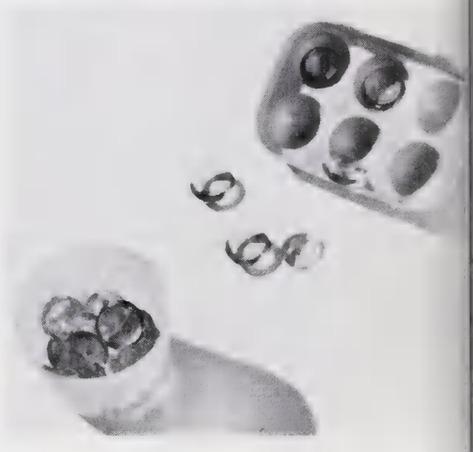
This is how to make decorative plastic panels



The reverse side of a polyethylene ice-cube tray serves as the mold for making star-shaped forms which are then embedded in a panel of resin. Thick panels like this are best cast in a form made of strips of waxed glass or cardboard set on edge, or in a form of unwaxed wood or metal which is left on the panel as its frame. Panel illustrated is shown in color on page 110, as are panels described in captions below.



A slab of moist modeling clay served as the mold for this casting. Because polyester resin is not compatible with moisture, the surface of the plastic that has been against the clay will be tacky when first removed from the mold, but will become hard when exposed to the air. Resin cast in clay should be overcatalyzed for faster set-up. Depressed areas of the panel illustrated were filled with various colors.



In the photograph at the top of page 110 is a panel with embedments of plastic half-spheres. The picture of the door on the same page shows how a panel with such embedments can be used. The plastic half-spheres were cast in a polyethylene egg tray, as shown here, and were then placed in two separately-poured panels. After the panels had completely cured, they were glued together with smooth faces outside.

PLASTICS—A NEW MEDIUM FOR EXPRESSION

CONTINUED FROM PAGE 113

the strength and body such fibrous fillers as asbestos, cotton flock, and milled glass fibers add to resin. By mixing four ounces of milled glass fibers in a pound of resin, you get a putty-like consistency which allows you to apply the resin, sag-free, to vertical surfaces and armatures.

You can use fibrous materials in the form of fabrics, mats, yarns, and continuous strands. They reinforce the resin in much the same way that steel reinforces concrete. Fiber-glass mat (1-oz. weight) is best for most projects requiring reinforcement because it shows less and can be used in several layers, if necessary. Most of the examples pictured have not been made with mats because mats make the resin lose its transparency and become translucent.

Powdered fillers, such as talc, plaster, mica, pumice, perlite, china clay, whiting, and silicas extend the resin. They also improve such qualities as resistance to heat and moisture.

Always add fillers to the resin before you add the catalyst. Small amounts can be mixed in with a spatula. A hand-drill mixer will readily disperse larger amounts. You can compensate for the tend-

ency of fillers to retard the gel (initial set) and cure time (final hardening) by using more catalyst. Cure is normally complete within three hours for handling and such further operations as sanding.

Painting with Plastics

Apply the colored and catalyzed resin to a surface to which it won't stick. The painting thus comes off easily once it has cured. The resin will not stick to a surface that has been waxed or greased, or one that contains moisture. Nor will it adhere to polyethylene film or aluminum foil. Paintings may also be done on semi-cured or cured panels of resin, or on a thin layer of liquid resin, undercatalyzed so that it gels more slowly.

The easiest painting surface for the beginner is polyethylene film taped down with masking tape to a flat, *level* surface. A well-waxed sheet of glass is also good if having a glass-like surface on one side of your finished work is desired. Step-by-step photographs that illustrate this technique appear on page 126.

Unfilled line drawings are fragile. To strengthen them, when you remove them from the film you can embed them between thin layers of plain transparent resin. A simpler method is to make the line drawings directly on a panel of cured clear resin. Then, when the drawing has gelled, pour on another thin layer of clear resin, allow it to gel, add more of the drawing, then more clear resin, and so on.

For making panels of this kind, you need a retaining form. If the panel will be ¼″ thick, or less, you can make a form with strips of putty or clay. For thicker panels, use waxed strips of heavy cardboard, glass, or metal; or you can use unwaxed wood or metal and then leave it on the panel as a permanent frame.

Use putty or clay around the outside of a form as a sealer. The first layer of resin can be the sealer if it is slightly overcatalyzed and is poured shallowly (about 1/16″) so that it doesn't seep under the form before gelling. If the cured panel, because of shrinkage, pulls away from the frame, it can be reattached with more resin.

These painting techniques are but a few of those possible. Many variations will undoubtedly suggest themselves to you as you work.

Polyester is just as easy to cast and model as it is to use as paint. One problem in casting is the heat generated in the resin while it is curing. The faster the cure and the greater the body of resin, the greater the heat. Large castings can be handled if the curing time is prolonged over a 24-hour period. This can be done by adding less catalyst, and/or arranging to keep the casting cool while it is curing.

Casting Plastics Sculpture

Of the various casting techniques, pouring the resin into an open male mold is best for the beginner. The easiest material to use for the mold is standard modeling clay (the kind that is mixed with water). It can be bought at most art supply stores. You can flatten out a thick slab of it with a rolling pin and carve your design. A retaining wall of clay, waxed cardboard, or glass can be used to keep the resin on top of the slab.

Clay has the advantage of allowing thicker castings, for its moist surface is a cooling agent. Undercuts, impossible with other mold materials, are also possible, for the clay can be pulled off or soaked off.

A vase like that illustrated at the top of page 126 is made by first preparing a solid cylinder of clay with holes carved in a vertical pattern. A waxed glass cylinder, approximately ½″ larger in diameter than the clay form and open at both ends, is placed over the clay cylinder. The bottom of the glass cylinder is then sealed and resin is poured in between the glass and the clay. When cured, the plastic will slip from the glass cylinder. The cast form is then placed in water and the clay dissolved. A bottom is easily poured later.

Although the clay can be re-used, the disadvantage of using clay for a mold is that you can get only one casting from it. Permanent flexible molds that allow any number of castings can be made from a natural rubber paste, or a silicone rubber that vulcanizes at room temperature (Silastic RTV Silicone). Rubber molds allow you to reproduce your work as many times as you like and to make modular units which can be combined in various ways to make totally different objects. The units are glued together with catalyzed resin.

A master model for a flexible mold can be made from nonhardening modeling clay, wood, or plas-

(*Please turn the page*)



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CONTINUED FROM PRECEDING PAGE

ter. If the model is made from an oil-base nonhardening modeling clay, it should first be sprayed with a thin coating of shellac or lacquer, for the oil in it will affect some rubber. Most rubber pastes can be brushed on the master model a thin layer at a time, as illustrated in the photographs on page 113. If you wish absolute accuracy, or want to use heat lamps for accelerating cure time, or plan to pour many castings, Silastic RTV is better than the rubber paste, though more expensive.

Plaster can also be used for a mold if there are no undercuts and it is either thoroughly wet or covered with petroleum jelly.

Where to Get Materials

Polyester resin can be obtained at hardware or boat supply stores which carry materials for fiberglassing boats. Plastics distributors are usually listed in the Yellow Pages. If you are unable to obtain resin locally, price lists can be obtained from Garzel Plastic Industries, Inc., 15780 Fourteen Mile Rd., Frazer, Michigan, or Castolite Co., Woodstock, Illinois. Both companies also carry fillers, colors, fiber-glass mat, rubber paste for flexible molds, and a cleaner for tools, brushes, and hands.

Silastic RTV Silicone Rubber Mold Compound #503 can be obtained from Dow Corning Corporation, Midland, Michigan.

Many of the art materials, such as oil paints, modeling clay, etc. can be obtained at local art supply stores. If such supplies are not available, most paint stores will have an art supply catalog and can order items for you. Polyethylene film can be purchased in sheets or rolls at any hardware or building supply store. You can get it for less than ten cents a yard.

A GENUINE 20TH-CENTURY CREATOR

CONTINUED FROM PAGE 108

have a sense of structure: thick where it should be thick, thin where the structure can afford thinness. All are free of clichés; none belongs to any particular period. Yet, certain details are reminiscent of the past, because they arise from the same structural necessities that previous craftsmen had to solve. His understanding of the material lets him understand the craftsmen of the past and why they did what they did. He has absorbed what they have done, but he has gone on—to new forms and new combinations of materials. His delight in materials leads him to embellishing with Lucite or cast plastics or ironwood or ivory or gems or minerals. He has all the technical interest and "know-how" of a 20th-century engineer, but he puts it to use to produce beauty. He has technical ability and perception combined with imaginative artistry.

This combining in one person of the two approaches is rare indeed in these times. The engineer and the artist have grown worlds apart, to the point where they can hardly talk to each other or help each other. The engineer needs more aesthetic awareness and the artist-designer should not hold himself above technical "know-how" and skill. Auerbach is included in this series, "Creators Who Influence Your Life," because he shows how the current stalemate between art and industry may be solved.

His work is particularly valuable for the consumer to study, for the purchaser of anything must be aware of whether the material of the object has been validly used before he can make an aesthetic choice and fittingly spend his money. The consumer plays just as great a part in producing value in the marketplace as does the designer, for the consumer is the ultimate censor. If the buyer is not aware that the form of an object outrages the material it is made of, or that it fails to exploit all the possibilities of the material, then the buyer is getting less than his money's worth.

Auerbach's work derives from a discipline based on a respect for reality—the reality of what materials can and cannot do with justness and appropriateness. His artistic inspiration or insight is based on an unusually broad cultural base, plus a clarity of mind and an abundance of animal exuberance. He makes a big distinction between the intellect and intuition and says "When the intellect has done what it can (which is little enough) the whole being moves up into a higher level of instinct or intuition. Facts and statistics are for the young in years—intuition, for the young in heart."

He claims his work has an aura of absent-mindedness, that he draws out of a store of remembered ideas, visions, things seen, things imagined. All the rest is technique, manipulations, perseverance, and flexibility to accept the accidental and turn them to account.

Perhaps the key to his creativity is in his pungent remark: "You have to be discontented with what is—before you can create what is not."



PHOTOGRAPH BY WESLEY BALZ

The form of this teapot has all the exuberance you might expect when a man is having a whale of a good time while he is making something. He made it for his own use, so wasn't counting time or cost. He used 60 pieces of silver, plus ironwood, turquoise.

THE GENTLE CLAVICHORD

CONTINUED FROM PAGE 106



PHOTOGRAPH BY WESLEY BALZ

The clavichord attaches easily to its four legs and is as easily removed (see instrument box resting on table, page 106). It takes 48" x 16" of floor space. Tuning, seldom required, is quickly learned; tuner, on left of instrument, and pitch fork are only tools required.

he flap, and you have a perfect way o make quiet music for yourself.

To understand the distinctive one of the clavichord one must nderstand a little of the technicalty of how the tone is made. On harpsichords and virginals the tone s made by a "thorn" plucking the 'string" (actually a wire) with a nechanism to prevent the string rom being plucked a second time s the thorn drops back down. On clavichord (like a piano) the tone s produced by a small metal "hamner" striking the string. The clavihord hammer is on the end of the ery key your finger touches. Therefore, you have direct control over he string. The player can control oudness (which isn't very loud), oftness, sharpness, even execute a ibrato, merely by the fingers. Contrast this to the fact that once a iano key has been struck, the layer no longer can control the one, due to the mechanical release f the striking hammer. The clavihord stands apart from all keyoard instruments, including the rgan, in the directness with which he finger plays upon the strings.

Most historians agree that the lavichord evolved from the monohord which was an instrument with a single string, played with a series of keys. Gradually, more strings were added and eventually there was a string for each key. Clavichords built now are patterned after those in Bach's time.

Music for the clavichord covers a relatively short period and is basically from the German school. Kuhnau, Bach's predecessor at Leipzig; J. S. Bach, himself; his two sons, Wilhelm Friedemann Bach and Carl Phillip Emanuel Bach; and Joseph Haydn begin and end the list of important composers. The most important compositions for clavichord are probably J. S. Bach's *Sinfonia* and Haydn's *Opus 14*. Kuhnau wrote dance suites adapted from church sonatas including allemandes, courantes, sarabands, galliards, and gigues. Bach, of course, wrote many keyboard works for harpsichord, virginal, and clavichord and usually did not specify which instrument should play which. W. F. Bach wrote fugues and polonaises quite unlike his father's compositions. They were more modern and even romantic. Carl Phillip Emanuel Bach, sometimes called "Clavichord" Bach, wrote sonatas and

(*Please turn the page*)



49 PROOF

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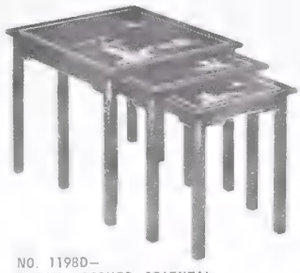


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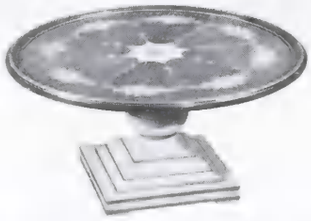
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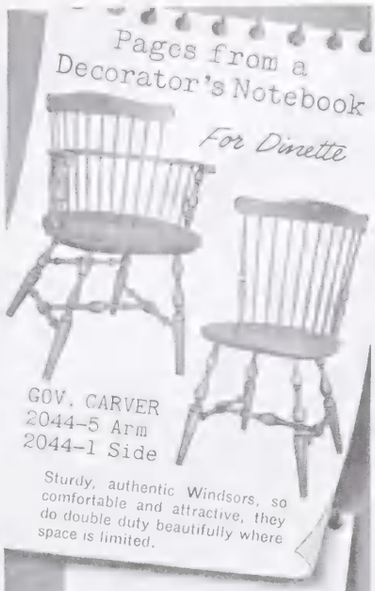
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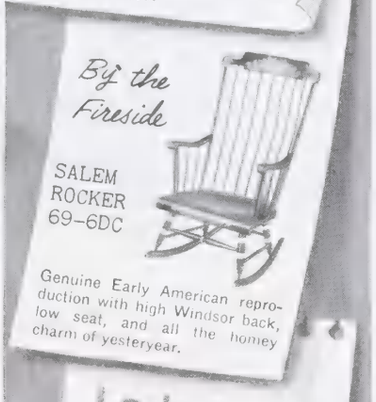
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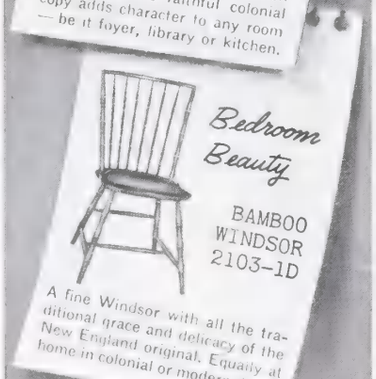
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THE GENTLE CLAVICHORD

CONTINUED FROM PRECEDING PAGE

rondos, floridly ornamented. These sonatas of "Clavichord" Bach impressed and influenced young Joseph Haydn, who took them as a model for his own early compositions for the clavichord.

This comprises virtually all the music written strictly for the clavichord, but, of course, virginal and harpsichord music, which is unlimited, can be played successfully on it. The gentleness of the clavichord's tone and the identity of its sounds make it admirably suited to the works of Corelli, the Scarlattis, and Vivaldi—all composers of dance-suite counterpoint, light graceful music as exquisite in its miniatureness as the clavichord.

Germany was the country of the clavichord. It was known in other lands, but not as completely understood. It is a lonely, intimate instrument, of sufficient sound for the player, but virtually useless for the concert hall or even as a supporting instrument.

When a pianist plays a clavichord for the first time he is likely to be shocked. All his life he has heard that studying the clavichord will develop the best touch, the most musical playing, the best phrasing. His first reaction will be, "Ah, it is nothing!" True, it is not a piano. Not true that it is nothing. Its subtlety, gentleness, sparkle, and expressiveness are exquisite.

The clavichord is generally more stable mechanically than other early keyboard instruments and will stay fairly well in tune for months. The harpsichord must be tuned once a week and, in uncooperative weather, even more often. The clavichord, like its giant descendant, the grand piano, needs little tinkering and tuning to keep it in playing order, even though there are sometimes two strings per tone. One clavichord came from Germany to Manhattan and did not need to be tuned on arrival!

The pianoforte eventually evolved from and displaced the clavichord. However, the clavichord continued to be popular into the 19th Century. It is now having a gentle rebirth of popularity, especially among apartment-dwellers.

Recordings of the clavichord are generally unsuccessful. In order for the sound pick-up to be strong, microphones have to be placed so close that often the mechanical sounds of the instrument are also picked up and magnified.

Clavichords are readily available from the following manufacturers and importers, who will supply you with catalogs upon reque

John Challis, 85 East Vern Highway, Detroit 1, Mich.

Neupert Harpsichords and Cla chords, Magnamusic Distributo Inc., Sharon, Conn.

Sigurd J. Sabathil, Sabathil a Son, 3911 West 25th Ave., Va couver, B. C., Canada.

Robert S. Taylor, 8710 Garfie St., Bethesda, Md.

Niek J. Verkruisen, P.O. B 8104, Philadelphia, Pa.

Wallace Zuckermann, 115 Chr topher St., New York, N. Y.

Arnold Dolmetsch, Ltd., Has mere, Surrey, England.

John Feldberg, 922 London R Sevenoaks, Kent, England.

Robert Goble, "Greatstones Kiln Lane, Headington, Oxfo England.

Alec Hodsdon, Lavenham, S folk, England.

Robert Morley and Co., 4 B mont Hill, Lewisham, London, En land.

The John Paul Company, Par way, Waldron/Heathfield, Susse England.

J. J. K. Rhodes and W. R. Thoma Easterheughs, Burntisland, Fi England.

Michael Thomas, Hurley Manc Maidenhead, Berkshire, England.

HOW TO HAVE GREAT CONVERSATIONS IN YOUR LIVING ROOM

CONTINUED FROM PAGE 115

these discussions teach is that people can have violent differences of opinion and remain friends . . . a valuable lesson in a conformist society where any controversy or disagreement that might break the placid surface of life is avoided."

The John Mason Brown records, one woman said, assuaged the nostalgia of a little colony of homesick Americans living abroad. Going the rounds from house to house, the records later became the occasion for a party—a party of wistful reminiscences about Thomas Wolfe's books and Eugene O'Neill's plays that launched a study group.

Sometimes group-listening narrows down to two persons. The mother of a big brood said that after the children are put to bed she and her husband play records and chew over such knotty points as whether our Declaration of Independence is really a Lockian doctrine, as Frankel in his philosophy talks said it was. Or if math can be used, as was claimed, to cure our intellectual near-sightedness, stupidity, and sloppiness.

Using records to fill in dull blanks while dishwashing, housecleaning, sewing on name tapes, and doing other mindless tasks has many advocates. One mother of five, who lives in a little town 35 miles from the nearest college, said she was starved for some interest other than bridge-club gossip and the latest doings of her friends' children. After ordering a discussion series, she says she now plunks on a record and turns the switch the minute she starts the dishes.

Making good use of his time was reported by a lawyer who fills in his gaps of ignorance on anthropology while exercising every morning on a cycling machine. But probably the most unique example is the university art professor who plays the Philosophy records to his classes while they paint.

These records are extremely valuable in bridging the intellectual gap between husbands and wives when one has gone to college and the other hasn't, and between parents and their student offspring. When children come home from college with minds fired by so philosopher or historian, a pare who hasn't cracked a book on t subject in 25 years will find t records a face-saving college fresher course.

For whatever use such recor are put to, they're bound to stim late reading and give you ment riches in two dimensions. They send you to the dictionary, the e cyclopedia, and other referen books. They'll introduce you aga to the treasures of the library. you start discussing a subject, su as these records explore, be pr pared to stalk down learning alo all the by-paths. There's a ri background for further study each subject on these records in long list of books by each expert.

Although not as comprehensi in scope of subject or depth treatment, there are records de ing with topics vitally pertinent our times made by other reco companies. (For details, see o record list on the opposite page.

One example is Gerald Hear philosophy. This noted author, h

rian, philosopher and lecturer is synthesizer who brings together he diverse things happening in he world today and makes some- ing meaningful out of them.

Dr. Margaret Mead, skillfully nterrogated, throws more light on nthropology and discusses primi- ve societies and the prospects for oung people in this field. Dr. obert M. Hutchins tells what he inks is wrong with education.

Science is interpreted by such utstanding scientists as Dr. Ed- ard Teller, who discusses the size nd nature of the universe and the eory of relativity.

Architecture is discussed by the te Frank Lloyd Wright, teacher, rophet, and builder, who is led by en Raeburn of Horizon Press to xplain his views on what consti- tes good architecture, its role in plifting the human spirit, how its ture is linked with the future of he human race and the hope he ad for civilization.

"Time for Ideas" Records

"Time for Ideas" Records or Tapes: he following five series of 10 LP cords or tapes, one subject to a ries, costs $50 per series, or $5.95 er record, if purchased separately. hey may be ordered directly from he Academic Recordings Institute, 060 Locke Lane, Houston, Texas (free talog upon request) or they may be orrowed from record departments of any libraries. If you don't find these n your local library, records (not pes) may be rented (or purchased t prices given) from Listening Li- rary, Box 215, Long Branch, N. J. free catalog upon request) for $1.00 er record or for $5 for a set of 10 r a period of two weeks, postpaid ne way.

American History: "Morison By and and By Sea." Samuel Eliot Morison, interviewed by William F. uchmann.

Anthropology: "The Nature of Hu- an Nature." Ashley Montagu, inter- iewed by Virgilia Peterson.

Humanities: "Taste and Genius in he Arts." John Mason Brown, inter- iewed by Serrell Hillman.

Philosophy: "The Philosophical Per- pective." Charles Frankel, interviewed y John Fischer.

Politics: "Politics, The Folklore of Government." C. Northcote Parkinson, nterviewed by Julian H. Franklin.

Other Discussion Records

The following 33⅓ r.p.m. LP ecords may be purchased through ocal record dealers or ordered from Listening Library, Box 215, Long Branch, N. J. from which they can lso be rented for 50¢ per record or or $5 for 10 for a period of two eeks, postage prepaid one way.

The Uses of History and *Our Heritage of History*. Preston Slosson, Professor of History at the University of Michigan, discusses these aspects of history. SPOKEN ARTS 702. 1 12" record. $5.95.

Interview with Dr. Margaret Mead. The anthropologist discusses, with Howard Langer, social anthropology, American character, and primitive societies. With text. FOLKWAYS FC 7354. 1 10" record. $4.25.

Interview with Dr. Robert M. Hutchins. Howard Langer draws Dr. Hutchins out on contemporary education, civil liberties, and other topics. With text. FOLKWAYS FC 7351. 1 10" record. $4.25.

The Promise of Education. Dr. Robert M. Hutchins tells what's wrong with education and suggests remedies. SPOKEN ARTS 714. 1 12" record. $5.95.

Of Many Things. Dr. Bergen Evans gives 16 informal essays. SPOKEN WORD A2. 4 12" records. $20.

Frank Lloyd Wright on Record. The late architect and Ben Raeburn (Wright's publisher) discuss Wright's theories of architecture, how they relate to humanity and culture. CAEDMON TC 1064, 1 12" record. $5.95.

Explorations with Gerald Heard, Vols. I and II. Philosopher, author, historian, and lecturer, discourses philosophically. (Available from World Pacific Records, 8715 W. Third Street, Los Angeles 48, Calif.) *Volume I* includes "Explorations," P-5001; "Indications," WP-1268; and "Reflections," WP-1255. 3 12" records, $4 each or $10 per album, postpaid. *Volume II* includes "Survival," "Growth," "Rebirth," WP-1413. 3 12" records, $10, postpaid. (Not sold separately.)

The Conquest of Space. William L. Laurence, science editor, the New York *Times*, explains the laws that govern today's space age. SPOKEN ARTS 775. 1 12" record. $5.95.

The Size and Nature of the Universe and *The Theory of Relativity.* Dr. Edward Teller interprets these phenomena. SPOKEN ARTS 735. 1 12" record. $5.95.

Parkinson's Law. The essence of the book presented by the author. LIBRAPHONE AS 3301. 1 12" record. $5.95.

Human Rights. Mrs. Eleanor Roosevelt is interviewed by Howard Langer on the United Nations' *Universal Declaration of Human Rights.* With text. FOLKWAYS FD 5524. 1 12" record. $5.95.

The Minority Party in America. Norman Thomas, with Howard Langer, discusses the American Socialist Party. With text. FOLKWAYS FD-5512. 1 12" record. $5.95.

Interview with U.S. Senator Margaret Chase Smith. The only woman member who has served in both houses of Congress discusses, with Howard Langer, the "most exclusive gentleman's club in the world." With text. FOLKWAYS FC 7352. 1 10" record. $4.25.

Supreme Court Justice William O. Douglas. Interviewed by Howard Langer, he discusses the function, routine and procedure of the U. S. Supreme Court. With text. FOLKWAYS FC 7350. 1 10" record. $4.25.



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THE VINYL REVOLUTION: DETAILS ABOUT FURNISHINGS

Pages 90-91

TOP, left to right: Vinyl fabric-backed wall covering, *The Masland Duraleather Co.* Vinyl flooring, *Amtico "Tatami," American Biltrite Rubber Co.* Vinyl wall covering or upholstery, *"Net Weave," Gilford Leather Co., Inc., 515 Madison Ave., New York.* Vinyl upholstery, *Naugahyde, "Tarrytown," U. S. Rubber Co.* Fabric-backed vinyl, *The Masland Duraleather Co.* Vinyl sheeting, *Con-Tact Top, Cohn-Hall-Marx,* with vinyl film by *Plastics Div., Monsanto Chemical Co.* Vinyl flooring, *Amtico "Travertine," American Biltrite Rubber Co.* Vinyl flooring, *"Delft Tile," Herbert Bright Designed Floors, Inc.* Vinyl asbestos floor tile, *Koroseal "Slate," Hood Rubber Co., Div. of The B. F. Goodrich Company*

BOTTOM, left to right: Expanded vinyl upholstery, *Fabrilite, E. I. Du Pont De Nemours & Co., Inc.* Vinyl fabric upholstery, *"Supersoft," Goodall Vinyl Fabrics Div., Burlington Industries, Inc.* Vinyl wall covering and upholstery, *Boltaflex "Silkora," Bolta Products Div., The General Tire & Rubber Co.* Vinyl wall covering and upholstery, *Vicrtex "Seta Venetia," L. E. Carpenter & Co.* Vinyl-sealed wall covering, *"Etruscan Marble," Albert Van Luit & Co.* Vinyl wall covering, *Vicrtex "Travatex," L. E. Carpenter & Co., Inc.* Vinyl flooring, *Amtico "Textura," American Biltrite Rubber Co.* Vinyl flooring, *"Tessera," Armstrong Cork Co.* Vinyl tile, *Crystalite "Trojan Alabaster," Kentile, Inc.* Vinyl flooring, *"Celebrity," Robbins Floor Products, Inc.* Vinyl wall covering, *Wall-Ever, Congoleum-Nairn, Inc.*

Page 92

TOP: Vinyl wall covering, *"Banner,"* and turquoise vinyl upholstery, *The Masland Duraleather Co.* Upholstered chair and table, *Baumritter Furniture Corp.* Portable television set, *The Magnavox Co.* Black vinyl floor tile, *Robbins Floor Products.*

BOTTOM: Vinyl asbestos tile, *Vina-Lux, Azrock Floor Products Div., Uvalde Rock Asphalt Co.* Radio and phonograph, *"Concert Grand," The Magnavox Co.* Ottoman, *Selig Mfg. Co.,* upholstered in black *Boltaflex, Bolta Products Div., The General Tire & Rubber Co.* Orange ceramic vase and chartreuse ceramic bowl, *Design-Technics, 7 E. 53rd St., New York.*

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TOP LEFT: Yellow vinyl tile flooring, *Vinyl Plastics.* Vinyl upholstery fabric, *"Daisy Print,"* co-ordinating cotton print curtains, and striped vinyl window shade fabric, *Quaintance Fabrics, New York.* Upholstered chair and small table, *Richardson-Nemschoff Sales, Inc.*

TOP RIGHT: Vinyl wall covering, *Naugahyde "Bark," U. S. Rubber Co.* Walnut upholstered chair, *Erwin-Lambeth, Inc.,* courtesy of *John Stuart, Inc.* Gold vinyl carpet, *U. S. Royal,* and coral chair upholstery, *Naugahyde,* both *U. S. Rubber Co.* Brass floor lamp, *Nessen Studio, Inc., 317 E. 34th St., New York.*

BOTTOM: Vinyl hexagon tile pattern, *"Slate," Hood Rubber Co., Div. of The B. F. Goodrich Co.*

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TOP: Custom tile, *"Venetian," Congoleum-Nairn, Inc.* Wall unit, *House of Fiske.* Table and chair, *Selig Mfg. Co.:* chair covered in black vinyl, *Boltaflex, Bolta Products Div., The General Tire & Rubber Co.* Vinyl wall covering, *"Suede," Congoleum-Nairn, Inc.*

BOTTOM: Vinyl door covering, *Weldron, U. S. Plywood Co.,* from *Leatherguild, Inc., New York.* Marbled vinyl floor tile, *Robbins Floor Products, Inc.* Tricycle, child's bench, and toys, *F.A.O. Schwartz, Fifth Ave. & 59th St., New York.*

Page 95

Vinyl fabric wall coverings, *Satinesque "Silk Fleur,"* and green *"Mori," Columbus Coated Fabrics Corp.* Small cabinet with grilled doors, *John Stuart, Inc.* Tole cachepot and painted mirror, privately owned.

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TOP LEFT: Vinyl-treated fabric wall covering, *"Antique Paisley," Imperial Color Chemical & Paper Corp.* Round mirror with brass frame, *Doris Dessauer, New York.*

TOP RIGHT: White marbled vinyl floor tile, *"Parfait Marble," Congoleum-Nairn, Inc.* Wall covering, *Vicrtex "Imperial Silk,"* and vinyl covering on screen, *Vicrtex "Contessa," L. E. Carpenter & Co., Inc.* Three-panel screen, *J. Harold France Co., 6110 N. Meridian W. Dr., Indianapolis 20, Ind.* White vinyl-and-brass bench, *Ben Karpen Furniture Co., Inc., 212 E. 51st St., New York.* Lucite-framed mirror, *Hammacher Schlemmer.* Vinyl covering on dressing-table top, *Vicrtex "Smooth Dado-wall," L. E. Carpenter & Co., Inc.*

BOTTOM LEFT: Vinyl-coated wall covering, *"Ispahan," United Wallpaper Co., Div. of De Soto Chemical Coatings, Inc.:* from *Jack Lippman Co., Brooklyn, N. Y.* Desk and chair designed by Norman Fox McGregor, *Valley Upholstery Corp.* Black upholstery material on chair back and arms, *Boltaflex, Bolta Products Div., General Tire & Rubber Co.* Dark walnut vinyl floor, *Amtico "Woodgrain," American Biltrite Rubber Co.* Brass lamp with tole shade, *Warren Kessler Inc.* Lacquer box, brass inkwell, and luster bowl, *Accessories & Design, Inc., 112 E. 55th St., New York.*

BOTTOM RIGHT: Vinyl flooring, *Corlon "Tessera,"* vinyl counter, *Corlon "Tesserette,"* and wall covering, *Corlon,* all *Armstrong Cork Co.* Stainless-steel *"Sinkette," Elkay Mfg. Co.*

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Vinyl wall covering in custom pri *Fabritate "What is so Fair?", Phi Graf Wallpaper, Inc., 515 Madis Ave., New York:* protected by *"Ultro* film by *Plastics Div., Monsan Chemical Co.* Vinyl flooring, *Amti "Slate," American Biltrite Rubb Co.* Pedestal table and chairs, *How Co., Div. of Acme Steel Co.* Wh chair upholstery, *Boltaflex, Bo Products Div., The General Tire Rubber Co.* Brass and white-paint metal chandelier, *Moe Light D Thomas Industries, Inc.* Sterling fl ware, *International Silver Co.* C tains, *"Fiberglas," Owens-Corni Fiberglas Corp.* Glasses, *Libbey Gl Div., Owens-Illinois Glass Co.*

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TOP: Vinyl wall covering, *Stockw "St. Cloud," Richard E. Thiba Inc., 44 E. 53rd St., New York.* Hea board, *The Englander Co., Inc.* Moi vinyl on headboard, *The McCo Corp., 707 Fenimore Rd., Mam roneck, N. Y.* Coverlet and dust ruf in *"Calais"* pattern, *Cohama Di Cohn-Hall-Marx.* White opaline a brass lamp, *Warren Kessler In New York.* Walnut table with vin top, *Reilly-Wolff Associates, 120 32nd St., New York.* Vinyl top, *Bol flex, Bolta Products Div., The G eral Tire & Rubber Co.* Blue va box, and ash tray, *Holland House Art, Inc., 948 Madison Ave., N York.* Lucite-cased electric cloc *General Electric Co.*

BOTTOM: Vinyl wall covering, *"Ba cuir"* in *"Louis XVI"* pattern, *Du wall, Inc.* Vinyl tile, *"Celebrity Robbins Floor Products, Inc.*

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TOP LEFT: Wall covering of vinyl a fiber glass, *"Cariba," Katzenbach Warren, Inc.* Vinyl floor, *Amti "Travertine," American Biltrite Ru ber Co.* Glass and painted met table, and painted metal cha *Molla, Inc.* White fiber glass cu tains, *Cameo Curtains, Inc., 2 Fifth Ave., New York.*

TOP RIGHT: Screen covered in vin *"Antique Lustre,"* and vinyl w covering, *"Yang Gate," Albert V Luit & Co.* Vinyl-treated cork flo *Armstrong Cork Co.* White curtai *"Fiberglas," Owens-Corning Fibe glas Corp.,* Ottoman, *State Uph stery Corp.* Vinyl on ottoman. *P hide Feather-Touch, Plymouth Ru ber Co., Inc.* Cigarette table, *A Airy Chair and Furniture Co.,* cou tesy of *John Stuart, Inc.*

BOTTOM LEFT: Vinyl fabric wall cov ing, *Satinesque "Mori"* pattern, a tablecloth and chair cushion in vin upholstery, *Colvetta,* both *Columb Coated Fabrics Corp.* Chair, lam and accessories, privately owned.

BOTTOM RIGHT: Vinyl wall covering a floor covering, *"Woodgrain Planks Kentile, Inc.* Commode and mirr *John Widdicomb Company.*



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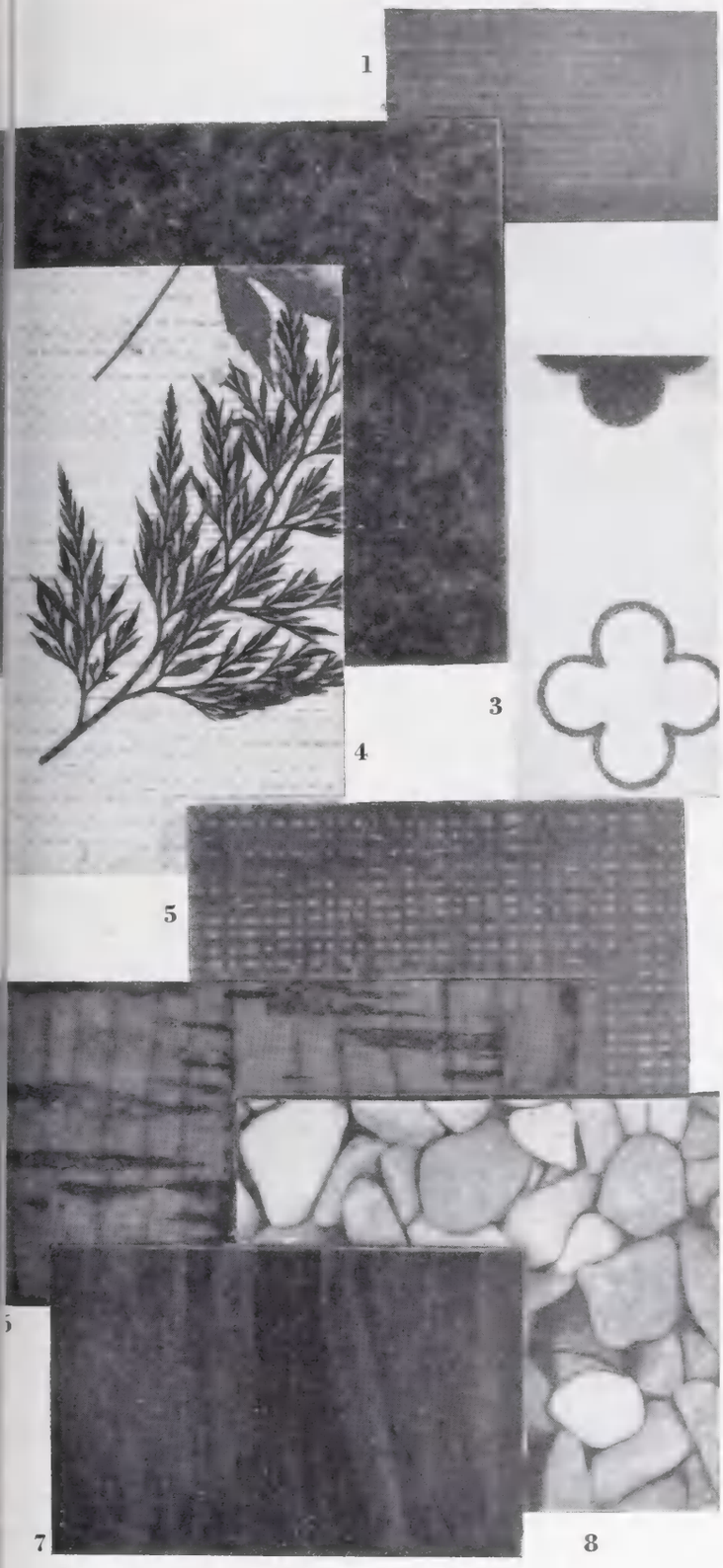
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E VINYL REVOLUTION

TINUED FROM PAGE 93



ear vinyl adds only its protective rength to the materials here

ts clear state, vinyl can be used as a base for embedding other materials, t can be laid over a material as a protective film without changing the orative quality of the material. Here are some examples: 1. Wood veneer l covering protected by vinyl, Great Eastern Lumber. 2. Vinyl-cork floor- Dodge. 3. Vinyl-coated shade, print by Howard and Schaffer on Joanna stern cloth. 4. Vinyl-protected fabric wall covering, Polyplastex. 5. Burlap- bedded vinyl flooring, Herbert Bright. 6. Vinyl-cork flooring, Armstrong. Rosewood veneer over cork flooring, protected by vinyl, Dodge. Pebble-embedded vinyl flooring, Herbert Bright.





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YOU CAN GIVE A PARTY IN THIS KITCHEN

CONTINUED FROM PAGE 76

person, yet separate enough so that two could work conveniently. The small sink between them provides water for cooking within easy reach and is handy for rinsing hands. It has a gooseneck faucet high enough for large pots and pans and even for the tall electric coffeemaker. With the sit-down sink opposite and the clean-up center (with double sink and dishwasher) at the far end of the counter, there is ample space for others to join in food preparation without interfering with each other.

In studying the design of the kitchen, note especially how the height of the counter is dropped down four inches where the cooking is done. This makes it much easier to see into pots and pans cooking on the surface units and is just the right height for stirring. This height is carried around as the lower level of the wall ovens. The result is that the shelves of the ovens are at the best height for handling heavy roasting pans and casseroles.

So much of our food preparation these days is done in a variety of portable electric appliances that in this kitchen a special shelf, of ample depth, was designed to hold them. It follows the curve of the cooking counter and runs for almost 15 feet. Outlets are located every few feet just below the edge of this shelf so that the appliances can be plugged in wherever needed.

The lighting design in the kitchen has provided both shadow-free, glare-free light for working at each of the centers and softer mood lighting for the entertaining end of the room. Natural light floods the room during the day through the window wall behind the dining area, through the windows above and below the wall cabinets opposite, and through the large skylights in the ceiling. The work areas are lighted by pin-point lights in the ceiling set in a curve to follow the counter line. There are additional fixtures beneath the wall cabinets and light is directed up through the ground glass that forms the shelf for the portable appliances. The skylights light up for general illumination in the evening, and mood lighting is supplied by the drop fixture installed over the dining table.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Plastic laminate counter tops and splash, front finish surfaces of base cabinets, and teak-grained areas of walls, *"Textolite," General Electric Co.* Wood folding doors and track, *"Pella," Rolscreen Co.* Round ceiling skylights, *"Skydomes," Wasco Products, Inc.* Walnut floor squares with vinyl finish, *"Truwood," Wilcox-Woolford Corporation.*

EQUIPMENT: Custom window-door built-in ovens; two cooking tops; under-counter dishwasher with *"Textolite"* front; two garbage disposers, *"Disposall"*; refrigerator, *"Spacemaker"*; washer with sink, *"Utility Top Filter-Flo Automatic Washer"*; under-counter automatic dryer; TV, *"Custom Designer"*; stereo high-fidelity console with AM/FM tuner, *"The Sophisticate"*; all from *General Electric Co.* Stainless-steel sinks and fittings, *Elkay Mfg. Co.* Green telephone courtesy of *American Telephone & Telegraph Co.* Hanging light fixture, *Holland House of Art, Inc., 948 Madison Ave., New York.*

FURNISHINGS: Electric skillet; electri coffeemaker; toaster; blender electric kettle; custom portabl mixer; *"Toast-R-Oven"*; intercom knife-scissor-pencil sharpener; al from *General Electric Co.* Postur chair on wheels, *Moselle Meals Inc., 1059 3rd Ave., New York* chair cover, *"Viertex," L. E. Carpenter & Co., Inc.* Dining chairs *Harvey Probber, Inc.*; chair fabric *Decorative Silks, Inc.* Round otto man, *Imperial Craftsmen, Inc., New York.* Ottoman fabric, banquette fabric, and place-mat fabric, *Bori Kroll Fabrics, Inc.* Curtain fabric *Decorative Silks, Inc.* Rug, *"Pon tio," Bigelow-Sanford Carpet Co. Inc.* Upper cabinet fabric inserts se behind non-glare glass, *"Orsini," Fortuny, Inc.* Rolling brass cart courtesy of *Hammacher Schlemmer New York.* Round table with ad justable-height bronze base and teak *"Textolite"* top, *The Chicago Hardware Foundry Co.* China, *Rosenthal China Corp.* Sterling-silver flatware *"Dimension," Reed & Barton Corp.* Napkins, *H. J. Stotter Co., Inc.* Round lacquer trays and stacked round sweetmeat box, *The A. B. Closson, Jr. Co.* French tole tureen wood chopping board, and tole pitcher, *Hathore House, 542 3rd Ave., New York.* Yellow soup bowls, wood salad bowl, and Japanese cherrywood box with cover, *Bonniers, Inc., 605 Madison Ave., New York.* Gray stoneware casserole with cover, *American House, Ltd., 44 W. 53rd St., New York.* Low covered bowl, and one set of stainless steel cooking tools, courtesy of *Bloomingdale's, New York.* Kitchen towels *Linens by Vera, Inc.* Pewter tobacco box, *Herbert Lanning, New York.* Three Krenit enamel bowls, two IDG skillets and stainless-steel bowls with orange enamel interior, *Georg Jensen, Inc., New York.* Stem glassware plates, *Fostoria Glass Co.*

THE BOLD APPROACH—IN A MAGNIFICENT NEW HOUSE

CONTINUED FROM PAGE 88

the wind and fog. When it is filled with plants, it will become a part of the garden. Due to the weather conditions in this particular location, the garden was not designed as an outdoor living area but as something to be seen from inside.)

After becoming aware of these many views, one should realize that, except for the distant view, they were not there before the house was built and would not be there except as they are created and made significant by the structure of the house. This is done by the very act of "framing" them.

In much the same way, the spaces within this house and the activities for which they are intended are "framed" and given a particular significance by the structure that encloses and defines.

Many of our daily actions, such as opening a door, entering a room, walking through an arcade, ascending a stair, are constructed for us by architecture and would not exist without it. Any significance that they may have as human activities is in part the result of architecture. In many buildings, these simple actions are devoid of any particular human significance. The spaces in which they are performed are of a character that fosters actions that are routine and mechanical.

In this house, there is a recognition of a role that architecture has filled in the past and one that it can perform at present: that of providing a more splendid setting for our lives and, by so doing, remind us that we can be human.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Foundation, waterproofing and built-up roofing, *Johns-Manville Corp.* Wall insulation, *"Rockwool," Baldwin-Ehret-Hill Co.* Roof insulation, *"Fiberglas," Owens-Corning Fiberglas Corp.* Bleaching oil on exterior redwood surfaces, *Samuel Cabot, Inc.* Sliding glass doors in aluminum frames, *"Panaview," Panaview Co.* Door hardware, *Schlage Lock Co.* Clear glass, *Pittsburgh Plate Glass Co.* Plastic skylight panels, *"Nuage," Panelcraft Co., 568 Howard St., San Francisco, Calif.* Plasterboard walls throughout interior, *"Sheetrock," U. S. Gypsum Co.* Ceramic tile walls, floors, and

counter tops in bathrooms and kitchen, *Pomona Tile Mfg. Co.*

EQUIPMENT: Stainless steel kitchen and bar sinks, *Zeigler-Harris & Co.* Sink faucets in kitchen and lavatory bowl faucets, *Moen Faucet Div. of Standard Screw Co.* Dishwasher, *Hotpoint, Div. of General Electric Co.* Cooking top, *Thermador Electrical Mfg. Co.* Built-in ovens, *Westinghouse Electric Corp.* Exhaust fans in kitchen and bathrooms, *Pryne & Co., Inc.* Refrigerator, "*Imperial*," *Frigidaire, Div. of General Motors Corp.* Clothes dryer, "*Lady Kenmore*," *Sears, Roebuck & Co.* Incandescent tube lamps, "*Lumiline*," *General Electric Co.* Sockets and caps for incandescent tube fixtures, *Leviton Mfg. Co., Inc., 236 Greenpoint Ave., Brooklyn, N. Y.* Recessed light fixtures, *Prescolite Mfg. Corp.* Built-in barbecue, *Franciscan Forge, 3298 El Camino Real, Atherton, Calif.* Tub, "*Criterion*," and shower head, *Crane Company.* Lavatory bowl, "*Wesley*," and water closet, *Case Mfg., Div. of Ogden Corp.* Medicine cabinet and towel bars, *Hall-Mack Co.* Thermostat, *Minneapolis-Honeywell Regulator Co.* Garbage disposer, *Waste King Corporation.*

THE EXOTIC APPEAL OF HOME

CONTINUED FROM PAGE 68

people and landscape surrounds us with areas of "differentness" which are as exotic to other Americans as our whole country is to the rest of the globe. It's all a matter of stepping back and taking a fresh look at the incredible cultural potpourri we call home.

Our two youngest states are obviously the most romantic to the rest of us. Few places in the world are as fascinatingly "foreign" to a mainland Yankee as Hawaii. Even though it's starting to move in the familiar aura of good old American bustle and boom, there's a pervasive atmosphere here of the Orient, merged with the climate and tempo of a South Sea isle, and, to add icing to the cake, you can practically watch a new kind of American culture forming itself before your eyes. And what could be more exotic than Alaska, where you can observe the frontier-pushing vitality of Anchorage one day, and the next join an Eskimo family in Kotzebue for a reindeer dinner; where, in one morning in Sitka, you can be transported back to old Russia with a visit to St. Michael's Cathedral and its ikons, and an hour later find yourself in the entirely different world of Indian totems in Sitka's National Museum.

But, far closer to your doorstep, between the bordering lines of Canada and Mexico, there's a wealth of the unfamiliar to discover—the unfamiliar to *you*, that is, for that's what the exotic is. You may not even have to leave your own city to find it. Even the mundane, workaday neighborhoods of other Americans and their ways can look pretty glamorous to you, if you're alert to the potential glamour in every place and curious enough to search it out. As a New Yorker, we were reminded of this—and of our own blind spots—by the thoroughly absorbing, actually romantic goings-on that color the gray and unglamorous-looking tidelands around the port of New York, as recorded in Joseph Mitchell's *Bottom of the Harbor* (Little, Brown, publishers). Mr. Mitchell is a trained reporter, true, but what he has observed reflects the real traveler's gift—the ability to see even his own environment with an unjaded eye.

In his perceptive stories of Monterey's Cannery Row, John Steinbeck similarly reveals himself not only as a master of narrative but a clear-eyed traveler in his home territory. But even stay-at-homes can travel, in a sense, if they develop the good writer's technique of seeing what he looks at.

Richest sources of far-away atmosphere are the thousands of American neighborhoods and communities peopled by particular ethnic or national groups which perpetuate the culture of their homeland. At random, we are reminded of Tarpon Springs, Florida, the strongly Greek community of sponge-fishers, where you can get the literal flavor of Greece in the food and drink of its restaurants. The olive-spiked salads, the ouzo, the resinous wine of Louis Pappas' waterfront restaurant put a dash of the exotic into the sun-tanning lives of vacationists in the Tampa-Clearwater area of Florida. You are always welcome to attend the candlelit services in St. Nicholas Greek-Orthodox Cathedral.

Every year, on January 6th, there is the traditional diving for the golden cross, and during the Greek Easter Week (April 16 to 21 this year) there are religious processions and local celebrations such as you'd see in Athens. The Greek-Orthodox Easter is a highly impressive and beautiful celebration anywhere where there are people of Greek background, and there is

(*Please turn the page*)







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THE EXOTIC APPEAL OF HOME

CONTINUED FROM PRECEDING PAGE

hardly a city of size in the U. S. A. where you can't search it out.

New York's Hellenic population centers about West 27th and 28th Streets between Seventh and Eighth Avenues, and any time of year you can forget the familiar for a few hours in the foreign fascination of its musical restaurants —sometimes Greek tinged with Turkish, and full of the strangely appealing music of the bouzoukee and the oud (a sort of overweight mandolin plucked with a feather). These restaurants seem to be much in vogue these days, owing to the *Never on Sunday* craze, and there's much preoccupation among the new customers with the traditional performances of the belly dancers, such as you see all over the Middle East. Add to this the rice and mutton and grape-leaf-wrapped food, and an evening at The Britania or the Port Said is as good a brush with the exotic as any traveler ever dreamed of.

YOU can go to Japan in Florida, now that Miami has been favored by a Japanese garden with the authentic concomitants of a teahouse, a dry-stone "stream," a rill of water, and a goldfish pond. The only authentic thing lacking, at the moment, is the traditional peace and quiet, for its newness is attracting large crowds, presumably with the same get-away-from-it-all urge we've been talking about. And, if you're in New York, you can go out to the Roosevelt Field Shopping Center and find yourself, more or less, in Nikko—or at least looking at a remarkably detailed miniature reproduction of the city with its temples and pagodas and vivid feast-day processions.

Again, on New York's oriental side, there's always the differentness of a jaunt to Chinatown, full of touristic devices and catchpenny shops, to be sure, but also full of fascinating, bona fide Chinese food stores which are worth the trip in themselves, even if you do no more than look at the exotic comestibles and wonder how they'd taste. This you can find out, too, in Chinatown's restaurants, which seem innumerable.

Anywhere there's a Chinatown (we think of New York, San Francisco, Seattle), there are big doings on Chinese New Year's, usually around early February, with the red-and-gold dragon snaking through the streets.

You can go to Tibet by Staten Island Ferry to the Jacques Marchais Tibetan Monastery and Museum in Richmond, open to the public on Tuesday and Thursday afternoons, and alternate Sundays.

Quite naturally, you get a sense of the faraway whenever you go where another language is spoken. Americans are so used to apologizing for our general one-language society that we forget that there are many places in our own land where this rule doesn't follow at all. In New Orleans, besides the intriguing differentness of its balconied old houses and patios, its distinctive Creole cookery and the Latin aura that surrounds its Mardi Gras, the sound of French enhances the city's legendary continental atmosphere. What may surprise you in this colorful town is that Spanish is almost as frequently heard.

There are times in Tampa, Florida, when you might imagine you were in Latin America, if you stroll the quarter where the Cuban cigarmakers settled in the last century, and take your dinner at the famous Columbia. Spanish is also the second language in New Mexico, which, like most of our Southwest, has its own peculiarly vivid cultural mix of Spanish, Mexican, Indian and what, for lack of a more definitive word, we'd call "Yankee" influences. The Museum of New Mexico in Santa Fe delves deeply into the Indian and Spanish Colonial arts and also maintains a Museum of International Folk Art. A visit here can carry you off to all quarters of the globe. Its current major exhibition, collected by Alexander Girard, is a garnering of 100 Nativity scenes as they've been interpreted in the folk art of 16 countries. Exhibition continues through March 4th.

IT OCCURS to us that nowhere in the world can you experience anything much more exotic than our own American Indian culture, which has by no means completely vanished from the land. Many of the tribes have held on amazingly to their own individuality. In New Mexico, you see Navajos, Pueblos and Tortugas. There are communities in Espanola, Gallup, Isleta, Tierra Amarilla, Santo Domingo and Jamez Springs. Coming up in April, at San Ildefonso, are traditional Easter dances, reflecting the same provocative overlapping of old Indian and Christian influences as you find in Latin America.

Arizona has its Hopis and Papagos and Yaquis. You can see the Hopis in full fling each July at their annual Pow Wow in Flag staff, and every second year the put on the famous Snake Dance The Papagos and Yaquis, people of the Southwest desert near Tucson, still live in villages close to the sunbaked land. They put on their rodeos and rain dances and hockey games (played by women) and celebrate their church festivals, Easter and Christmas in particular, with a colorful, innocent paganism. Biggest Easter celebration is at Pascua.

Florida's indigenous Indians are the Seminoles, who live on reservations at Dania near Fort Lauderdale, Clewiston, and Okeechobee in the Everglades. They're famous for their appliqué needlework.

COUNT a trip to the Pennsylvania-Dutch country around Lancaster tantamount to a visit to a far-off land. This is the home of the Amish, or plain people, and you'd have to be pretty blasé not to be intrigued by the unfamiliar customs, costumes and foods, to say nothing of the curious language, that confront you here. It's a society firmly rooted in non-conforming religious convictions which have determined the economy and architecture as well as the manners of the people. Communities of this nature invariably pique the curiosity, and there are several of them in our land. We are reminded, for instance, of the Moravian community in Winston-Salem, North Carolina, a long-lived settlement of earnest workers whose trim houses are in the best tradition of honest architecture and whose religious observances are particularly beautiful—for example, the love feast and, every Easter, a sunrise service.

Out in Iowa, among the tall corn there are seven villages that had their start as a religious corporation of nonconforming Lutherans who vowed to share their labors and lands in what turned out to be a demonstration of true communism. The towns are called the Amanas, or the Seven Villages of True Inspiration. While they have adapted to the changing times until they are now the decidedly capitalist center of the Amana frozen food and refrigerator industry, many of the old customs and points of view persist. German is still commonly spoken, churchgoing ladies wear their traditional plain garments. And still lively today in Amana restaurants is the tradition of hearty German food.

PHOTOGRAPH BY THE HOWLAND ASSOCIATES



This is all you need to organize a world of garden information for quick, easy reference. Catalogs are arranged alphabetically in the large file box. Index cards list subjects of interest alphabetically, and cross-refer to catalog file. Clippings from old catalogs can also be filed here.

How to get the most from Garden Catalogs

Here is sound advice on how to catalog your catalogs and an offer to send you a list of 100 good ones

By E. L. SCULTHORP

• We must credit the nursery catalogs, right along with the spade and hoe, as vital tools in the progress of gardening. These publications have allowed and encouraged us to shop the world for seeds, bulbs, shrubs, trees, tools and equipment in unbelievable variety. Every gardener, in one way or another, has been influenced by them.

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They have also served as textbooks of a sort. There is much to be learned from catalogs about the art and practice of gardening.

Their appeal is not new. Charles Dudley Warner long ago expressed the lure of the catalog with these apt lines: "How fascinating have the catalogs of the nurserymen become! Can I raise all those beautiful varieties, each one of which is preferable to the other? Shall I try all the kinds of grapes and all the sorts of pears? I have already fifteen varieties of strawberries and I have no idea that I have hit the right one. . . ." (*My Summer in a Garden*, by Charles Dudley Warner, Houghton, Mifflin and Co. Boston, 1870.) While 1870 may seem long ago, the nursery catalogs were well established by that time.

Color plates were first used in 1853. The hypnotic appeal of a larger-than-life apple in colors redder-than-red has not diminished one whit since then.

If you have a good collection of catalogs, you are well on your way toward the project I'm going to suggest. If you are interested in adding to your collection I'll tell you, later on, how to get a good list of catalog sources.

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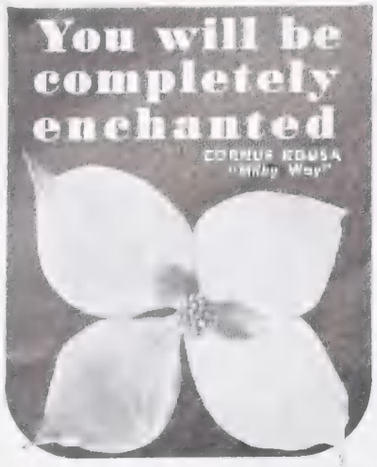
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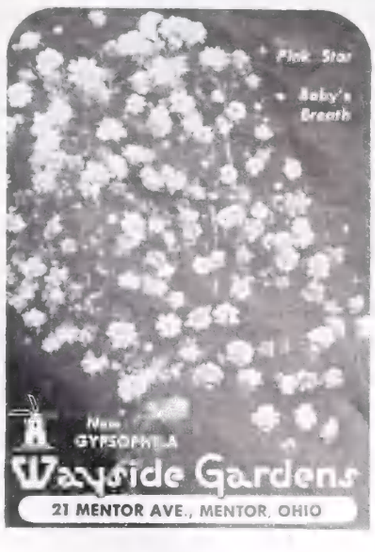
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HOW TO GET THE MOST FROM GARDEN CATALOGS

CONTINUED FROM PRECEDING PAGE

catalogs, you will find yourself becoming familiar with the plants grown in different parts of this country and different parts of the world. You will begin to recognize plants you hadn't known before. There's no easier way to become knowledgeable about gardening.

If you have only a few catalogs, you will probably soon become familiar with their stock. But a few is not enough. As your collection increases and your interests widen, you really need to do something about filing the mass of material so you can find what you want without wasting time.

If you want to get the maximum use and help from your catalogs, conveniently and easily, I recommend my system of filing and indexing them.

You'll need the following: a supply of index cards—I like the 5-by-8-inch size, and find those without lines best for typing; heavy cardboard guide cards to separate the categories; a covered file box for the cards and separators. These are available in cardboard or metal. If you have a lot of catalogs, you may want a file box to put them in and a matching set of separators, so you can keep them neatly alphabetized, all in one place.

Mark the index-card separators with the headings you know you are interested in. You will probably make more headings as you go through the catalogs. My files now contain hundreds of cards, and I have 24 headings such as: Annuals, bulbs (with subdivisions for daffodils, tulips, small bulbs, summer bulbs), conifers, evergreens, ferns, foreign plants, greenhouse plants, ground covers, hedges, herbs, house plants, miscellaneous, perennials, rock plants, roses, shrubs, succulents, trees (flowering), trees (shade), vines, and wild flowers.

You may not need so many divisions at first, but you'll be surprised at how quickly your interests widen and your knowledge grows when you really start getting into the project.

Sit down and go through your catalogs carefully. Jot down on the cards of each of the divisions the name of the nursery that has particularly good selections of the plants you're interested in. This first session will take a little time, but it's pleasant work, especially in the winter. It will save you hours of time later, and you'll be surprised at how much you will learn about plants and gardening.

It is much easier, for instance, to look in the card file under herbs or bulbs or succulents, or whatever you are interested in, and quickly see who sells what you want, than to search through a pile of catalogs.

The most convenient way I've found to store the catalogs is in a large file box with alphabetized separators. They are simply filed by name in the appropriate space. As more are collected, new boxes can be added and the file expanded.

As you receive new issues of catalogs, the old ones can be taken from the file for clipping. Cut out the pictures of the plants that interest you, together with their cultural notes, and paste it all on cards and file in the proper section.

My card index now contains hundreds of colored and black-and-white pictures, and they are in continual use.

Buying close to home will reduce shipping charges and cut down on the possibility of deterioration of those plants that do not ship well.

Order small sizes if there is a choice. They are less expensive to buy and ship and will transplant better. I like to buy something new and different with each order.

Keep in mind the old saying—still true—that it is better to put a five-cent plant in a five-dollar hole than a five-dollar plant in a five-cent hole. That *is* an old saying—imagine, five-cent plants!

Catalogs are not, of course, all a gardener needs. But they are a beginning to more knowledge. Other sources of helpful material are the government agricultural publications, and advice from your County Agricultural Extension Agent.

But first of all, you'll need catalogs, in good supply. The following offer will help you get them.

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If you'd like the names and addresses of 100 good sources for garden catalogs, we can help you.

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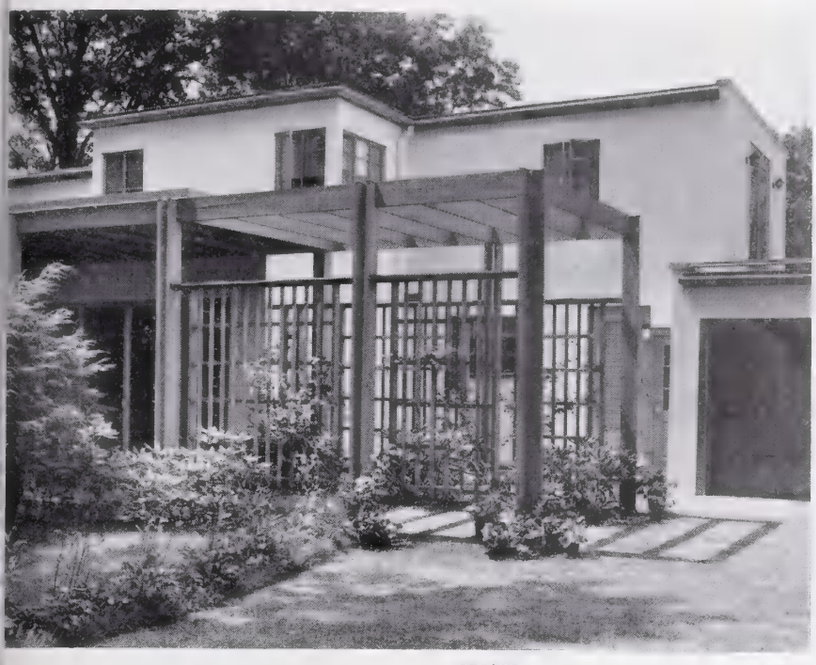
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A TRELLIS CAN IMPROVE BAD ARCHITECTURE

CONTINUED FROM PAGE 117



BEFORE AFTER



Concealment of the kitchen door is achieved by adding vertical lattice screening to the overhead trellis here (above). Before, this door was exposed to view from the rear grounds (right). This structure also develops a sheltered walkway similar to the one seen in front of the house. Here, it would lead from a car parked in front of the garage to the terrace off the living room.

AFTER — PHOTOGRAPHS BY WESLEY BALZ



The flagstone flooring of the large terrace in the rear was continued into the new section of the enlarged dining room. This gives a visual continuity between the two spaces and also provides a maintenance-free surface for indoor planters. Note the interesting double-post system for supporting the trellises, seen here and in other photographs on pages 116-117.



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BORROW DESIGN IDEAS FROM YOUR FURNISHINGS

CONTINUED FROM PAGE 103

the wallpaper patterns. It was embroidered in sturdy carpet wools, meant for hard wear underfoot. Or the design on a ready-made rug might inspire motifs delicately sketched with fine threads on sheer curtain fabrics or even table mats.

Pottery with incised designs such as the lamp bases on pages 102 and 103 suggests any number of stitches, and your china closet can be a gold mine of design ideas. But don't try to repeat an elaborate china pattern on a place mat to be used with it. If the motif is a very simple one, you can transpose it complete to your table linens. But an elaborate motif will show off to better advantage if your place mats are plain or accented by a very simple border stitch or straight rows of Couching. If your china is the plain modern type without any decoration, you can be as lavish as you like in embroidering your linens. In that case, look for your design ideas in your silver, your glassware and serving dishes, or even in your dining-room furniture or wallpaper.

But first you must learn to see them in terms of stitches. Once you have learned the mechanics of a new stitch, which won't take more than 20 minutes at most, devote some time to practicing it. But as you practice, relax! The object is not to see how perfectly you can execute each stitch or how uniform you can make each row. The point is to learn the rhythm of the stitch until it becomes easy and a part of you, and you can go through the motions with your eyes closed. The point is also to learn the design character of the stitch and its many variations. By shortening or lengthening, widening or narrowing, closing or opening the basic parts of a stitch, you will discover how many kinds of effects this stitch will produce, what part it can play in a design. Equally important is to learn how you can change the effect of stitches by changing the weight and coarseness of the threads and materials that you use.

No need to consume expensive fabrics and precious threads for your practicing. Any kind of coarse, basket-weave fabric, such as burlap, coarse linen or basket-weave cotton, will do. Single-strand, soft twist embroidery cotton, the dull kind without a sheen, is inexpensive and easy to manage. Or you could just as well use plain white cotton string. And you will want a needle with a very large eye and preferably a blunt point such as a blunt tapestry needle, size 17.

All of the stitches used to make the embroideries shown on pages 100-103 have been explained in detail in previous lessons. But, in the ivy-leaf rug, two variations of the Raised Stem stitch were used which were not included in previous lessons. You can learn them very quickly by following the diagrams on the opposite page.

Incidentally, the rug was made on tapestry canvas which is a good material to use when you plan to cover the entire surface with your stitches. The outside border, however, was left till last, until after the rug had been lined. Any sturdy fabric such as heavy burlap, ticking, or duck is good for a lining. Lay it on the *right* side of your embroidery. Stitch around three sides, allowing about an inch inside the seam for the border. Then turn the rug and lining inside out like a pillow case. Fold in the raw edges of the fourth side and baste together. You will then be ready to embroider the border of the rug with the Raised Stem stitch band described on the opposite page.

Did You Miss Lessons I, II, III, or IV?

• If you missed previous Lessons in HOUSE BEAUTIFUL's Creative Embroidery Series printed in the October, November, December, and January issues, you may order reprints for 75¢ each. Please specify which Lesson you wish when sending your order to HOUSE BEAUTIFUL, Department 706, 572 Madison Avenue, New York 22, N. Y. Lesson I explained the Running, Outline, and Cretan stitches. Lesson II explained Couching, Feather, Detached Buttonhole, Raised Stem, Cretan, Ladder, and Vandyke stitches. Lesson III explained the Chain, Lazy Daisy, Vandyke, and Ladder stitches. Lesson IV explained Couching, Roumanian, Bokhara, and Buttonhole Couching, and the Cretan, Feather, and Raised Stem stitches.

Variations of the Raised Stem Stitch
Shown on Pages 100 and 101

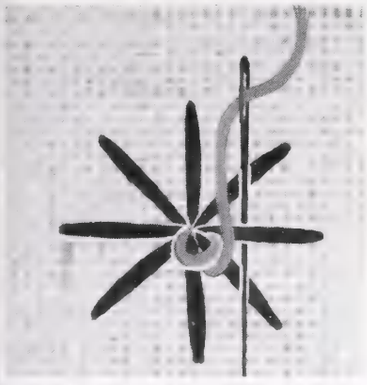
The Raised Stem stitch is a surface stitch which is anchored to other stitches rather than to the fabric itself. Lesson II explained how to make the plain Raised Stem stitch, starting with a series of straight parallel stitches evenly spaced to serve as a foundation. But the foundation may also consist of a series of spokes which meet at the center, or of a series of Buttonhole stitches.



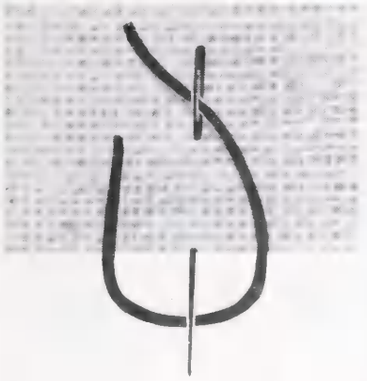
The circular Raised Stem stitch looks somewhat like a rosette. To start the rosette, make a series of straight stitches from the center of an imaginary circle to its circumference. Stitches about an inch long are convenient for practice, but in actual work you can make them any length you please. When you have completed these foundation stitches, pull your needle through the fabric to the surface of your work at the center of the circle.



Continue your Raised Stem stitches around and around the circle. It is a good idea to anchor them once every row or so by taking up one or two threads of the fabric along with the foundation stitch. By the time you have made several rows of Raised Stem stitches your work will begin to look like a rosette. Make as many rows as you need to cover the foundation stitches.



Carry your thread across one foundation stitch. Then pass your needle from right to left *under* the second foundation stitch without taking up any fabric, and pull it through—but not too tight. Diagram shows how to repeat this procedure by passing the needle under the third foundation stitch. It does not matter whether you bring the needle out above or below the stitch which you have just made, as long as you do it the same way every time.



A Raised Stem stitch band worked on a Buttonhole-stitch foundation is excellent for borders. First, line fabric as described on page 140. If you don't want to line it, fold edge under to make hem. To start Buttonhole stitch, pull needle and thread through both layers of fabric at a point on the inside edge of proposed border. Draw thread around to right in counterclockwise direction to form a loop and insert needle one-half to one inch to right of starting point so that it points into loop. Hold loop down with thumb so needle will cross loop when you pull it through.

(Please turn the page)



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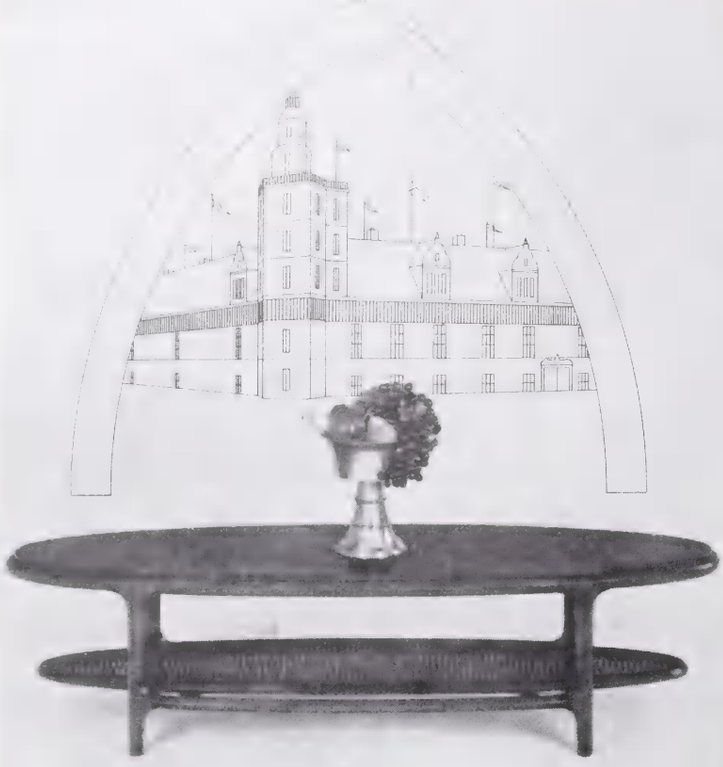
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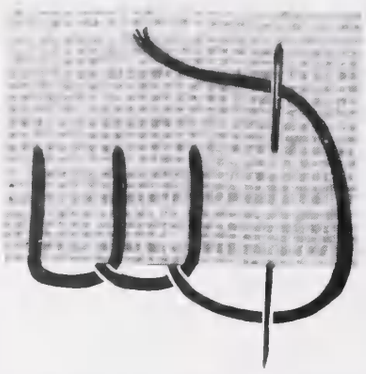
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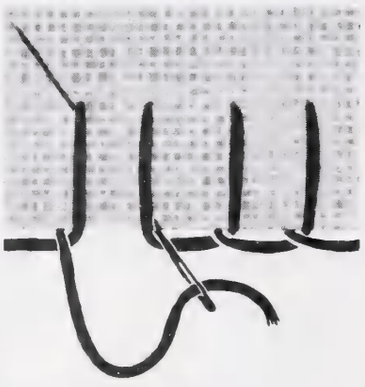
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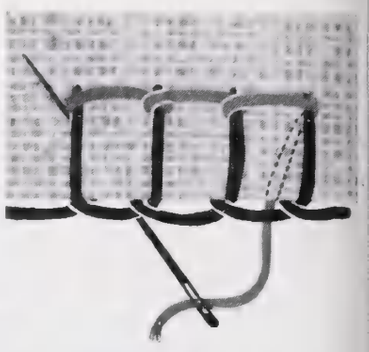
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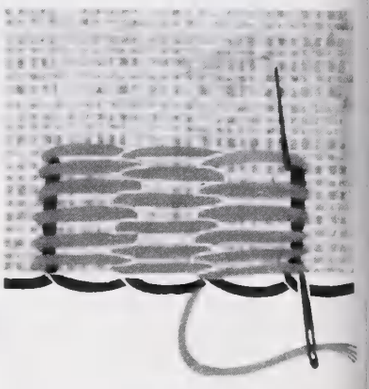
Leave your first stitch loose enough to form a right angle. Continue along the border of your work, spacing your stitches evenly and remembering to hold the loop down each time with your left thumb. When your thread runs short, fasten it on the underside of your work and bring up the new thread inside the lower right-hand corner of the last stitch.



When you have worked the Buttonhole stitch all the way around the border of your fabric and have reached your starting point, anchor your first loose stitch by inserting your needle into the fabric inside the right angle. Pull your needle through the fabric near the top and to the left of the last Buttonhole stitch. You are now ready to start your Raised Stem stitches.



Use Buttonhole stitches as foundation for Raised Stem stitches. It is better to cover a limited area (3 to 8 Buttonhole stitches) at a time, than to go all around the border with each row. When you reach end of first row, insert needle into fabric and pull it through to right side again just below starting point. If work is lined, long stitch back to starting point can be made *between* two layers of fabric so it won't show on wrong side.



When you have completed the Raised Stem stitches over your limited area of Buttonhole stitches, insert the needle into the fabric and pull it through at the left of the last Buttonhole stitch already covered, but *between* the first and second rows of Stem stitches. You are now ready to cover your second batch of Buttonhole stitches. If you start each row of this second series of Stem stitches between the rows of the first series, you will get a spliced effect that will make it hard to tell where one series ends and the next begins.

HOW TO SURVIVE A GASTRONOMIC TOUR

CONTINUED FROM PAGE 105

there are only ten in all France, four of them in Paris. Almost as sure are the two-star restaurants—63 in France. There are also 586 single-star restaurants.

These are the ratings given by the Michelin guide, the bible of French motorists, so the first thing you should do is buy a copy of this indispensable aid. However, Michelin, while incorruptible, is not infallible. Offhand, I can think of only three really inedible meals which have been offered me in France since I began eating there in 1927. All three of them were in restaurants to which Michelin had awarded a star. The explanation probably is that Michelin lists 10,000 French restaurants, and employs only eight inspectors to check on them. A restaurant has time to slide downhill between visits of the Michelin sleuths.

A second document in which I would advise you to invest is the Country Relays pamphlet (*Relais de Campagne*). This lists fifty top-notch provincial restaurants, some honored by Michelin, some not, and it will cost you exactly nothing.

(*Please turn to page* 144)

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HOW TO SURVIVE A GASTRONOMIC TOUR

CONTINUED FROM PAGE 142

Write to: Hostellerie La Cardinale, Baix (Ardèche), France, and a copy will be sent you.

While I am on this subject, I will make a third and last recommendation as to guides, since it is to be assumed you are traveling by car. France suffers from a hotel shortage, particularly during the summer vacation months, and if you arrive unheralded (or even try to reserve a room on short notice) in the big centers, you may find yourself out of luck. But the advantage of traveling by car is that you aren't tied down to the big centers, and more intimate hotels in smaller places or in the open country may be more charming anyway, aside from being easier to get into. For a reliable list of provincial hotels, almost entirely outside the big towns, write to the Logis de France, 18 rue de l'Arcade, Paris, 8e, France. This is an association whose member hotels are obliged to meet certain standards of comfort and service, of which not the most negligible is the obligation to quote you a price which includes taxes and tips. Far too many hotels tell you what your room will cost per day—but when you get the bill, those two items may add as much as 35 per cent to it. The kind of hotels associated with the Logis of France are not likely to be snooty if you arrive full of lunch and want to go easy at dinnertime. Also, though they are not selected for gastronomic reasons, they should set a respectable table.

MICHELIN takes care of you pretty well for the known establishments, but one of the charms of gastronomic touring is discovering simple little unknown places, which are usually good because they provide the unabashedly homely cooking of the region.

But among the many unpretentious places you will pass while driving through the French countryside, which will be likely to provide such discoveries? I can't tell you what the details are that decide me for or against entering a given restaurant. The process is instinctive and automatic, and operates even from a moving vehicle. A few years before the war, I was driving from Paris to Nice. Slowing down to make an S-turn through the center of a small town called St.-Pierre-le-Moutier, I saw a promising restaurant out of the corner of my eye. It was lunchtime, so I slammed on the brakes, and, ignoring a second place across the street which from the outside looked superficially more impressive, I went into the Relais Gastronomique, and proceeded to eat one of the greatest meals of my life.

IT WAS hardly a discovery. I learned afterwards that the Relais Gastronomique of St.-Pierre-le-Moutier was at that time the only three-star restaurant between Paris and the Riviera, but I didn't know it then, and I am still unable to explain what caused me to stop abruptly and lunch there. By the same token, I am completely unable to pass on the process by which I choose unknown restaurants.

But here are a few tips:

(a) Choosing between a place that opens for the season and one that operates all year around, take the second. In the first place, it has a permanent staff, which should mean better cooking in the kitchen and better service in the dining room. In the second place, the willingness to continue to serve customers during the slack periods as well as when the pickings are lush indicates the kind of spirit that gives the client a break. Also, the owner doesn't have to make enough money in three months to pay his overhead for the year.

(b) In a garrison town, eat where the officers do. They know the best places.

(c) For roadside restaurants, a sign is trucks parked outside at meal times. Truck drivers know the road, they are free to stop anywhere on their routes, and if many of them have picked the same place, it is a sign of good value. And, of course, at such places you will expect hearty, rather than delicate food, but the price should be reasonable.

(d) If you get out and inspect the displayed bill of fare, give preference to a place that lists local specialties and, in vineyard country, local wines. Another good sign on a menu is the offer of a known type of wine—say Beaujolais, Vouvray, or the like—in carafe instead of more expensively in bottles. A restaurant manager who pays attention to his wines makes a point of providing a drinkable beverage for those who don't want to go in for fine vintages at that particular meal. The chances are better that such a restaurateur has the fine vintages when you want them, than they are for a competitor who hasn't bothered to search for an honest wine that he can serve in a carafe.

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The most memorable issue ever published on COLOR





Henredon...
Bred for Beauty

Henredon's clever commode is from the Circa '70 Collection, the galaxy of contemporaries, uniting style with form. Two creative chests in a line are a brilliant buffet; alone or paired, they do double duty in hallway, den or living room. Adjustable shelves make marvelous store-away space. Photographed above in Sage Green, this contemporary classic also comes in Spice Brown, a harmony in walnut.

Live like a king . . . Louis XVI, to be exact, in Henredon's Provincial bedroom. Conceived in the Chateaux of France, the double dresser is 72″ wide, 32″ high. Luxury, elegance are in every tiny hand-carved detail of the double bed and night tables. Form, French form, looks back at you from that Provincial mirror. In Deauville, a lustrous fruitwood, or Stone-beige, a mellow off-white, tipped with gold.



Patterns WITHOUT PEER

Elegance WITHOUT EXPENSE

Your New Creations by Viking

Sparkling in distinctive beauty . . . treasured American glass to enhance your home with modern luxury and grace. All available in a variety of colors, and in clear crystal.





Bud Vase — Exquisitely tapered symmetry . . . approximately 10½ inches . . . slender perfection to contain the finest rose.

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Paul Revere Bowl — Strikingly handsome in its pure design and tasteful simplicity . . . an elegant centerpiece in any home.

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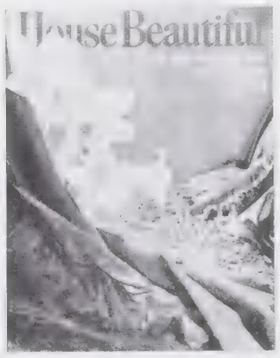
VIKING GLASS COMPANY · NEW MARTINSVILLE, WEST VIRGINIA

Vol. 104, No. 3

House Beautiful®

THE MAGAZINE DEDICATED
TO THE BUSINESS OF BETTER LIVING
Published by the Hearst Corporation
RICHARD E. BERLIN, President

Our cover: As you read our words about composing color schemes (starting on page 109), turn back to the cover from time to time. It will serve as another example—and a perfect one—of the composition we are talking about. It is worth studying. Fabric sources on page 180.



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MARCH, 1962

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House Beautiful is published monthly by the Hearst Corporation, 572 Madison Ave., New York 22. Richard E. Berlin, President; George Hearst, Vice-Pres.; Richard E. Deems, President of Mag Fred Lewis, Vice-President and General Manager of Magazines; G. Harry Chamberlaine, Vice-Pr to Research and Marketing; John R. Miller, Vice-President for Circulation; Richard A. Hoefer President for House Beautiful; Frank Massi, Treasurer; R. F. McCauley, Secretary. © 1962 by the Corporation; all rights reserved. Advertising offices: 572 Madison Ave., New York 22; 912 Park Building, Boston 16; 11 No. Wacker Dr., Chicago 6; 720 Keith Building, Cleveland 15; 1777 Nort Street, Hollywood 28, California; 1420 Land Title Building, Philadelphia 2; 1011 Hearst Buildin Francisco 3; 1447 Peachtree St. N. E., Atlanta 9, Georgia; P.O. Box 3142 Tyler, Texas; Chamber of merce Building, Miami 32, Florida. Subscription prices: United States and possessions, $6 for one $10 for two years; $12 for three years. Canada, add $1 for each year. All other countries, add $5 fo year. For change of address, give old address as well as the new, with postal zone number if an allow five weeks for change to become effective. Manuscript material submitted will be handle care but the magazine assumes no responsibility for it. No unsolicited manuscripts will be returned accompanied by full return postage and return envelope. The following trademarks registered in Patent Office: "House Beautiful," "House Beautiful's Building Manual," "House Beautiful's Pr Gardener," "Good Buys," "Better Your Home—Better Your Living," "Climate Control," "Window ping," "Pace Setter," and "Pace Setter News." Second-class postage paid at New York, N. Y. additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottaw for payment of postage in cash. Printed in the U.S.A.
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IT'S A PERFECT DAY
TO SHOP BY PHONE.
Bell Telephone System

HERITAGE®



& the chair

"Somebody's been sitting in *my* chair!"

The one piece of furniture people come to love is a chair. Not only do they resent other people sitting in *their* chair, but they don't really feel at home in any other.

Heritage designs chairs for the personalities and needs of people. For the man who takes a positive pleasure in relaxing with his newspaper, there are many handsome lounge chairs—soft and roomy, strong in design and construction—in a full range of masculine fabrics . . . subdued stripes, textured tweeds, soft leathers.

For the woman who spends hours sitting over picture books with the baby, or knitting and sewing, there are graceful yet comfortable chairs—easy on the back, with plenty of room for elbows—in a wide choice of delicate prints, colorful solids.

The young career woman on-the-go may not spend much time sitting in her chair. But she still wants one that reflects her personality . . . one that's contemporary in design, informally elegant, upholstered in a distinctive Heritage fabric.

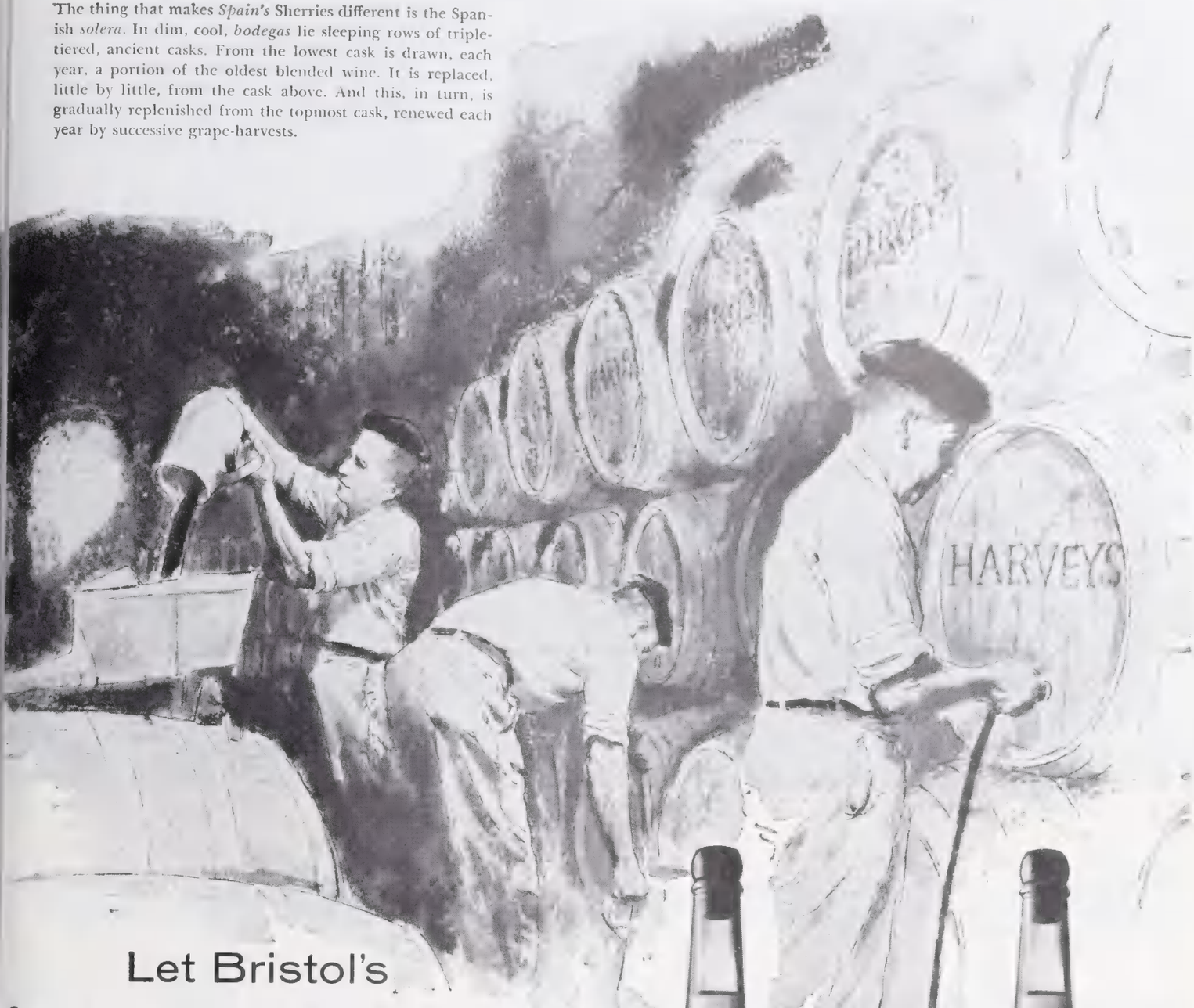
Whichever one you choose, you'll have the pleasure of keeping the chair you lov for years, because all Heritage chairs ar designed and built to last.

See the many Heritage chairs and fab rics at a nearby store. But don't just lool at them. Sit in them, relax in them. You'l know when you're sitting in *your* chair

If you would like a booklet showing selection of Heritage lounge chairs an occasional chairs as well as many othe fine Heritage pieces, send fifty cents t Heritage Furniture Company, Dept. HB-3 High Point, North Carolina.

HERITAGE, A LIVING TRADITION IN FURNITUR

The thing that makes *Spain's* Sherries different is the Spanish *solera*. In dim, cool, *bodegas* lie sleeping rows of triple-tiered, ancient casks. From the lowest cask is drawn, each year, a portion of the oldest blended wine. It is replaced, little by little, from the cask above. And this, in turn, is gradually replenished from the topmost cask, renewed each year by successive grape-harvests.



Let Bristol's famous wine merchants select your Sherries

Sherry has been purveyed to the British market since 1796 by John Harvey & Sons, of the English seaport city of Bristol.

The same connoisseur service is now also performed for Americans.

Choice Sherry wines are blended to give you Harvey's Bristol Cream®, tasting exactly as it did in Queen Victoria's reign. Or Harvey's Bristol Dry®. Or Harvey's Cocktail Sherry.

Try basing your selection of Sherries on the Harvey's labels. The great families of Britain trust Harvey's judgment; and *you* can.



BRISTOL CREAM®. Spain sends you no *oloroso* more magnificent. Harvey's celebrated and unique blend from our oldest aging-casks. Golden, sweet, intended to accompany the dessert course at dinner. At its best slightly chilled.

HARVEY'S COCKTAIL SHERRY. This is an authentic Spanish *amontillado* or "medium" Sherry, its aristocratic charm bred by long years in the *solera*. Open a bottle when entertaining and serve cold or poured over ice cubes.

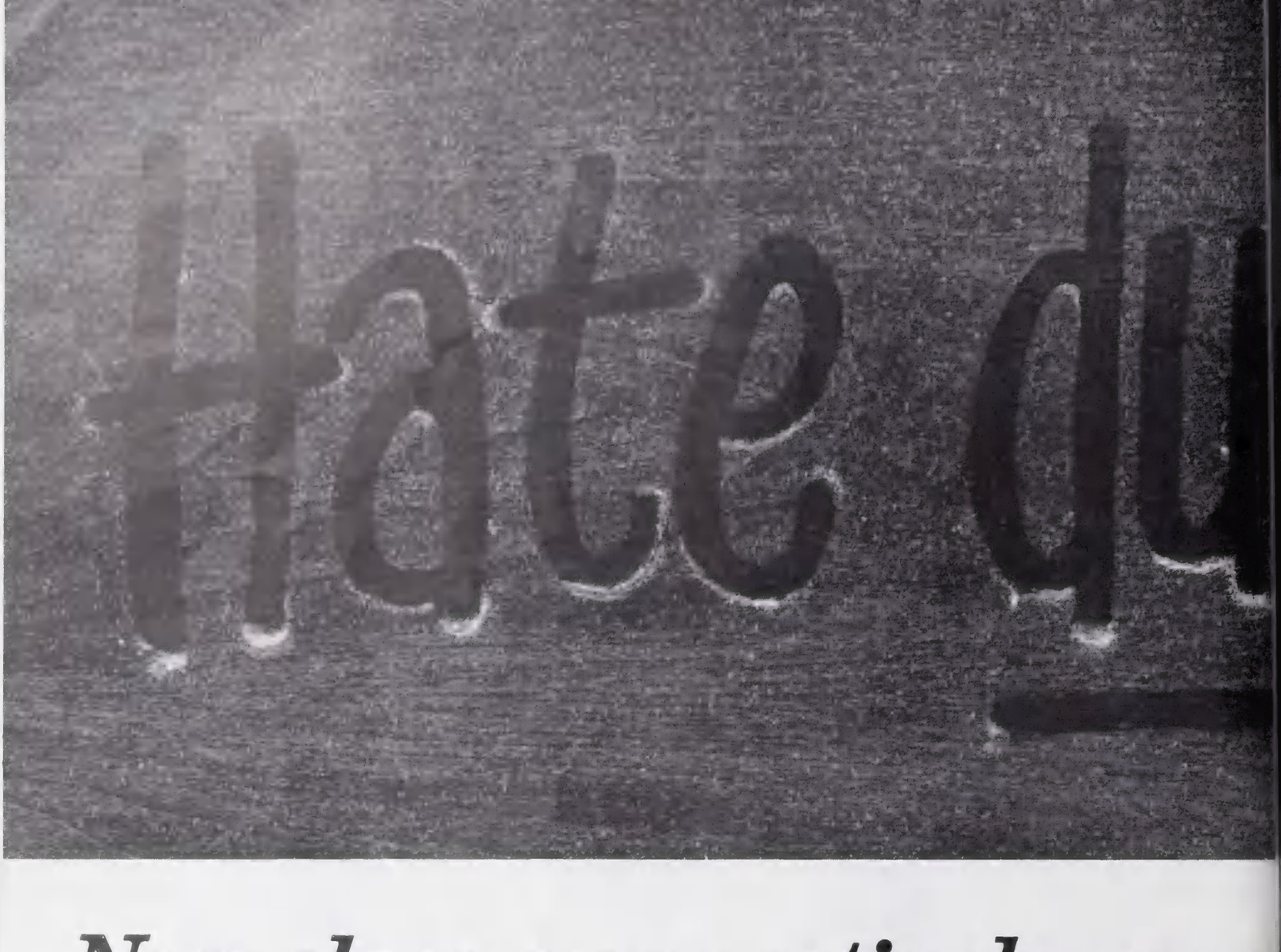
None of Harvey's bottles requires a corkscrew!

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BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH II
WINE MERCHANTS JOHN HARVEY & SONS
BRISTOL, ENGLAND. FOUNDED 1796

HARVEY'S of BRISTOL

Heublein Inc., Hartford, Connecticut. Sole importers for the U.S.A.



Now, clean your entire home o

New Electronic Air Cleaner from Honeywell removes up to 95%* of airborne dust and irritants

What's a home with almost no dust? Paradise! That's what.

And now your home can be virtually dust-free with the new Honeywell Electronic Air Cleaner. It fits in the return air duct work of any forced air heating, ventilating or air conditioning system. With powerful electronic-magnet action, it removes up to 95% of airborne dust and other irritants from the air passing through the system—air not from just a single room—but from all through the house.

It catches the millions of particles so tiny that they pass right through ordinary filters (the kind you probably have on your present heating or cooling plant).

And these tiny particles—bits of smoke, grease and grime—carry most of the soiling power to smudge your furnishings, begrime your curtains, put a dingy haze over your windows, mirrors, crystal.

The principle of electronic air cleaning has been proved for years in hospitals and other buildings where clean air is vital. Now the same benefits are available to you in a system of practical home-size and price. On a 3-year FHA loan, it costs as little as $14.38 a month, installed. It's a natural companion for your heating system—even better with air conditioning.

And what a wonderful difference it makes! Air passing through the system is freed of up to 99% of the pollen that aggravates allergies**—cleaned of tobacco smoke and odors, other irritants. Dusting is cut to a fraction. Mirrors and crystal stay sparkling—draperies and slipcovers, fresh and clean—far longer than ever before. You cut cleaning bills.

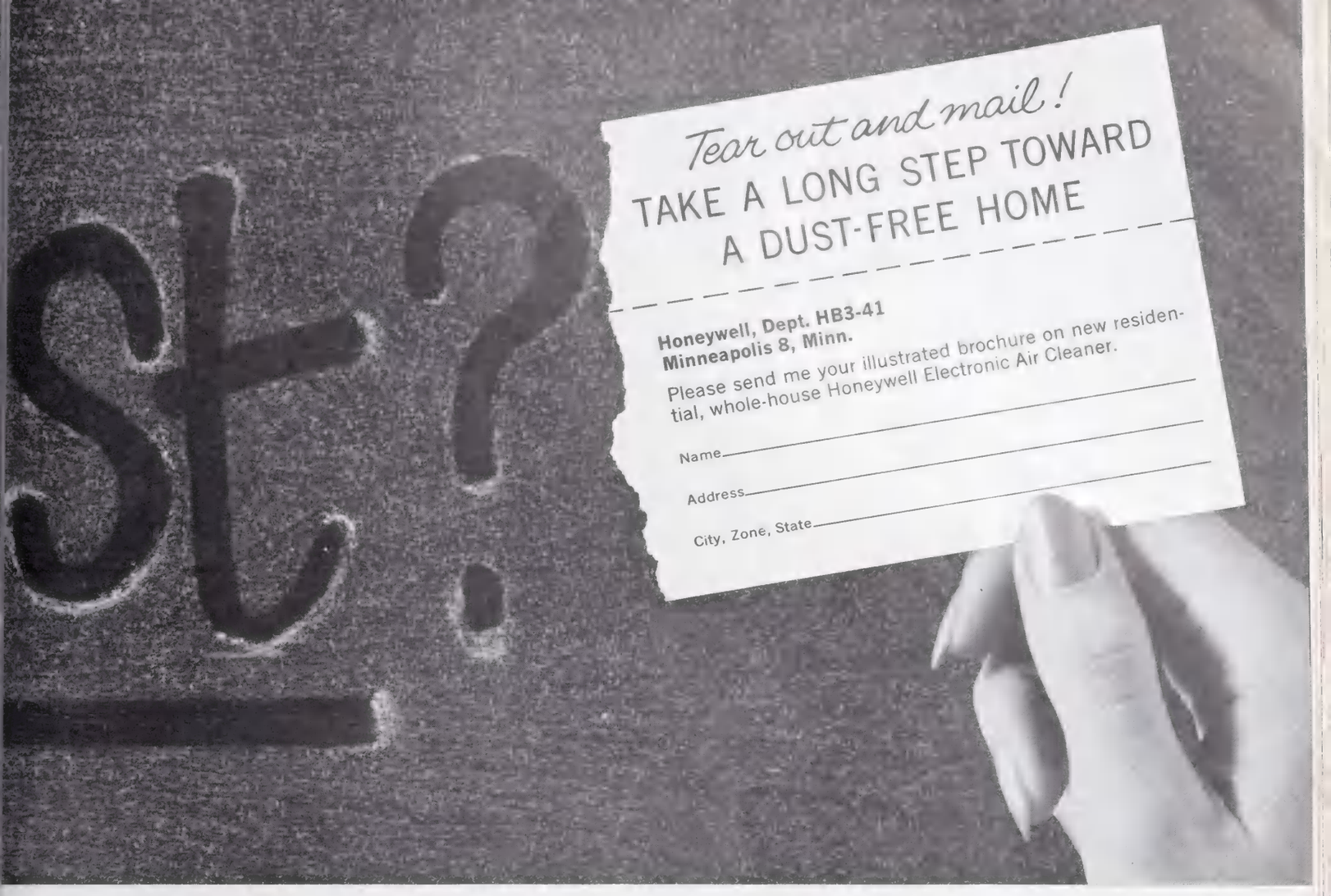
You'll probably find the Honeywell Electronic Air Cleaner pays for itself in what you save on cleaning and decorating, too.

And even if you don't have a forced air system in your home, you can still enjoy cleaner air in *single* rooms with the Honeywell Portable. Also, ideal for your office.

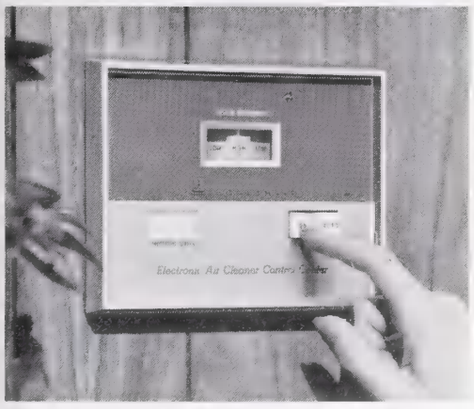
So why dust and polish all the time, when there is now such a *practical* way to trap the dust *in the air?* The coupon above makes it easy to take a long step toward a dust-free home.

**As measured by National Bureau of Standards Dust Spot Method.*

**Electronic air cleaning is a preventive measure, not a treatment. Be sure to consult your doctor. Ask him what it may do for you.



dust & pollen...electronically



This handsome control panel in your living area is the new sign of a modern home. It shows your Honeywell Electronic Air Cleaner is working at peak efficiency . . . signals you whenever the unit needs cleaning.



With a forced air heating or cooling system, it is easily installed in duct work of either new or existing homes, with little interruption of the heating or cooling. It is backed by Honeywell, home comfort leaders for over 76 years.



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New whole-house **Honeywell** H HONEYWELL

Electronic Air Cleaner

traps the tiny bits of grime that ordinary filters miss

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF NOT AS REPRESENTED THEREIN

PASCO BAVARIAN CHINA
BY LORENZ HUTSCHENREUTHER—FOUNDED 1857

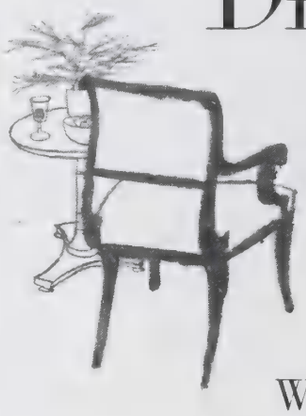
"Innsbruck"

This authentic replica of a beloved 18th century original is a gracious complement for your home. The exquisite Meissen floral spray of delicate mint green set on pure white translucent china, and the beautifully embossed scrollwork recreate a mood of traditional elegance.

5 pc. place setting . . . $11.50
slightly higher South and West

PAUL A. STRAUB & CO., INC.
19 EAST 26TH STREET, NEW YORK 10, N. Y.
BROCHURES AND NEAREST SOURCE ON REQUEST

Decorator's Diary



Ways to use what's new in the home furnishings market, suggested by the notes in a decorator's case book

I have dismissed myself from the service of Mrs. Needham, so I feel quite free to express my opinion of her stubborn ways. I should have been forewarned during our first interview by her continual reference to those four precious chairs which she *thought*—and her mother before her thought—were Adam.

They were not, of course, as any knowledgeable second-year design student could see, but so strong is the power of inherited suggestion that no one could convince Mrs. Needham otherwise. They were in outrageous condition, so loose in the joints, so tattered and sagging that even I, a pushover for saving string and a dedicated renovator of things decrepit, recognized obsolescence the minute I saw them. "Let us replace them," I said.

Mrs. Needham, bridling, said we'd do nothing of the kind. We'd restore them. And then began a whirl of reconditioning—first to a cabinetmaker to be angle-ironed back into shape, scraped and refinished, then to a caner who was commissioned to fit new backs around their carved classical medallions, then a grand tour of the fabrics showrooms where we fingered, hefted and priced New York's entire market of blue silk damask to cover the seats, then to the upholsterer—and then back to the house. They arrived at the same time as a set of bills reached me, totaling $605 plus tax, covering goods, services and shipping charges for the four little monsters.

Mrs. Needham's reaction was just what I knew it was going to be—blind rage. And it made matters no better that she had, the day before, discovered in an antique shop four documented Adam chairs in perfect condition that the dealer was willing to sell her for $500. In her opinion, it was all my fault—presumably because I had not bound and gagged her before she had a chance to issue her imperious orders. After the shower of invective had passed, I naturally withdrew from the job, leaving her to do as she would with her patched-up old chairs.

But out of the traumatic experience there are a couple of lessons to be learned. First, that it does not always pay to be polite. And second, that we'd all be happier in our decorating projects as well as in our daily lives if we'd quit mistaking illusion for reality. The world is full of Mrs. Needhams kidding themselves about the value of possessions that have long since outlived their usefulness, blinding themselves by sentiment, or snobbishness, or reverence for the old simply because it *is* old—and then paying through the nose for it. In decorating, as in anything else, it pays to be honest with yourself.

Betsy Burns and I are old friends, and so I can speak quite freely to her as a client.

"I would like," she said, as we

(*Please turn to page* 15)



The most exciting family entertainment you've ever known . . . from true Stereo-High Fidelity and fully Automatic BIG PICTURE TV

ear the world's great music superbly re-created . . . Thrill TV programs with dramatic realism!

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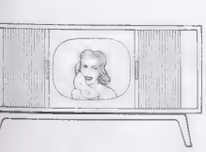
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Most dependable—so trouble-free that only **Magnavox guarantees service, as well as all parts and tubes for a full year.**

Magnavox is the finest and your best buy on any basis of comparison—sold direct only through selected fine dealers (listed in the Yellow Pages)—thus saving you the cost of middleman distribution. Select from over 100 beautiful styles: Portable phonographs from $69.90 . . . Stereo Consoles from $149.50 . . . Television from $168 . . . and Stereo Theatres from only $399.50.



The Scandinavian Stereo Theatre 24, also in Far Eastern or Traditional styling. In mahogany, $595

the magnificent
Magnavox


PASCO
BY LOREN

June Lockhart and John Lindsay chose the

INCA

Collection
by Wunda Weve

Inca — for color — for luxury — for beauty! Inca fits perfectly in the California home of busy actress, June Lockhart and her husband, noted architect John Lindsay. (It's a repeat performance for Miss Lockhart, who debuted Wunda Weve carpets in her N. Y. apartment 11 years ago.)

Imaginative Inca: So versatile, so flexible that you, too, can use it in any room! Yours — wall-to-wall or in trend-setting area rugs — rounds, oblongs, squares, ovals and octagons — 15 sizes. And Inca is so practical — because it's completely washable! Pre-shrunk, too. Eight exciting multi-colors, or custom-dyed in any solid color you choose.

The Lindsays' choices of Inca colors are Fire *(left and center)*, Peacock *(top)* and Sapphire *(bottom)*.

Tell us yours. Write for a swatch of Inca in your favorite color. Wunda Weve Carpet Co., HB-1, Greenville, S. C.



Wonderful, Wonderful Wunda Weve...

America's most colorful carpets in cotton, nylon and wool







PASCO BAVARIAN CHINA
BY LORENZ HUTSCHENREUTHER—FOUNDED 1857

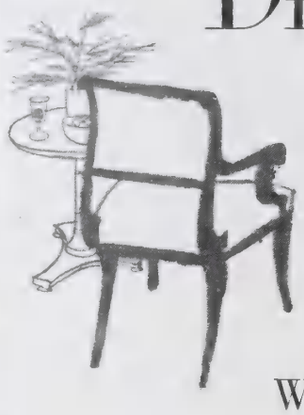


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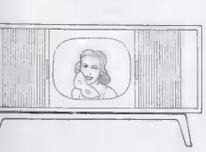
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Wonderful, Wonderful Wunda Weve...

America's most colorful carpets in cotton, nylon and wool









PRICES FOR FIVE PIECE PLACE SETTINGS: PATTERNS PICTURED FROM TOP TO BASE • **(LEFT)**: POLARIS 15.95 • CANDLELIGHT 20.95 • SHELLEDGE 10.95
(CENTER): BRIDAL ROSE 16.95 • FIRST LOVE 17.95 • SWEETHEART 16.95 • **(RIGHT)**: MEADOW BREEZE 20.95 • WEDDING RING 15.95
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DECORATOR'S DIARY

CONTINUED FROM PAGE 10

were discussing her new living room. "a standing lamp in one corner. like the one Mother had in our old house. It gave light at such a pleasant angle and actually filled in the space like a piece of furniture. It was a tall lamp with a big shade—"

"How deep would you like the fringe?" I asked caustically. "and certainly you want a Spanish shawl to drape over the piano?"

Betsy eyed me calmly. "For someone who claims to be a decorator, you don't seem to know your resources too well. Don't you know about the collection of American Craftsmen's home furnishings? If you'd been over there lately. you'd have seen the kind of lamp I'm talking about—a really handsome *modern* standing lamp, and it's not made of brass or chrome or anything else but good old wood. It's even better than a piece of furniture—it's like a piece of sculpture."

This. of course, I had to see—and I thank Betsy for the needling because it's exactly the kind of intrinsically worth-while, functional lamp so many clients would like to own and can so rarely find. It is. indeed, handmade of selected walnut. crafted to order by Phillip Lloyd Powell and Paul Evans. artists in wood who have also developed a series of handmade furniture pieces. The lamp stands 66" high, on a broad conical base that flows down from the slender stem and stands firmly on the floor, with a reassuring look of substantiality, which suggests furniture.

Betsy and I decided to associate the lamp with her husband's favorite armchair and a new coffee table. made by the same craftsmen. The table is 20" high with a 36" circle of slate for its top. which rests on a sculptural shaft and circular base of walnut parquet, smoothly laminated. rather than veneered. in a concentric pattern that seems to bring out the depths and lights of the walnut graining.

These pieces have to be commissioned. of course, just as fine furniture used to be in the days of the master craftsmen. And why not, when the result is furniture for daily living that might just as well be called objects of art?

"Don't ask me what I want," said the tall. soldierly type who showed up at my desk one morning. "All I know is that I don't like frills. The rest is up to you."

I reacted as one would expect any normal decorator to greet such a carte blanche assignment—with almost hysterical delight. The job sounded like a cinch—a simple matter of devising a fitting habitation in one room of a residential hotel for a retired army general (writing his memoirs. natch) and his best friend, a Doberman pinscher called Fritz.

But joy. as I might have known, turned out to be short-lived. For, once an army officer, always an army officer. And. if the General did not know what he wanted in the realm of interior design. he quite sternly knew what he didn't like once he saw it. One month and twelve room schemes later no one would have given ten cents for my rank in *that* man's army.

Sizing up my client as a typical male nonconformist, I played the usual gamut of "masculine" color schemes. and if I didn't stoop to

(*Please turn the page*)

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Martha Britt, Furniture by TOMLINSON, High Point, North Carolina

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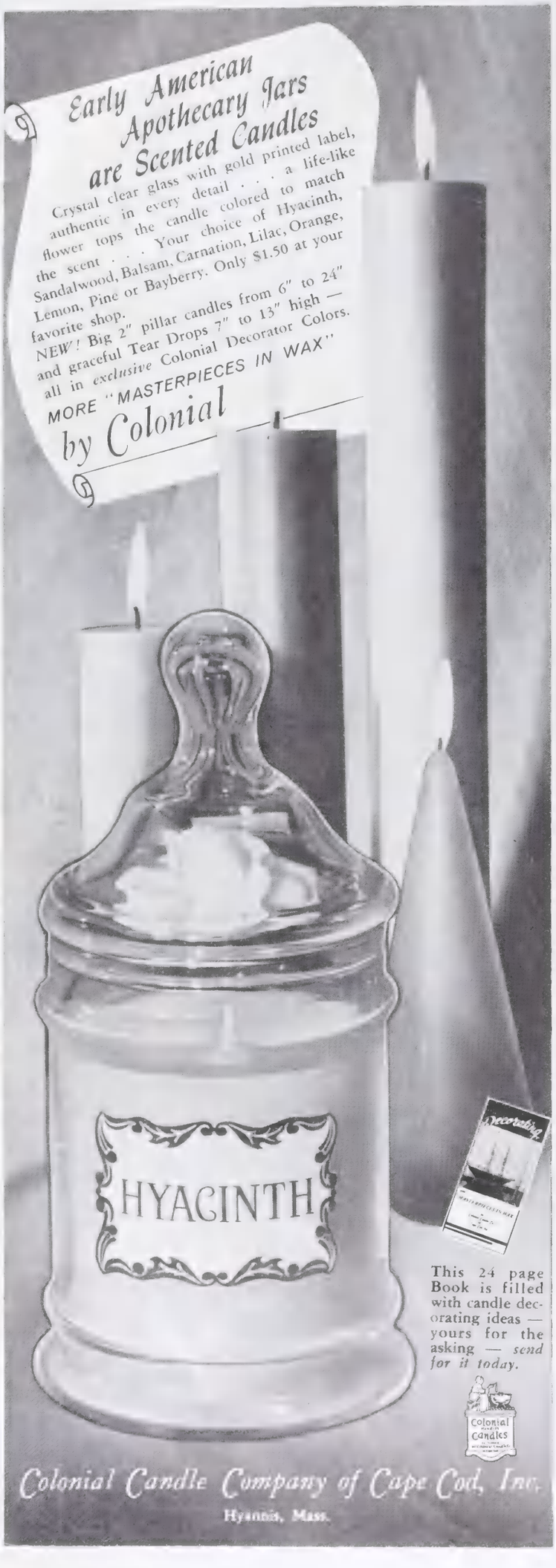
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DECORATOR'S DIARY

CONTINUED FROM PRECEDING PAGE

the brown-leather-club-chair-and-hunting-print gambit. I did try him out on brown schemes, forest green schemes, and russet schemes, and thought I'd finally made it when I presented a tasty ensemble of oxford-gray sofa and black horsehair lounge chair against slate gray walls and a tweedy drapery. I felt this might at least appeal to him on the grounds that it wouldn't matter much what Fritz did to these furnishings since he has the run of the roost.

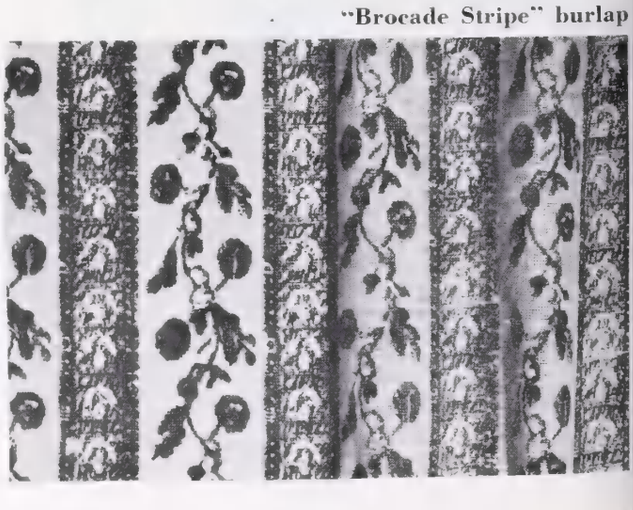
Everything was turned down with a flat "No," except the horsehair chair and the oxford gray sofa, but as he rejected the rest of the gray scheme, the noble warrior gave me my first clue to what he might consider acceptable. He made his first joke in my presence. "I like any colors," he said, "as long as they're black and white."

Sure you do, thought I cynically, having lost my gift of laughter by that time, and decided forthwith to lose this difficult client once and for all with the most sophisticated black and white concoction I could dream up. I betook myself, therefore, to the Gian-Matrix showroom for another look at one of their famous matched screen-printed burlap wall coverings and burlap drapery fabrics. It's called "Brocade Stripe," a pattern of fruit-studded vines, black on white, alternating with a black panel of stylized white leaves. At least, I think they're fruit and leaves, but part of the charm of this pattern is its occasional indistinctness, meaning that the black and white seems to fade off into gray in spots. In any case, this is the most unexpectedly elegant-looking burlap eyes ever fell upon—and really the last thing I thought would entrance a military man. But when I sent him the samples along with the room scheme, they came back by return messenger, scrawled with something that looked like "Ding ho!" and the General's initials.

The wall covering—and it's only one of many screen-printed burlap patterns that this firm can offer in any colors you have in mind—has a paper backing and goes on the wall with ordinary wallpaper paste, mixed a little thicker than usual. And, although I chose it for its black-and-whiteness and because I was sure hoping the General would fire me for this foray into elegance, I unwittingly solved the problem of covering old scars on the wall and the uneven lumps which were left when former moldings were removed. The vinyl finish makes it even tougher than ever, and proof against the depredations of Fritz.

With one wall painted a tawny orange, another one lined with shelves to hold old trophies of his life in far-off lands, *The Articles of War*, and a library of other people's commentaries, the General now faces the foolscap at a black oak desk, which we placed at right angles to the window wall with its burlap covering and draperies. The fourth wall is burlap, too—a setting for his small dining table and its glass-and-brass hurricane lamps and four burlap-seated Biedermeier chairs. To liven up the Oxford-gray sofa, I gave it bolsters of the same fabric at each end, with a few orange-y burlap cushions to support the stiff back of my client in his relaxed moments, and to give Fritz something to nuzzle into when discipline falls apart and he's permitted to join his friend on the sofa.—M. G.

"Brocade Stripe" burlap





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IT'S WORTH MENTIONING

By JULIE POLSHEK

Bennett-Ireland's unique grill is made of half-inch corrugated bars, traps grease drippings at their source by capillary action. Grill's slant automatically drains the grease into removable drawer. Pressure-screw post fits 25″ to 32″ fireplaces; easily set up or removed. Grill, 16″ x 14½″, swivels, adjusts in height. Drip-Less Grilladier is all-steel, heavy-gauge; nickel-plated throughout. $10.95. Hammacher Schlemmer's, New York 22.



Chair with dressed-up utility fills many seating needs, especially when comfort contour is another attribute. Durham molds Flexaire's shell-seat of strong, matte-finish fiber glass in abacco (shown), tangerine, turquoise, white, brown-tone charcoal. Available with swivel action or stationary; $24.95, $22.95. Base is polished chrome (optional black or white), has self-leveling nylon glides. Seat height is 18″. From Bloomingdale's, New York 22.





Authentic Colonial panel-case is reproduced as a timepiece setting in Seth Thomas's gracious wall clock. Panel; finish is Rockport maple, true to the original. Size, 16″ x 10½″ x 2¼″; 5″ dial. For 20th-century convenience, clock has "pin-up" fittings; glass-less dial has Mylar's invisible, care-free protection. Finely crafted of select hardwood. Battery-powered (7-jewel), $47.50; 8-day keywound, $42.50. B. Altman & Co., N. Y. 22.



Vacu-Vise has self-fastening base; vacuum suction created by flip lever locks vise to any nonporous surface, vertically or horizontally, until lever is released. Weight, 5 pounds; size, 4¼″ x 5″; totes one-handed. Jaws grasp tiniest model components, spread 2½ inches, have grooves at top and sides. An anvil adjoins them. All-steel, hammertone blue; rubber base. $6.99; Abraham & Straus, Brooklyn 1.

(*Please turn to page* 20)



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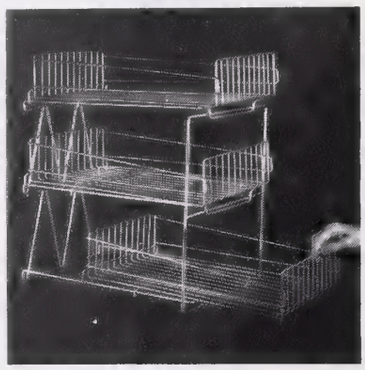


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IT'S WORTH MENTIONING

CONTINUED FROM PAGE 18



Dormetco Triple Glide-Out equi closet or cabinet, attaches to flo or shelf. Ideal for toys, game linens; bathroom, cleaning or wor shop supplies; pantry foods. R movable drawers are non-bindin tip-proof; glide to the touch, eve if heavily laden. Heavy-duty stru ture of entirely chromed steel rod is 20½″ deep, 13½″ high; 13½ or 17½″ wide. $14.95. $20.95. Du type available; $9.95, $13.9 Bloomingdale's, New York 22, N.

Gerity Dishwash'R replaces sink spout; substitutes spout, dishwashing wand with wire and nylon heads; has 1-quart detergent tank. Push-button diverts water supply from spout to wand or vice-versa; the diversion in no way taints spout flow (municipally tested). All-brass, chromed; precision engineered. $40.95 with all-fitting adapter kit (for spout with soap-dish stem, ask for the special kit). Majestic Co., 50 Delancey St., N. Y.

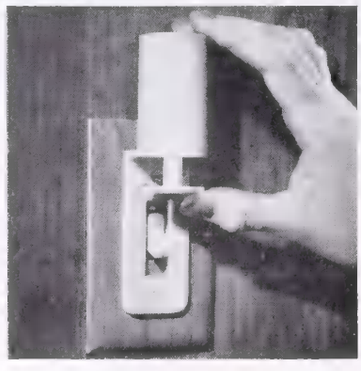




Shepherd's new caster, Meteor, ha streamlined design engineered fo instant swiveling and free rollin on carpets or hard flooring. Th sphere is molded DuPont Delri material which contributes to cas er's smooth, nonmarring mov ment. Fully enclosed, self-lubrica ing bearings. Support capacity pe caster, 80 pounds. Beige, gra brown. $3.95 for 4; with stem c 1½″ screw plate. Hunrath Co., 14 E. 57th St., New York 22, N. Y

All are LaCreuset ware, elite porcelainized cast iron made in France; each is a LaCreuset specialty. Tostador, the range-top grill/server is 9″ x 11″; $10.95. Doufeu, the self-basting Dutch oven, comes in 3½-4- and 6-quart sizes; $11.95, $14.95, $16.95. Two-spout saucepan hangs on its third lip; 1-, 1½-, 2½-quart sizes, $4.45, $4.95, $6.95. Cover available, $1.95, $1.95, $2.15. Flame, French blue. From LaCuisinnaire, 903 Madison Ave., New York.





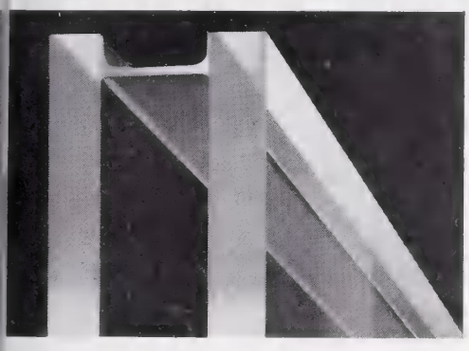
Automatic "off" switching occur 15 minutes after Illumna-Time-De lay starts. Just depress cylinder' piston; the automatic air-pressur cycle initiated trips switch tog gle by piston release. Delaying ac tion can be shortened; made in operative. Totally non-electrical screws to any switch plate. Idea for safety-light control. Ivory o brown plastic. $2.98. Bracken Co. 13567 Daventry St., Pacoima, Calif

(*Please turn to page* 22)

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IT'S WORTH MENTIONING

CONTINUED FROM PAGE 20



Innovation for lining drap Cameo's Wunda-Liner comes to hang: clips at each side to pery hems. The panel is a nized cotton which insulates dow area, muffles noise, cr supple drapery folds. Design fit any single-width drapery; locks in series for wider s Sizes for drapery lengths 30", $3 a pair; 45", 54", 63", $4; 84", 90", $5; 95", 99", 108" Abraham & Straus, Brookly

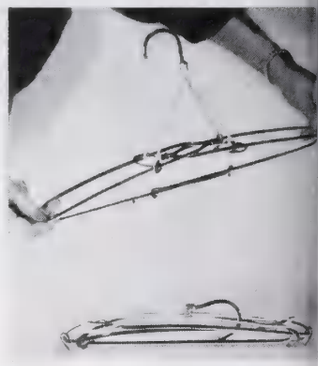
This is a clothes-washer automatic in washing action, wondrously effective with even deep-seated soil; safe for any fabric. Effortless up-down action operates the Struewa. Perforated rubber nose fitted with a powerful spring produces penetrating washing agitation by a "suck-and-jet-squirt" action. Handle is molded into base of plastic head. Strong, unbreakable, rustproof. $4.98. Cronin Enterprises, 7200 S. Washtenaw Ave., Chicago 29, Ill.

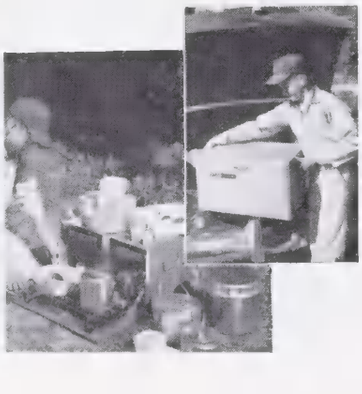




Specialized furniture-stripping mulas supplied in Savogran's Pak kit, aside from general e tiveness, handle "problem" finis The paint/varnish remover is mulated to work on difficult t of finishes found on antique f ture, often in multi-layers; works on new types of synth finishes. Jetsol detergent, with finish, emulsifies sludge; rem it easily. $2.40 in quart size. P Savogran, Inc., Norwood, M

Hang-It-All adjusts in span to fit any garment; in children's use, it can "grow" as child grows. Push-pull action gives the sliding arms desired span (11" up to 18"); wherever stopped, they stay put. The "open shoulder" design keeps hung garment shapely; anchors "scoop" necklines. Steel-rod structure encased in vinyl. Ideal for drip-drying; packs compactly for travel. 2, $1.50; 6, $4. S.J.K. Co., Carnegie Hall Bldg., Cleveland 15.





In closed form, Nimrod Campa is 12½" x 21" x 14". Unlatc front panel lowers 2-burner LP stove attached to it, back panel up chopping block. Case ha storage sections; one is fitted service for four, salt-and-pepp can opener, spatula, meat kn nested 18-piece cooking kit is tional ($12.95 extra). Vinyl-cove aluminum; rubber feet. $39 Nimrod Sales, R.R. 23, Mount View, Wayne, New Jersey.



House design by Roger Rasbach, Residential Designers. A. J. Martin, Kitchen Consultant. Photograph by Ezra Stoller.

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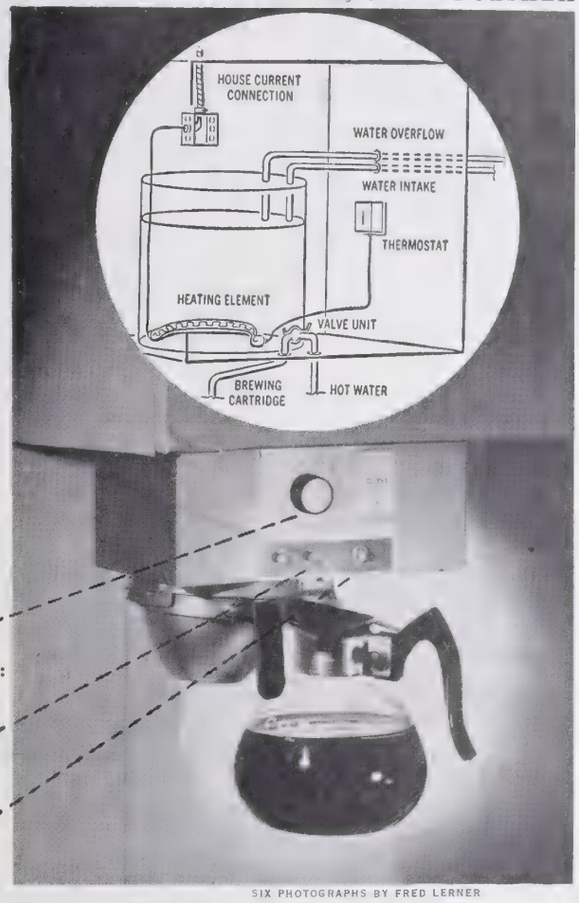
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By JULIE POLSHEK



SIX PHOTOGRAPHS BY FRED LERNER

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ew type of radiant glass, mirror-smooth, is used for Salton's elegant atrician HoTray. With luxurious beauty enhanced by smoke-gray hue, it rovides a seam-sealed food-warmer surface on which hot foods can be aced. Sculptured legs and frame are polished to mellow silver-like patina. hermostat has "off"-to-265° dial. Over-all size, 32½" x 12½". $49.50. Two naller sizes are available: 10½" x 28½", 9" x 24"; $39.50, $32.50.

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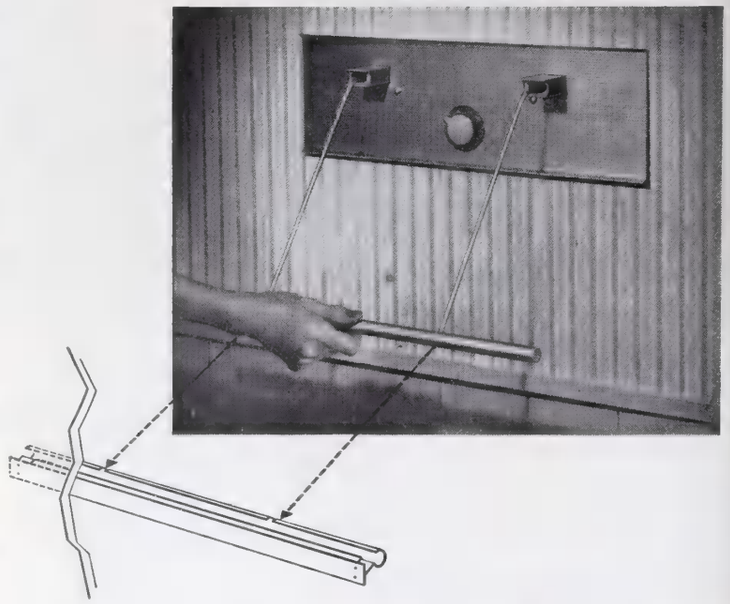
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(*Please turn to page* 85)



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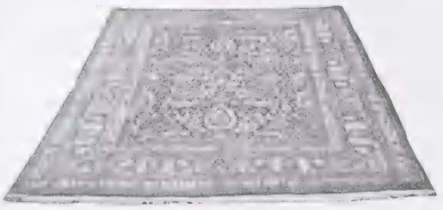
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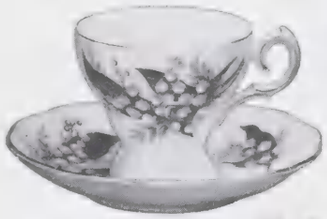
We sincerely believe our rugs are the best value on the market today. Many customers from all parts of America say that similar rugs are offered at double our prices. For 35 years we have been eliminating the element of gamble in buying Oriental Rugs for thousands of customers all over America.

No obligation to buy

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Musical Teacup



FINE ENGLISH BONE CHINA

Imagine the surprise and delight of everyone when they lift the lovely brightly colored floral design cup from its matching saucer and it plays "Tea For Two" from a concealed music box. Cup and saucer are of fine English bone china that will match the finest tea set. Imported music box is easily removed so cup can be washed. Buy several for your next tea or dinner party.

$6.50 POSTPAID

Pa. Residents Add 4% Sales Tax

Sorry No COD's

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Sterling Silver **OAK-LEAF** and **ACORNS** reproduced from Philip Andersen's Swedish designs. Beautifully wrought, artfully oxidized, to accentuate their nature motif. Pin or Earrings ..... $3.75. Matching Bracelet $7.50. Complete Set: $13.75.

MIZPAH COIN



Beautiful quotation from the Old Testament. Halves are match-mated to fit only each other. Genesis: "The Lord watch between me and thee while we are absent one from another." In Sterling Silver: 1" $2.00. 1¼" $3.50. 1½" $4.50. In Solid 14K Gold: 1" $22. 1¼" $32. 1½" $45.

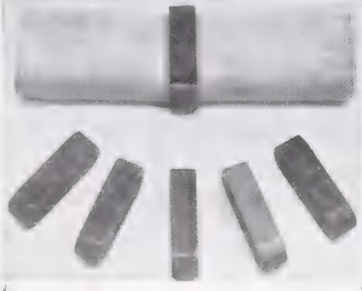


STERLING SILVER FORKS, each with its own lovely flower. For Lemons, Hors d'oeuvres, Picklets, etc. 4¼" long. Set of 4. $6.00. 4 Demitasse Spoonstomatch, $8.00.

The Jamaica Silversmith

50 Delancy St., B-3, New York 2, N.Y.

Member of Jewelers Institute



FROM DENMARK

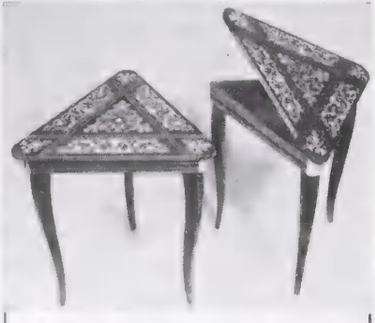
rosewood napkin rings of unique rectangular design, beautifully finished with inlaid markings for identification, an item of utility to grace any fastidious table—

Set of six $4.50 ppd.

Mid-Continent Trading Corp.

15 E. Broward Boulevard

Fort Lauderdale, Florida



HAND INLAY . . . FROM ITALY

This little side table is an instant solution for a certain spot. If you're familiar with Southern Italy you've seen this work and know our price is no higher than if you brought it home. Walnut and mahogany with inlay of lemonwood. Hinged top lifts up for storage space. 15" each side; 16½" high. **$20.00.** Add $1.00 per table for sending.

No C.O.D.'s, please

EDITH CHAPMAN

ROUTE 303 • DEPT. 20

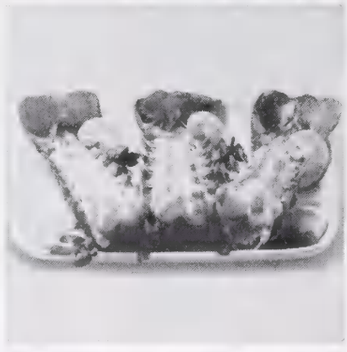
ROCKLAND COUNTY, BLAUVELT, N. Y.



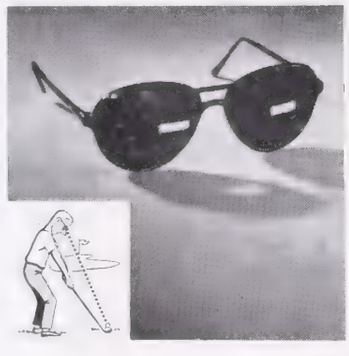
SAVE FACE when you add the final touch of spray to your coiffure with this glamorous mask. This professional beauty trick will keep hair spray out of your eyes and leave your make-up untouched. What's more, the clear plastic lets you see what you're doing. Triangle shape forms a cone over your face. Jewels add whimsey. $1. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



LET YOUR LIGHT SHINE, and don't be too bashful to brag that you made these fascinating candles yourself. Just order plastic molds and receive with them step-by-step instructions on how to string wicks, use colored wax, etc. 8½" rooster, $3.95; 1½" egg, 59¢; 3½" egg, 79¢. You may also use molds for chocolate. Send for free catalog. General Supplies, G128, Box 338, Fallbrook, Calif.



LOBSTERS SO LUSCIOUS they make Lenten dining a pleasure instead of a penance are shipped directly to famous Pfaelzer from South Africa and Australia where tropical waters produce their marvelous taste and texture. Quick-frozen for fresh-catch flavor; perfect arrival guaranteed. Six 12-ounce lobster tails, $16. Order from Pfaelzer Bros., Dept. NEB. Chicago 32, Illinois.



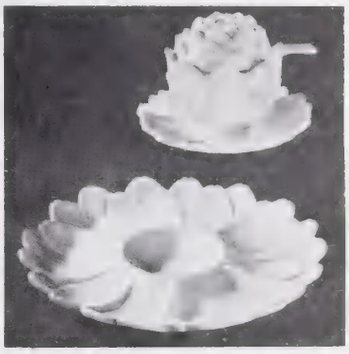
PAR PEEPERS keep your eye on the ball. You must hold your head down to see what you're driving at—little slits in the opaque black lenses keep you from moving your head as you swing. Whammo! You hit it a mile! Slip them on for practice: they'll improve your game in no time. $1.95 pr. Surprise your foursome! 4 pr., $7.50. Suburbia, HB3, Finch Bldg., St. Paul. Minn.

PING

rchandise, except personalized items, may be returned for nd by firms involved. Prices subject to change. 'ess stated, postage is included in price. ns prefer not to handle C.O.D.'s. tage extra outside Continental U.S.A. opy Window Shopping!



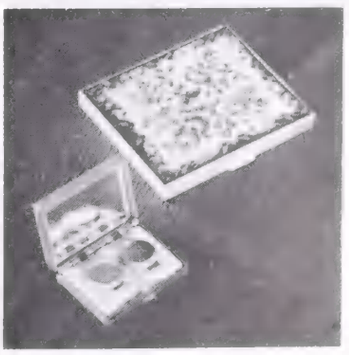
ME FOR RECESS. a spell-bee, the minutes ticking away dismissal—all were eagerly ched by yesterday's scholars d teachers, too) on the school-se clock. We love this copy in low cherry with a fine Barwick tric mechanism and brass pen-um. Black Roman numerals. x 13¼", $24.95 incl. tax. fer House, HB3, New Marl-o Stage, Gt. Barrington, Mass.



KE ARTICHOKES served led stuffed with shrimp salad? with lobster newburg? Cold Russian dressing? Hot with andaise? No matter, as long ey come to the table on these ne plates of Italian glazed e earthenware. 10" diam. Set t, $8.95. For sauce, 4" boat ladle on leaf base, $5.95. ding Gift Shop, 141-04 North-Blvd., Flushing 54, New York.



AT BIG EYES you have, ny! The better to see your ier with, we presume. A dar-plush rabbit flips the pages is little metal book when you the key. While his head bobs nd down, he's absorbed in the . An enchanting Easter gift he jelly-bean set, 99¢ each; 9 for three. Add 35¢ post. er House, 6523HB North na Road, Peoria, Illinois.



TIT POINT PRETTIES. ou wear contact lenses, you have this darling little case protective cushions inside led for left and right lenses. petit point is very fine— stitches to the square inch. by hand in soft pastels on e with black border, $7.50. pact for face powder, $15. incl. Jobie Gifts, 67-85B Ex-St., Forest Hills 75, N. Y.

suntime "necess-aries"



outdoor furniture raincoat covers

our heavy-duty green vinyl covers protect and preserve valuable outdoor furniture. Elastic bottoms hug-tight, fit all sizes. Ideal for winter storage, too.

a. chaise lounge cover	$3.95
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c. glider (sofa) cover	5.95
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f. 7'-8' umbrella cover	1.25

all pre-paid



replacement cushions . . .

for outdoor furniture are water-repellent, filled with no-mat cotton, covered in heavy forest green sailcloth with white plastic seams & buttons. Fit popular size frames. Use separately as patio or pool-side mats. Freight charges extra collect.

chair pad (22x42). 10 lbs. $5.95
chaise pad (24x72). 20 lbs. 9.95





butterfly chair re-covers triple-stitched, extra roomy to fit all size frames; reinforced seams & pockets; money back guarantee.

canvas: heavy duty 12 oz. duck in turquoise, coral, gold, black, green, tangerine or natural. $3.95 ppd.

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leather: top-grain, tanned and treated genuine cowhide, perfectly dyed in black, white, saddle tan, burnt orange. $24.95 ppd.

Sample swatch set 50¢

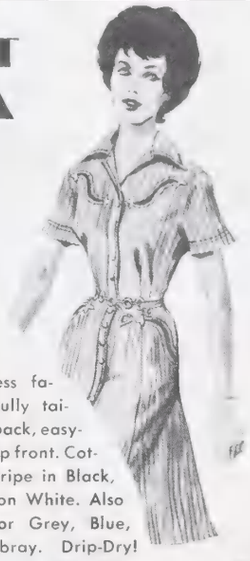
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(Div. of Old Pueblo Traders)

Imported Irish Sisal TOTE BAG



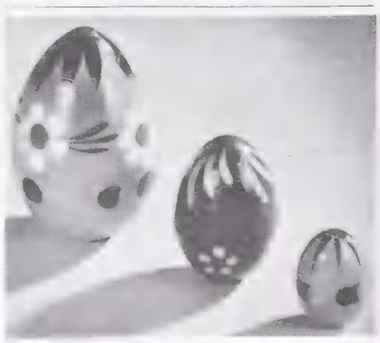
only **$3.29 ppd.**

In Ireland, lassies use these shamrock green sisal bags to tote potatoes home from market. You'll find them roomy (11½" x 16"), sturdy, and plastic lined . . . ideal for shopping, picnicking, beach, weekending, as a knitting bag, to carry baby's things . . . for toting just about anything! Perfect gift for St. Patrick's Day, too. Order No. 2770.

Only $3.29; 2 for $6.25 postpaid.

Catalog of unusual gift items sent FREE with order.

DOWNS & CO., Dept. 1103-A
1014 Davis St., Evanston, Ill.



3-IN-1 WOODEN NESTED EGGS

Apple-cheeked Polish peasant girls carefully painted these gay floral designs by hand. Each wooden egg is a vividly colored decoration to delight the eye. Largest of the trio is 2½" high, medium is 1¾", and small one is 1⅛" high—all three nest neatly inside each other. A charming Easter surprise for young and old that will be used the year-round, too! $1.75 ppd.

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Priceless Treasure **Now $12.95**



Elegant 18th Century PITCHER

A true exquisite reproduction. Heavily silver plated high lustre finish. Ice stopper. On four English Rosebud feet. 2 qt. cap. 10½" high.

EXCEPTIONAL VALUE! $12.95 tax incl. (Reg. $21), shipped gift wrapped, postpaid

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Handsome and long-wearing for a lifetime of cozy comfort. Ideal for hunting, fishing, skiing and all outdoor wear. The granddaddy of all handknit heavyweight sweaters.

- *Sheds Rain and Snow All Day!*

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Give men's or women's suit size, height, weight & sleeve length for immediate delivery. Proper fit and complete satisfaction guaranteed.

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America's finest selection of imported & exclusive sportswear for men, women, children. Handmade leather shirts, boots, hunting clothes, sports equipment not available in stores.

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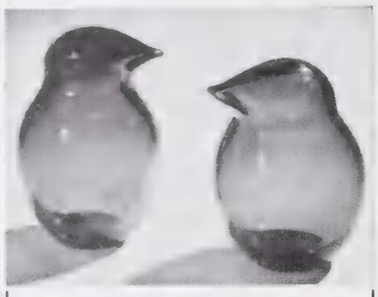
Cranberry Festival

In a swirl pattern are these cranberry-red crystal dishes. Their color is glorious, their versatility unlimited. Ideal for fruit compotes, ice cream, ceral; the plates alone for cake or salad. When not in use show them off in a mellow pine hutch.

5" DIA. DESSERTS Set of 6 **$3.95**
7½" DIA. PLATES Set of 6 **$3.95**

35¢ POSTAGE FOR EVERY SET OF 6
Pa. Res. 4% Sales Tax. No COD's Please

THE ADDED TOUCH
Dept. HB 3, Bryn Mawr, Pa.



CRYSTAL BIRDS from FINLAND

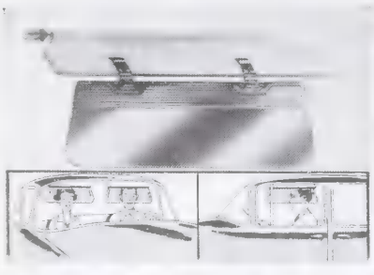
Exquisite hand blown birds by Sakari Pykala of Finland. Each enchanting piece is proudly signed by the artist. Do dozens of wonderful decorative things with them—beak to beak, back to back—on a mantel, as part of a centerpiece. Choose rich bluebird blue or lush canary yellow. Measure a precious 3½" high.

$4.50 each **$8.95 pair, ppd.**

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Scandicrafts Dept. B-3

SCANDICRAFTS BUILDING
DOBBS FERRY, N. Y.



FULL DRIVING VISION —NO GLARE!

No more squinting or peering under sun visor. Foldaway Extender is a transparent green plastic sun-shield that clips to the visor of any car or truck. Doesn't block the sky, swings down to give protection where built-in sun visors can't reach. Almost doubles the size of your visor. 13¾" wide. Fits them

Foldaway Sun Visor Extender **$1.39**

3 for **$2.59**

Money-back guarantee. Postpaid.

Walter Drake & Sons
103 Drake Bldg.
Colorado Springs 16, Colo.

Send for free Catalogue



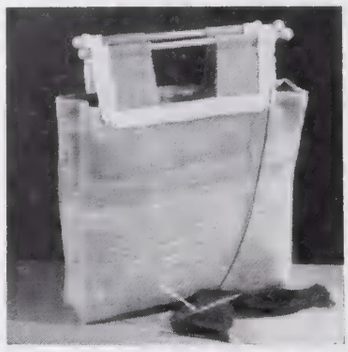
bakes a festive dessert and centerpiece in one **$1.98** plus 35c shipping

Pour cake batter into these 2 polished aluminum molds (ea. 8x9¾"). Bake, put sections together, frost. Add cherry nose, eyes, neck ribbon. Voila! A gay party centerpiece for Easter or anytime. Recipes included. Ord. No. 2789

Foster House
6523-B3 Galena Rd., Peoria, Ill.

Write for FREE Gift Catalog









BY JUPITER, what a slice space-striding you could do these (if it weren't for that irrit ing, earth-fettering gravity! the fit is that heavenly! Bo red, black, or white baby ca gray, camel, or black shag-sue side-tie leather saddle, cr soles. 3-12, AAAA-D. 3 to $13.95; 10½ to 12, $14.95. A 50¢ post. Solby Bayes, HB3, Winter St., Boston 10, Mass

KNIT WITS will make yo pair of skating socks if you g them this smart-looking Bur Studios original that totes k ting and needle point in style. plastic-lined to protect handiw from snagging; handles are ished wood. Turquoise, natu coral, Colonial blue or gold, w contrasting fringe. $3.95. F Peggy Pickert, Dept. 1103, 1 Davis St., Evanston, Illinois.

THE BRIDE'S PRIDE is lovely sterling-silver flatware. risk being practical amid the mantic flurry of a spring wedd and send her this tarnish-pr Pacific cloth drawer pad made Gorham. It makes the sidebo drawer a silver chest. 11¾ x 1 2½", holds over 100 pcs., $5 17½ x 13⅞ x 2½" for over pcs., $6.75. Barrington Spec ties, Box 154B, Barrington, I

JELLY SAMPLERS. A t to the bright gal who though single servings of delicious serves in little disposable serv They're perfect for tray br fasts, for unexpected tea-time ers—and they're absolutely licious! Ten samplers inc strawberry, peach, boysenb preserves, grape jelly, ora marmalade. $1.50. Beverly Ho HB3, Box 85152, Los Angeles



Sterling silver, personalized and wedding decorated. Exquisite sterling handle, over 9" long, and serrated to do the job neatly. Send bride's 3 initials, groom's 3 initials, and wedding date to be engraved—it's an heirloom to remind her forever of the first cake it ever cut! Gift boxed, with wedding cake legend enclosed; 64 page bride's catalog included. **$4.95 check, M.O. or C.O.D. Satisfaction or money back. Immediate delivery.**

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Centerport 8, Long Island, N. Y.
Phone: AR 1-0250 (Area Code 516)

Better than a "Rocking Chai

for your Tired Aching Back!



If you are one of the thous plagued by a back that causes constant pain or concern, here's h enly comfort and relief.

This new seat is called the "Astronaut" be it fits as though moulded to the exact co of your body. Side belts give extra su Makes any chair your favorite chair, fo carry under your arm, fits your car seat to driving fun again.

Beautiful, decorative, reversible. Hanc over cool, resilient urethene foam. Your —brown, black, white, red, beige, gre blue. $16.95 postpaid.

The Wilson Seat Company
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RE'S A SMALL SOAP P in North Carolina where make the loveliest soft- d soap just as it was done onial times. From their de- lly pure collection here are y washballs—pine, lemon, rry and rose—in a decora- glass apothecary jar. $3.50 Carolina Soap and Candle s, Southern Pines, N. C.



RTING CHARMS? If g strikes her fancy, give e bowling-ball-and-pins , sterling silver, $1.50; 14k $8. Is she a slope schusser? nd poles, sterling, $4; 14k $9.50. Tennis racket and $2.50, $7.20. Golf bag and $2, $6. Ice skates, $2, $9. catalog, 7,500-charm book- ¢. Charm & Treasure, HB3, fth Ave., New York 17, N. Y.



BLE'S MOVED IN every- It's on table tops, counter commodes, dry sinks, dress- nd it's lovely. But it can and to solve that problem a miraculous *remover* that es dirt, stains and blem- $3.23. To shine it glowingly, e fine liquid *polish*, $3.23. e care kit incl. both, $5.95. ational Marble Co., HB3, 9 off Ave., Brooklyn 37, N. Y.



DER & TRUEly hand- s this British half-sovereign piece with the regal figure en Victoria. Usable as legal in many parts of the world, exciting collector's piece, Scarce Hungarian 10 Crown $7.50. Order as shown with l ring holder to attach to bracelet for $2.75 extra ax. Centre Coin, HB3, 5 St., Hempstead, New York.



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OWELS n' TILES



Colorful Original Hand-Printed Colonial Reproductions



Colonial Flags

These two tiles and matching towel **$4.95 ppd.**
Towel Only **$1.25 ppd.**
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American Eagle

al Flag & Eagle Towel

LS—are of fine linen. Use as hand or towels, table runners, place mats, chair etc. Overall size 17" x 32".

—use as hot plates, wall decorations, servers, etc. 6" x 6".



TOWELS
(shown at left)
$1.25 Ea. ppd.
2 for $2.25 Ppd.
A. Paul Revere
B. Freedom Trail

B

Check or M.O.—Satisfaction Guaranteed

N CRAFTS, Dept. HB3, 1582 E. State St., Westport, Conn.



LOONY BALLOONS DELIGHT CHILDREN

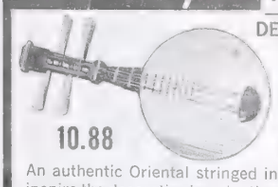
These gay, funny-face balloons keep children entertained for hours! Set includes four colorful balloon "heads", yarn "hair", cone "bodies" and enough ready-cut stick-on features (eyes, ears, etc.) to make dozens of different faces. Features have adhesive backing, can be pulled off, used over and over. Wonderful children's party favors.

Send for free gift catalog

1 set. **$1.00** postpaid
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Artisan Galleries
2100-A3 No. Haskell. Dallas 4, Texas

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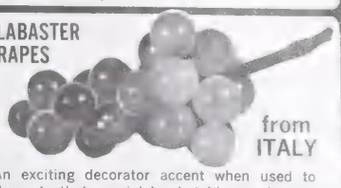
DECORATOR MAGIC FAR EAST MOON GUITAR
10.88
An authentic Oriental stringed instrument to inspire the decorative imagination. Traditional in Chinese life for centuries. Hang or frame as a conversation piece... play it if you desire. A graceful 38" long. Sold up to $45.00 in decorator shops.

FAR EAST "KONRO" HIBACHI
5.95
10"x10"x8"
No. RF 7121



For use in patio, rumpus room or on fireplace hearth. Of sandcast iron. Has 10" square, lift-off polished steel grille. Removable charcoal container. Has handles on body and grill for ease in handling. Mounted on polished hard-wood base.

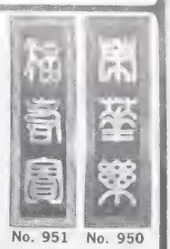
ALABASTER GRAPES



from ITALY
An exciting decorator accent when used to decorate that special bowl, table or what-not shelf. Colors: white, yellow, pink, green, brown, black, red, or blue. Specify color and size. Give 2nd color choice.
7½" lgth. **1.98**
9" lgth. **3.98**
15½" lgth. **6.98**

Sea Grass MATTING
The most economical of floor coverings. Hand woven of Formosan Sea Grass. ½" thick in squares of 12 inches. Each square sewn together to form 9 ft. wide rolls. You add or subtract squares as desired. Send room dimensions in feet. Example: for 9ft. x 12ft. room—use 108 squares at 17¢ ea.—a total of $18.36.
17¢ sq. ft.

FAR EAST WALL PLAQUES
Bring beauty and luck to your home. Solid brass characters are mounted on Ebony or Walnut wood plaque. Each character is authentic Japanese script. Plaque is 8" wide and 26" long. (Specify wood finish)
6.88 Two for $12.00



No. 951 No. 950
No. 950 — Prosperity, Splendor and Happiness
No. 951 — Fortune, Long Life and Treasure

Italian HANGING LANTERN



A glass decorator lantern from Genoa, Italy. Has antiqued or black metal binding and chain. Complete with chain and mounting bracket. Specify glass colors: smoke, green, amethyst or white.
No. G1252 — 10" long ..... **6.98 ea.**
No. G1253 — 12" long ..... **7.98 ea.**
No. G1254 — 16" long ..... **9.98 ea.**



chinese brass CHARACTERS
Solid, polished cast brass wall plaques ¼" thick. Approx. 9" high. Choose from No's.: P61 & P62—Life; P63—Prosperity; P64 — Splendor (shown); P65 — Fortune; P66 — Happiness; P67—Treasure; or P68—Dragon.
2.59 ea. 2 for 3.99

from HONG KONG
SAFARI CHAIR & OTTOMAN
Hand woven natural rattan with generous 16½" x 17¼" seat, O/A ht., 33"... seat a low 11". Companion Ottoman, 16½" x 17¼" x 11" high.
Chair and ottoman **12.88**



SAFARI CHAIR



BARREL-CHEST CHAIR
Uniquely different. Woven of Palembang rattan. Lift the seat and behold a "secret" chest to hold knitting, books, magazines, toys, etc. Ideal for patio, rumpus room, den, or sewing room.
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16.95 ea.

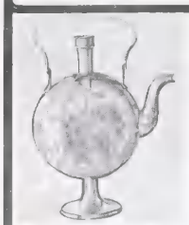
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As authentic and colorful as the natives of the Caribbean... "drum-up a storm" or use as special decorator accents in the den or lanai. Brass bound wood with leather drum head. 6" in height. A $9.00 value.
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South Seas LUAU NET KIT
2.99
Gives a South Sea Island atmosphere to your den, lanai, patio or bar. Net is a generous 60 sq. ft. . . . complete with cork floats, leis, shells, glass balls, starfish, etc.

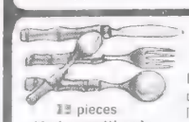




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...truly an outstanding example of metal artware... each detail of the hand engraved floral design is sharply defined in glowing brass. Grandly sized to 13¼" high by a flat 1¼" thick.



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Ideal for indoor or outdoor use. Of high polish stainless with bamboo handles. 4-knives, 4-forks, 4-teaspoons, 4-tablespoons.

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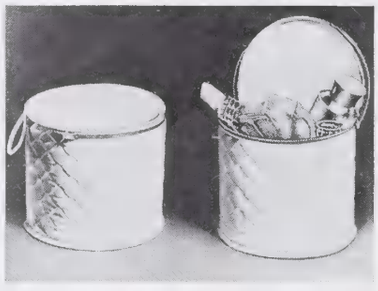


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will add charm to the bathroom. This sculptured gold-plated soap dish is topped by cunning Cupid holding a pretty fresh water pearl. Tray measures 6" by 2½" can be used for candy, nuts or cards, too. Order several for Easter Gifts.

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12 Eggshells **$3.95** ppd.

Write for free catalog of imported fashions and gifts.

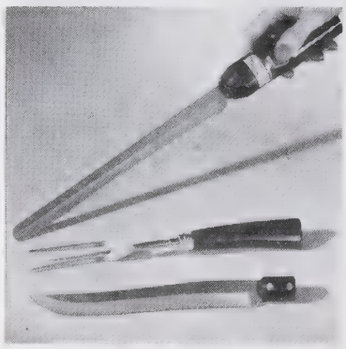
The OLD MEXICO SHOP
HB SANTA FÉ, NEW MEXICO



DAZZLING PRISMS, hu from a crystal *bobèche*, dress a candleholder as a necklace e hances a simple gown. Import from Bavaria and made by Eu pean craftsmen. 3½" *bobè* catches candle drip; prisms cat radiance. One *bobèche* with 3½" prisms, $2.75; pr. $5.5 One *bobèche* with 8 2" prism $2.25; pr. $4.50. Paulen, HB 36 White St., New York 13.



BRASS DECANTER. Yo bower of glowing greens, the wi dow-box geraniums, will drink style if you water them from th Indian brass beauty. An outstan ing example of metal artwa hand-engraved in fantastic deta it's 13¼" high and a flat 1½ thick, so it may show off on a na row dado ledge, a stairway nich $7.88. Pal-Fair, 2322 E. Verno HB3, Los Angeles 58, Californi



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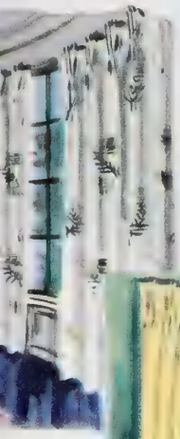
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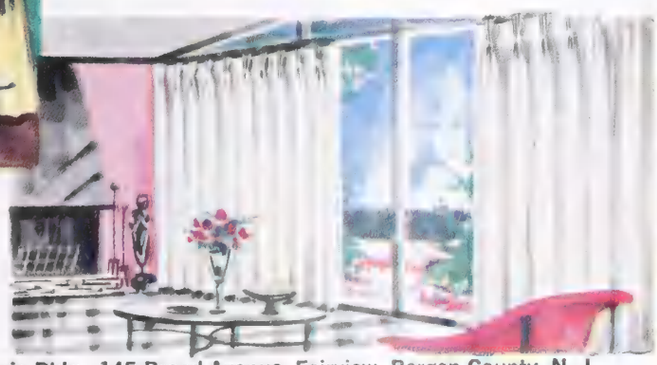




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Windows with a "built-in" plus—they're storm windows, too! Handsome big windows of TWINDOW "enlarge" and brighten a home—AND give you all-weather comfort. TWINDOW keeps you warmer in the winter with lower heating costs—cooler in summer. It's insulating glass—two panes of glass with a layer of dry air sealed in between. TWINDOW minimize chilly downdrafts and condensation. No more fussing with storm window For free booklet about glass in your home, write to Pittsburgh Plate Glas Company, Room 2011, 632 Fort Duquesne Blvd., Pittsburgh 22, Pa.

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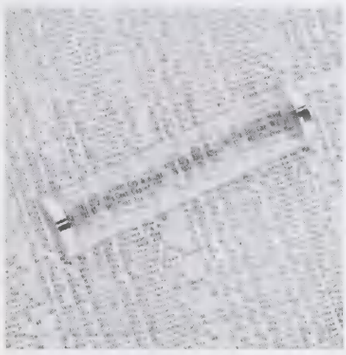
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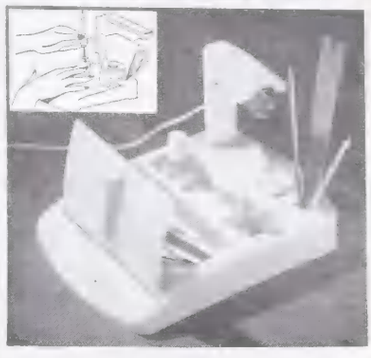


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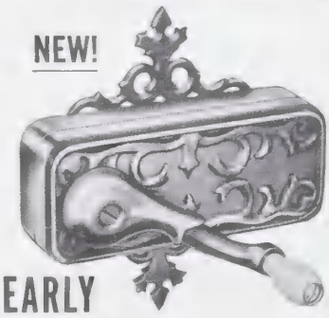
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For centuries these beautiful vases from China have served as exquisite backgrounds for flowers. No longer available here except in expensive antique shops, these exclusive reproductions were made by an American potter. The unique size and shape of opening helps anyone get expert results. Seafoam white, antique-glaze beige, Old Chinese turquoise. 7″ high, 4¾″ long, 3½″ wide. **$8.75** ppd.

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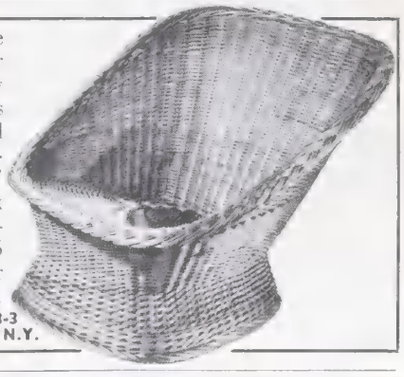
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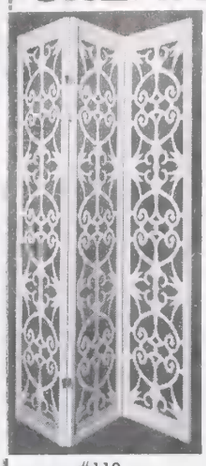
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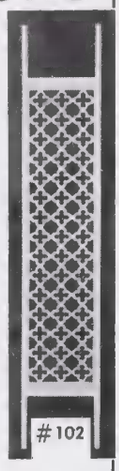
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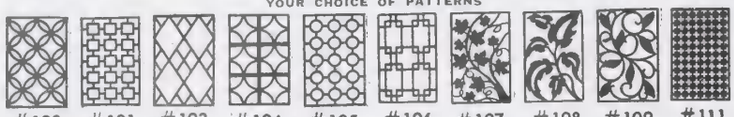
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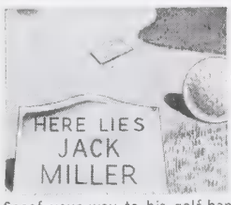
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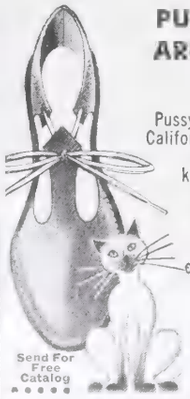


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Pussyfooters are cat-talk for California's on-the-prowl playshoes. Custom-made of kitten soft suede leather for barefoot comfort. Saddle-stitched on to flexible cowhide soles . . . ankle-tied with a cat's whisker bow. Sizes 4 to 10 in 4 fashion-purrfect colors—Siamese Tan, Tomcat Black, Angora White, Persian Red. 2.98 pr.

Col-Leather Co., Dept. PFHB-300
963 Harrison St., San Francisco 7, Calif.

Please send me pairs of Pussyfooters @ 2.98 pr.

Check ☐ M.O. ☐ C.O.D. ☐

CIRCLE SIZE AND COLORS DESIRED

Sizes: 4 5 6 7 8 9 10

Colors: Tan ☐ Black ☐ White ☐ Red ☐

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WRAP YOURSELF IN STYLE with this new-for-spring navy denim skirt. It has an adjustable waistband, huge pockets, generous overlap—the comfort secret for driving, golfing, gardening, the fashion secret for slim, smooth line. S,M,L, for waist sizes 24 to 34". Navy denim, $7.95; washable khaki cotton chino, $8.95. Johnny Appleseed's, Box 711, Beverly, Massachusetts.



KITCHEN LABELS are handy identification for your homemade pies, preserves, pickles, and relishes. Printed in black on white gummed paper, each is lettered with "From the Kitchen of" and your name. Labels have gilt edge, come in *Mixing Bowl* or *Stove* design. 500 in 2½" plastic box are $2. On gold paper, 250 for $2. Via air, add 14¢. Bruce Bolind, Boulder 51, Colorado.



HAIR'S THE STORY of how to glamorize your coif. Order a soft Sarnel style piece that's custom-blended to match your hair color perfectly (send sample) and looks, feels, and sets like real hair. Chic camouflage for growing ends. Specify Paris beehive chignon, pony tail, French knot figure-8 chignon. $3.98 each. Guild, HB-32, 103 E. Broadway, New York 2, N. Y.



RELIEF PITCHER. It's handy to have a pitcher of icy-cold water on the night table in your room, the guest room, and, of course, on a desk. This double-insulated plastic pitcher (keeps drinks hot or cold) comes in soft dusty pink with glass tumbler and white plastic tray, and the pleasing price for the set is $8.95. From Lee Ellis, HB3, 600 W. Jackson Blvd., Chicago 6, Illinois.



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Left—88411 Side Chair. W. 17", D 20", H 38¼" $42.00

Center—33122 Console Table. W 40", D 17⅝", H 28¾" $99.00

Right—88422 Side Chair. W 17", D 20", H 38¼" $39.00

Your choice of fabric and color in Fruitwood, Antique White or Mahogany. Table top is white Italian Arabescato Marble.

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GAITHER FURNITURE CO.
Box 291 Lamesa, Texas

WE'VE COME TO COUNT on Croydon for fabulous values in fine silver. This month we show their graceful silver-plated goblets created by F. B. Rogers which they will gift-wrap beautifully and send to delight the first spring bride and groom. 6¼" high, $3.95 each. Initialled in script or block (specify), 20¢ each letter. Croydon Silversmiths, HB3, 805 Lexington, N. Y. 21.



WOMAN OF DISTINCTION. An ivory cigarette holder turns a nervous habit into something quite glamorous. We've never seen a woman who smokes who doesn't look wonderful with one. Imported from Hong Kong, this genuine ivory cigarette holder is intricately hand-carved in a dragon design. 3" long, $1.98. Two are $3.85. Harriet Carter Gifts, HB3, Plymouth Meeting, Pa.



STITCH A SAMPLER, add your initials, the year, and create a family heirloom for the future. It's fun to work this eagle design that comes stamped on fine white linen with "Firm, united, let us be rallying round our liberty." Gold and gray embroidery floss, instructions, and an 11½ x 14" antiqued brown frame included. Specify initials. $2.95. Victoria Gifts, HB3, Bryn Mawr, Pa.



WHAT DO TWO EIGHTH NOTES make? One-fourth? Not at all; they make the most interesting door knockers for musicians or lovers of music that you'll find. Beautifully crafted of solid brass, the 6" size is $5.95 and the 4" for a bedroom door, $3.75. Or the pair as shown is $9. Tennessee Chromium Plating Co., 206 Louise Ave., North, Nashville 5, Tennessee.





Fashion Flares

the NEWEST hair fascination

Internationally known hairstylist Al Tate of Hollywood recently introduced a rhinestone comb topped with a bewitching short hairpiece. They are hand made and designed for color contrast. This dramatic new beauty aid guarantees to glamorize any hair style. The exclusively designed comb pivots in any direction for unlimited effects. Just a few brush strokes and even the most commonplace "Hair Do" is immediately noticed and admired. Available in pastel pink, blue, lilac, vibrant coral, turquoise, kelly green, platinum blonde, beige blonde, reddish blonde, pearl grey, cinnamon brown and dark brown. A wonderful gift item too!

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$3.50 post paid—3 for $10. Price includes tax and postage. No C.O.D. please
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- Designed to fit snugly over set and under edge of tray.
- Made of clear durable plastic.
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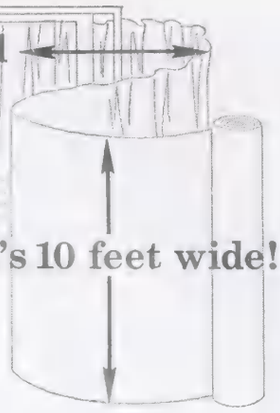
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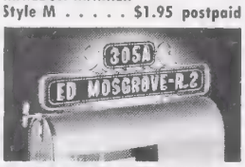
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Style M . . . . . $1.95 postpaid



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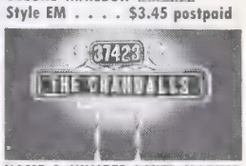
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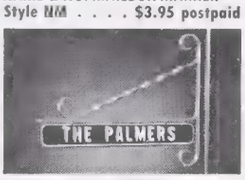
NAME & NO. MAILBOX MARKER
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TWO-LINE MAILBOX MARKER
Style OM . . . . $4.95 postpaid



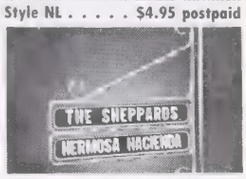
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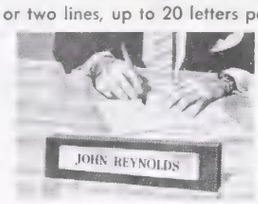
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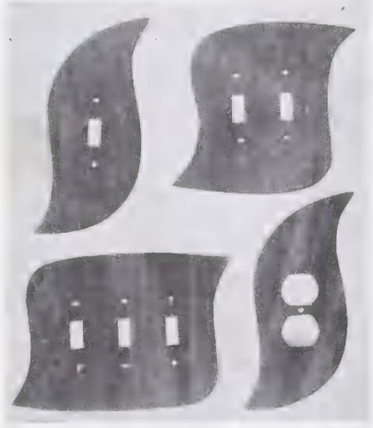


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Harriet Carter Dept. HB362, Plymouth Meeting, Pa.

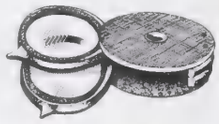
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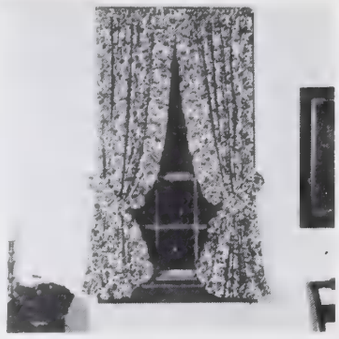
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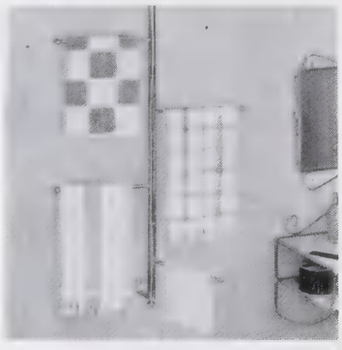
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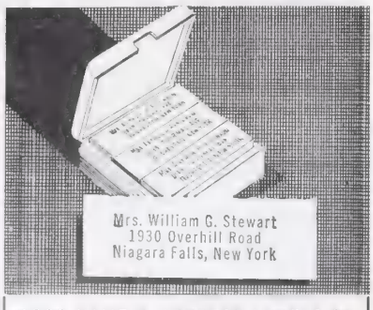
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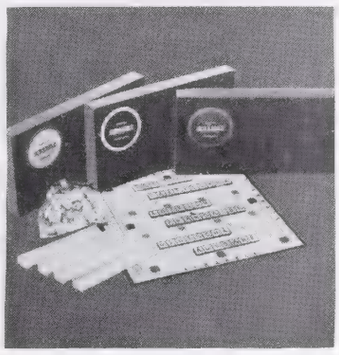
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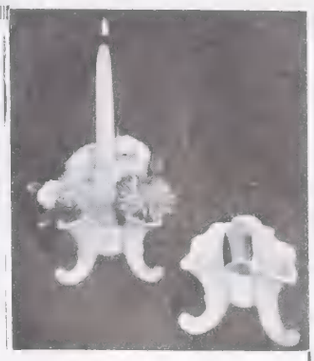
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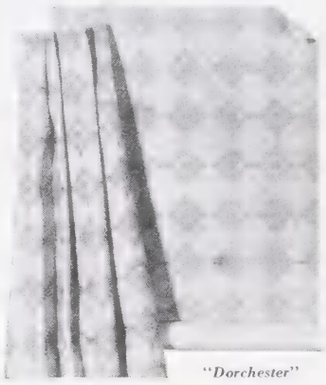
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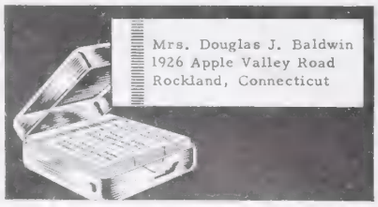
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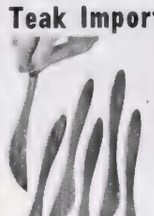
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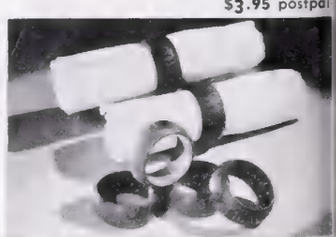


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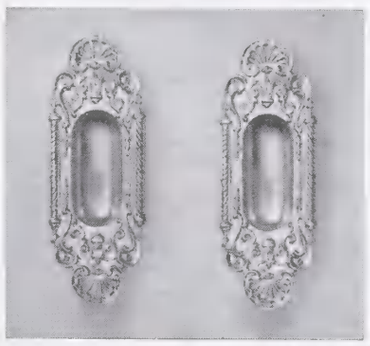
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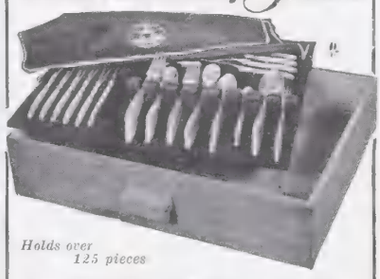
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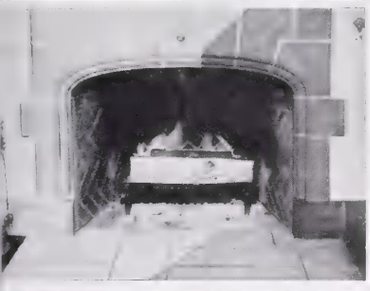
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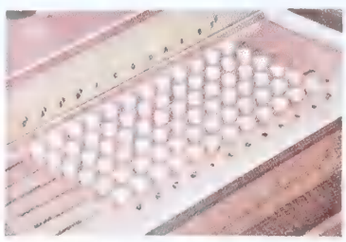
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NERAL-LY ABLE at hold- the books are cast-iron Civil r officers painted in authentic ion blue and Confederate gray. ey weigh a full seven pounds h, which makes them hand- candidates for door stoppers Dad's den or your son's room. ½" tall *Generals*, $6.95 each. nk or Rebel *Soldier*, $5.95 each. escent House, Dept. VB-3, Box 1, Plainview, New York.



'S REASSURING in a world ere we've witnessed such ange—some wondrous, some beful—that lovely old traditions e Victorian furniture are be- ed. Oval dining table of solid nduras mahogany finished in lnut, antiqued white & gold, itwood, mahogany. 46" w., 60" 30" h., $219; 72" l., $225. O.B. Catalog. 50¢. Gaither Fur- ture. Box 291, Lamesa, Texas.

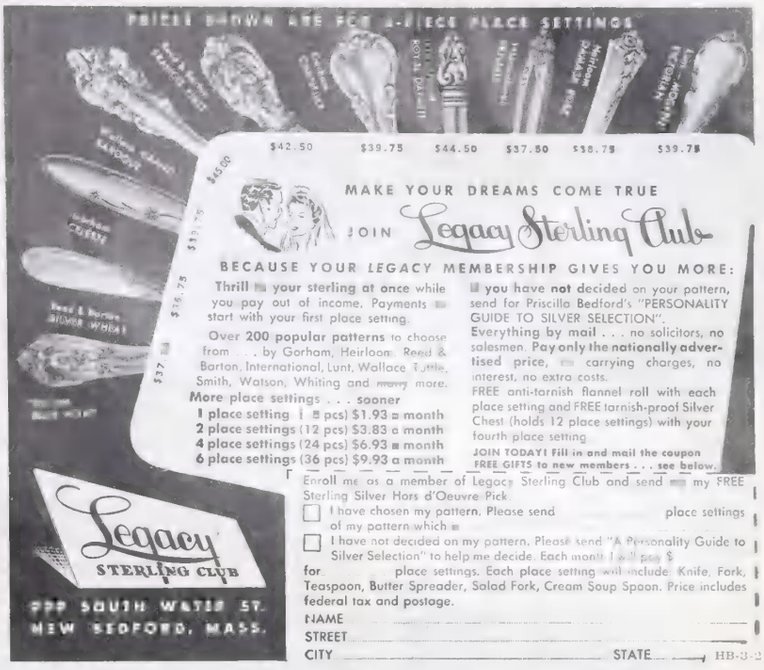


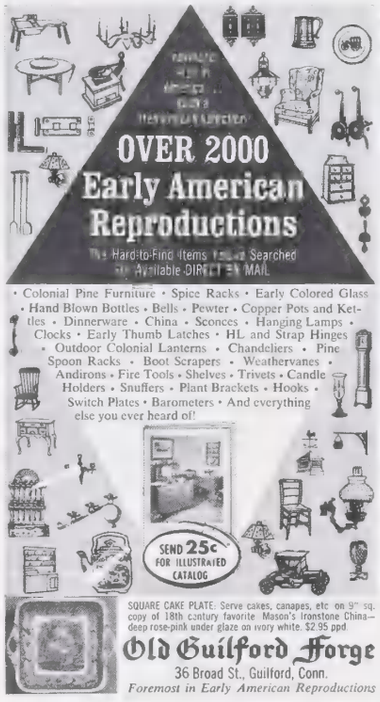
MERRY MIME is this Dan- clown with saucer-shaped ears, rakish derby and, for an added uch of the ridiculous, a proper ack bow tie and boiled shirt. e's carved from wood and hand- inted with typical Scandinavian tistry and if you put him on ur bar he'll offer cigarettes with ppy hospitality. 7½" h., $5.95. fid-Continent Trading, 15 E. roward Blvd., Ft. Lauderdale, Fla.



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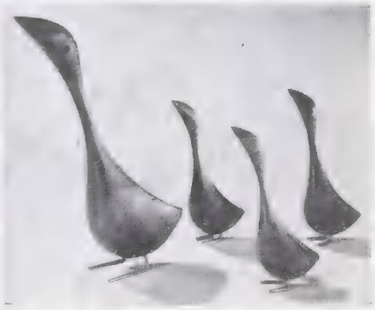






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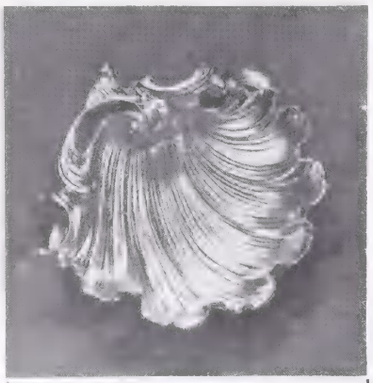


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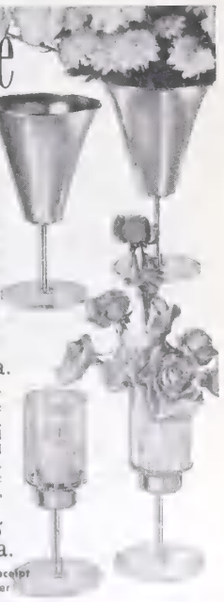
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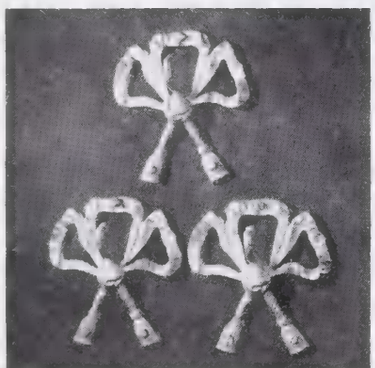


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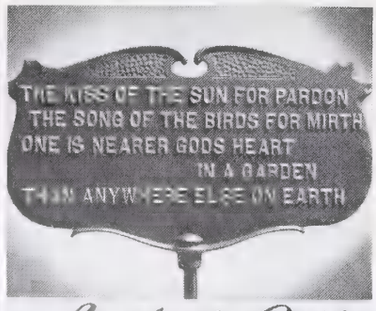


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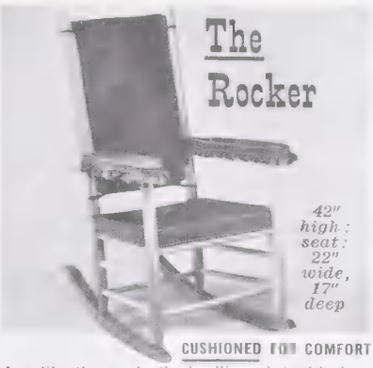
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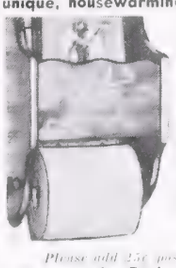
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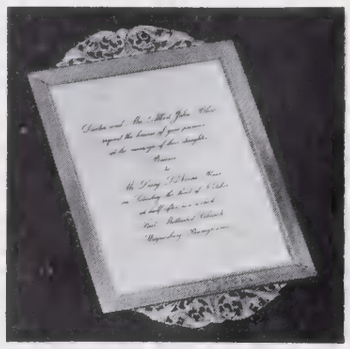
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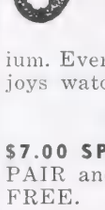
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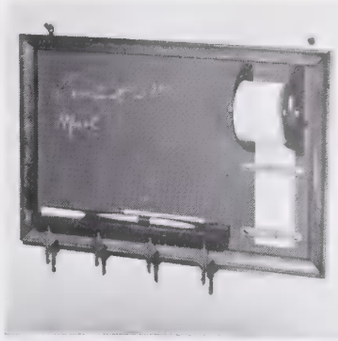
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A noted publisher in Chicago report there is a simple technique for ac quiring a powerful memory which ca pay you real dividends in both busi ness and social advancement an works like magic to give you adde poise, necessary self-confidence an greater popularity.

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To acquaint the readers of thi magazine with the easy-to-follo rules for developing skill in remem bering, the publishers have printe full details of their self-training meth ods in a new book, "Adventures i Memory," which will be mailed fre to anyone who requests it. No obliga tion. Simply send your request to Memory Studies, 835 Diversey Park way, Dept. 2223, Chicago 14, Ill. A postcard will do.

NO EXCUSE NOW for misplacing the car keys, forgetting to write down the message from Suzy's beau, coming from the market without the ketchup! You'll have a mighty handsome kitchen or family-room decorative addition, too. Mellow pine-finished combination chalk board, memo pad, pencil caddy, key rack, 19 x 13", $9.95. Taylor Gifts, 226 W. Wayne, Wayne 1, Pennsylvania.



FOR LENTEN INSPIRATION, a magnificent hand-engraved crucifix on a symbolic three-tiered base is a superb piece of religious art. Imported from the Middle East where artistry in brass is world-recognized, it's 7¾" high, 3½" wide. Remember it for a young man who is to be confirmed. $4.95 from Design Imports Co., Dept. HB5, Box 117, Jericho, New York.



WEATHER WATCHERS, that's what we Americans are. We switch on the radio or check the outdoor thermometer first crack every A.M. So if you're off to Europe, better take this centigrade and Fahrenheit travel thermometer. You might need it to needle the concierge into sending up more heat! Red or tan leather case, $5.95. Sleepy Hollow Gifts, 1037 Crane Dr., Falls Church, Va.



NAME IT and you can have it on its way to you in 48 hours, if you order this Day-n-Night mailbox marker. Any wording up to 6 letters on top line, 17 on lower, in permanent raised white letters on black, shines at night, is rustproof aluminum, fits any mailbox. Letters glow from either side! $3.95. From Spear Engineering, 105-L Spear Bldg., Colorado Springs, Colorado.







NEW!
DOUBLE DUTY TAPESTRY SHOEBAG
For Men & Women

You'll love this high-fashion shoebag to match the latest tapestry handbags and luggage. Solves shoe storage problem at home or away. Slip 4 to 8 pairs of shoes into this 20" x 18" x 6" lightweight, plastic-lined bag and carry over arm or zip open to hang on a closet door. Rose and black flower design on natural tapestry. Matching tote bag can carry bowling shoes or pocket accessories. **$5.98**

TOTE BAG $2.98, BOTH BAGS $8.50

PLEASE ADD 35c POSTAGE ON EACH

GIFTS FOR GIVING

Dept. HB-3, 2511 W. York St., Phila. 32, Pa.



LOWBOY FILE-DRAWER TABLE

16½" x 22½" 22" high

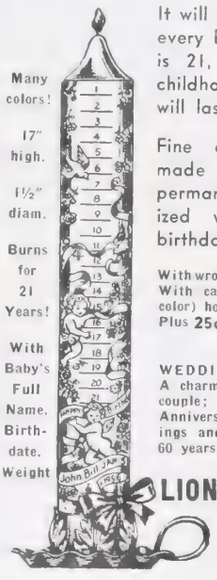
Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Deep enough for alphabetical guides, long enough for the accumulation of years. It will keep all your important papers orderly, accessible and in one place. Beautifully hand-made with antiqued hardware . . . dovetailed drawers (1 file, 1 single) ride on nylon glides. A gift your efficient friend or husband will adore you for!

KNOTTY PINE		TUPELO WOOD	
Unfinished	$27.95	Unfinished	$32.95
Pine finish	29.95	Finished in Maple, Mahogany, Walnut	34.95

(Add $3 for Legal Size—18½" x 22½" x 22" high.) Also available in modern design if specified. *Quick delivery. Express charges collect. Satisfaction guaranteed. Send check or money order.*

Jeff Elliot Craftsmen
Dept. B32 STATESVILLE • NORTH CAROLINA

BABY'S PERSONAL BIRTHDAY CANDLE



It will burn for hours on every birthday 'til baby is 21, creating happy childhood memories that will last a lifetime.

Fine colorful custom made 1 lb. candle is permanently personalized with full name, birthdate and weight.

With wrought iron holder **$3.45**
With cadmium plated (silver color) holder **$3.95**
Plus **25c** postage and handling for *each* candle

WEDDING ANNIV. CANDLE
A charming gift for a young couple; Personalized Wedding Anniversary Candle with markings and correct symbols for 60 years. **$4.50** ppd.

LION'S NOVELTIES, INC.
Dept. 102
139 Payson Ave.
New York 34, N.Y.

Imported White DOVES



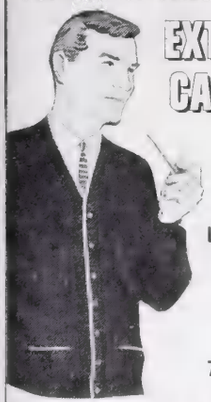
Dainty birds are sweet copies of the gentle dove. White cotton bodies have a "feathery" look and feet bend to attach among plants, flowers and trees. Nice for table decorations and package "toppers" too. 2½" bodies with 5½" wings. Order No. 2091.

Set of Six—$1.00 ppd.; 2 sets, $1.79 ppd.

Catalog of unusual gifts sent FREE with order

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$10.95

LONGER BODY!

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100% PURE AUSTRALIAN ZEPHYR WOOL!

LIGHTWEIGHT 7-BUTTON MODEL!

BIG OR TALL MEN get perfect fit in this new King-Size Cardigan! Choose Black with Antique Bronze trim, Oxford Gray with Black trim, or Camel Tan with Brown trim. Sizes M (40-42), L (44-46), XL (48-50), or XXL (52-54). All with body four inches longer than ordinary sweaters, and with extra-long sleeves! Order by mail today. Just $10.95 postpaid. Satisfaction Guaranteed! Write for FREE Catalog of King-Size Shoes and Apparel for big or tall men only!

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Spectacular collection of genuine all-different foreign postage stamps picturing weird and fascinating animals from Borneo, Russia, Sarawak and other far-away lands. An exciting STAMPede of man-eating tigers, grotesque ant bears, mammoth pachyderms, ferocious wild boars, rampaging bison, leaping kangaroos, savage polar bears . . . many, many others. Everything from alligators to zebras in this awesome display of wild animals. **EXTRA!** Big Bargain Catalog. Attractive stamp offers for free consideration. Valuable Collector's Guide. Send 10c for mailing.

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This beautiful hand rubbed solid Honduras Mahogany side chair, hand carved with tufted foam rubber seat in your choice of 20 colors, covered with Antique Velvet, Plain Velvet, Tapestries or Brocatelle. . . . **$49.00**

Solid Honduras Mahogany ladies side table with genuine imported Italian Arabescato Marble **$14.50**

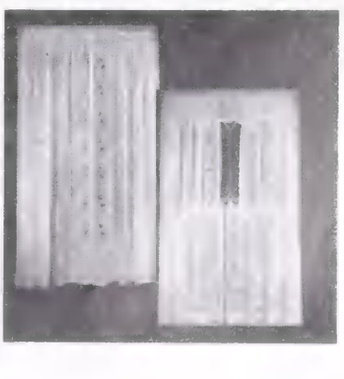
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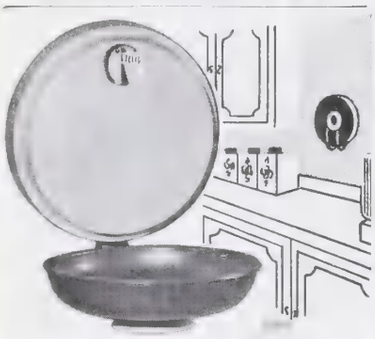




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From Denmark

A charming wall decoration—a highly practical accessory. Pull down pan to accurately weigh baking ingredients, etc. Magnified dial, up to 10 lbs. Can be hung to any surface in minutes. Plastic-smooth finish easily cleaned with a wipe! All White or two-tone: White and choice of Red, Blue, Green or Yellow. So many uses you'll wonder how you ever got along without it! **(No C.O.D.) Post-paid $8.75.**

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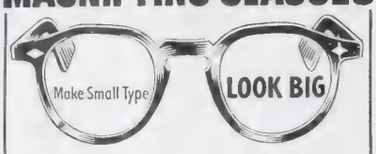


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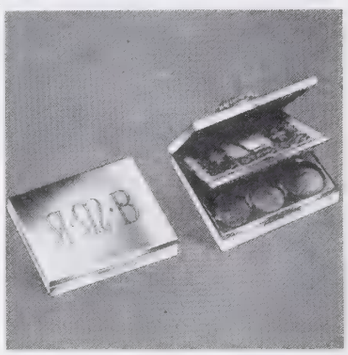
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PRECISION OPTICAL CO.,
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PICTURES & PRINTS

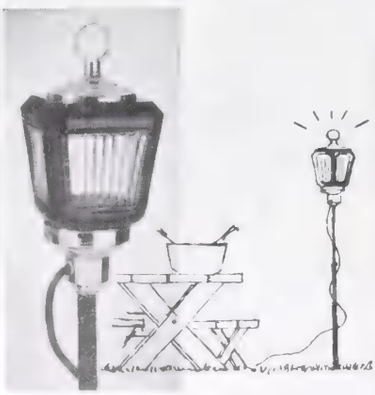
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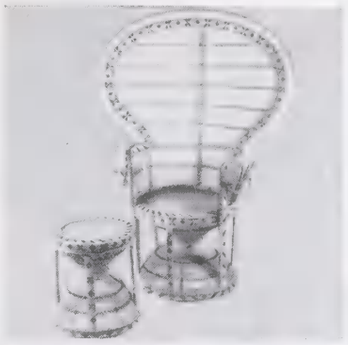
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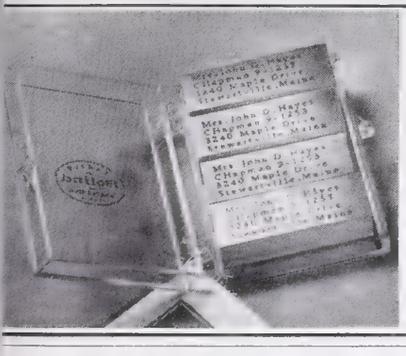


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Fashioned by the same hands that made the President's famous chair. A smart addition to any house, den, patio, or office . . . rock away tension, rest relaxed. Authentic design — low arm rest, center point balance; hand woven cane back, detachable cane seat. Choice of size and finish:

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Early American



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DELUXE BATHROOM LIBRARY with double tissue holder, 3 shelves for standard size magazines and pocket-size books. 19″ × 13″ × 6″. $6.95 ppd.

JOHNNY SEAT

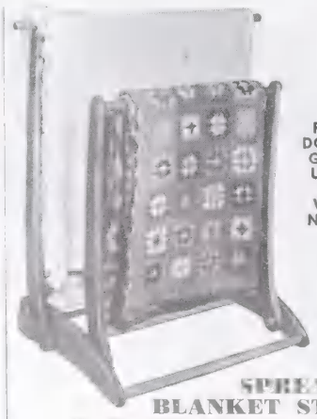


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For Beds With No Footboards

OR THOSE FRUSTRATING LOW FOOTBOARDS—our "Bed Valet" holds spare blanket and bedspread neatly, conveniently at hand. Now keep spread wrinkle-free and off floor—reach spare blanket without getting out of bed. ■ handsome and indispensable piece of furniture. Instant folding—glides and hides under Bed for storage. 31″ H, 28″ W. Finely crafted in honeytone pine or in maple, blond or mahogany finishes. **$12.95** plus $1.25 postage.

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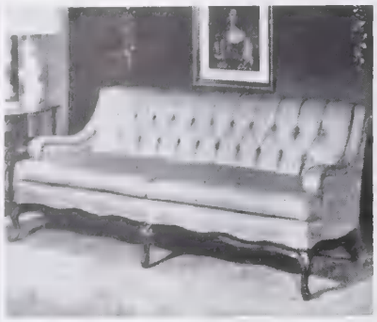
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An exceptionally fine sofa, made with hardwood frame, webb bottom, hand tied coil springs, reversible foam rubber cushions. H 33, D 37, W 76. Mahogany, fruitwood or cherry finish. $212. in unquilted cover, $292. quilted. Available in five lengths. Shipping charges collect. No C.O.D. Satisfaction guaranteed.

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*5 Different Stripes

38" Width — 59¢ per yd.
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Now is the time to start preparing your clubs for Spring and Summer golfing. This quickie clean-up kit is just the thing to use, containing conditioners, brush applicators, sponges and cloths to preserve, guard, clean and protect woods, irons, grips and bags. This complete outfit is contained in a handy smart plaid plastic zippered case which fits snugly and easily into lockers, car trunks, utility closets, shelves and drawers. There's a conditioner for everything in the golfer's bag.

GOLF CLUB CLEANING KIT ...$4.95 ppd.

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Handmade in sculptors studio by the metalizing process. They are 31 inches high by 24½ inches wide at the base, and weigh about seventy pounds crated.

You may choose your color from three different metals such as Oxidized Aluminum (color of weathered limestone), Lead (tones of Dark Gray), Natural Bronze and Antique Green Bronze.

A small oil burning Luau lamp is furnished, tho they are drilled for wiring or candle may be used.

Oxidized Aluminum, $85 express collect.

Please add $10 for Lead, $20 for Bronze.

Money back guarantee.

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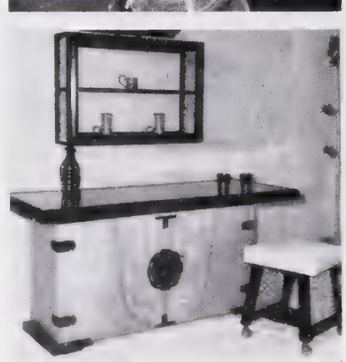


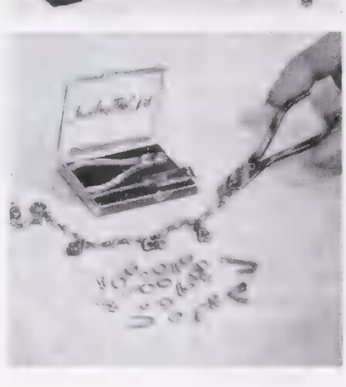












PRETTY STUCK-UP are these colorful little fruit magnets. They'll adhere to any metal surface, so now when you want the hungry horde to leave the rest of the roast for dinner, put a note on the refrigerator to keep hands off. Use them in the bathroom for medicine instructions. Set of 6, $1; 3 sets, $2.95. Order from Beedee Shop, Dept. 1103, 1014 Davis St., Evanston, Illinois.

RAIN JET SHOWER HEAD. If you've been following HOUSE BEAUTIFUL's "Physical Fitness Program for Home Use," you'll want to order this absolutely great shower head. Nozzle rotates in an oscillating orbit for a live, tingling, massage-like shower. Adjusts to wide, narrow, aerated spray. Mother-of-pearl, molded nylon with chromed brass, $14.95. Things, 864 Main St., Darby, Pa.

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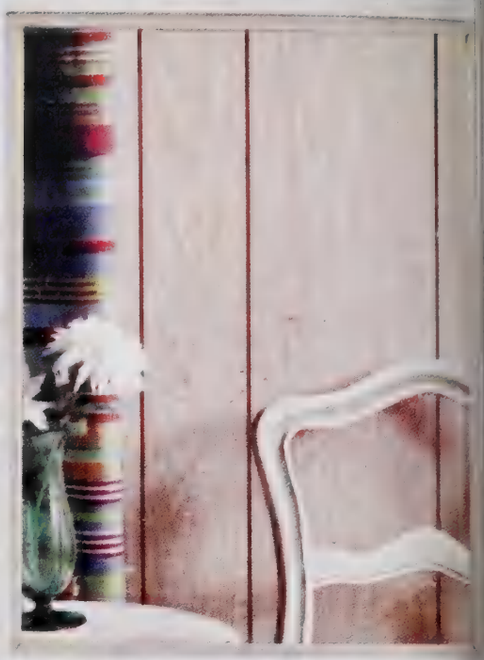
your walls



Natura Cherry



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Tawny Walnut



Frosted Cherry



Honeytone Cherry

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will be pretty as a picture



Sable Walnut



paneled in these colorful Royalcote grains

...and it's all as easy as 1-2-3! *One, choose your color* from a gallery of six lovely decorator color tones in two handsome wood-grain finishes —walnut or cherry. *Two, panel away.* (A quick job this: your Royalcote panels come factory-finished, require no sealing or varnishing.) *Three, step back and admire.* Your picture-pretty wall is genuine Masonite hardboard. No splits or cracks: its smooth-as-glass surface wipes clean with a damp cloth.

How much, you say? Glad you asked. *You can panel a twelve-foot wall for less than thirty dollars.* Just picture that!

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Always look for this trademark on the paneling you buy: it says this is genuine Masonite hardboard. It's wood-made-better... made through the exclusive explosion process for unequaled strength, smoothness and uniformity.

Entertaining or every-day, GAS makes cookin fast, cool and clean on this fabulous new TAPPA

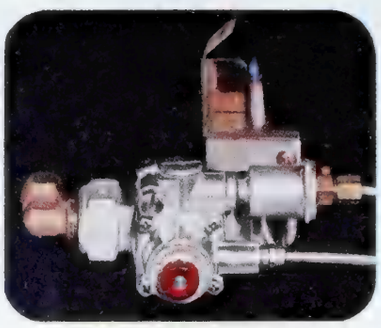




CONTROLLED – WITH GAS. Burner-with-a Brain* guards your Hollandaise sauce! Controls cooking temperature so even delicate foods won't scorch, burn, or boil over. Regulates itself automatically.



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Easy modernizer: build this TAPPAN in, hang on a wall, or slide it in!

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FOR LESS
WITH
GAS



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IT COOKS FASTER,
CLEANER—AUTOMA

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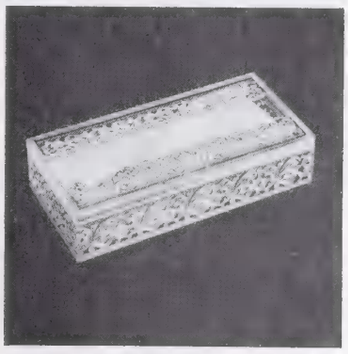
ASKETS ARE NATURALS r planting with trailing green- y, and when they have metal ners like this pretty pair, their es are bounded only by your nagination. Hang them in your nlit dinette—one to hold the aper napkins, the other for fruit. atural wicker baskets from Ma- eira are 9 x 7½″, $3.50 the pair. otham Gifts, 67-85B Exeter St., orest Hills 75, New York.



VE WON'T TRADE these fas- inating cards circulated by re- ailers in the 1880's for anything. ut you can order your own au- hentic trade cards done in color. ramed in mellow walnut edged n gold with green or red velvet- en mats. Shadow-box frame with ne 9 x 10″ card, $7.25; Ogee rame with 3 cards, 15 x 7″, 8.50. Brochure, 25¢. Art Forum, 12 4th Ave., N. Y. 3.



ISSUE IS AS STANDARD n every home as the salt shaker n the stove. But that's no excuse or exposing these wonderfully andy necessities in their less- han-decorative boxes. Stow them n lovely antique-golden holders f 18k-gold filigreed metal and urn them into decorative pluses n bath or boudoir. 10½ x 5″, 5.95. Vernon Specialties, HB3, 30 Evans St., New Rochelle, N.Y.



IX A MANDARIN coat from he East and a pair of stretch ants from the West and create divine leisure costume. Or, if ou agree with Kipling that never he twain shall meet, wear the ed-and-white Mandarin coat with lack-and-white pajamas. Em- roidered rayon silk. S.M.L. 18.50 each; $37 both. Shipped rom Japan by Tokyo Trading Co., 373 Park Ave. S., N. Y. 16.



THE PLYMOUTH is a repro- duction of a piece great-grand- nother called a "company cup- board." It *is* perfect in a guest room where it holds lamp, books, ash tray and, below in the shut- tered storage space, extra blanket and pillows. Solid pine with honey finish, black "H" hinges. 24 x 20 x 28½″ h., $82.50 exp. coll. Myra's Memos, 10¢. Myra's, HB3, Box 20412, Charlotte, N.C.



FOR BOUDOIR OR BATH we've yet to see a prettier accent than this sculptured rose bench. Lightweight cast-aluminum an- tiqued in gold on white, tur- quoise, pink, sky blue, or all gold. 16½″ seat, 21″ h. over all (shown). Chair, 14″ seat, 29″ h. over all. $29.95 ea. Plump velvet or satin cushion, $2.95. From Hand-Craft, 101HB, Box 207, Canutillo, Texas.





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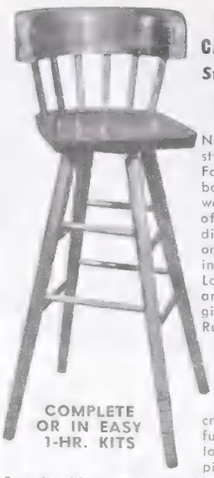
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Seat 'n Back Rest of flexible bamboo gives new comfort in driving. lets "shorties" see over the wheel! Clever openwork design gives free airflow, plenty of circulation between back and bottom of seat, extra comfort on long trips. Smooth natural finish protects clothing, upholstery. **Seat 'n Back Rest, $3.39. Back Rest (left), $1.75.** Sorry no C.O.D.'s.

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Sturdy, Concealed Ball Bearing Swivel

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A perfect servant for the lady of the house. Lazy susan caddy has seven roomy compartments, the perfect organizer for all those little things that clutter up a drawer, rubber bands, keys, stamps, etc. 8″ x 7½″ x 1¾″. Gold lettered compartments. Leatherette covering. Ideal for home or office.



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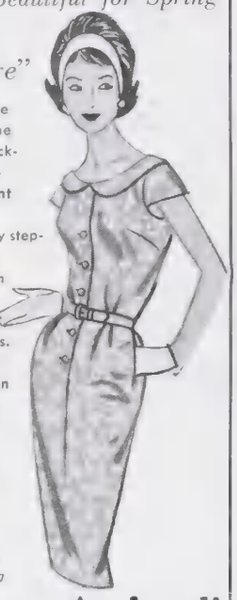
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Free Spring & Summer Catalog

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Flea-Free on a FLEA-KILL BED



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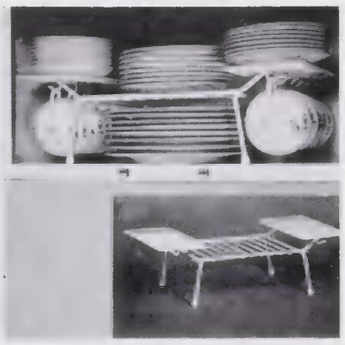
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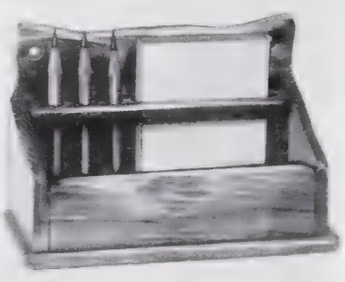
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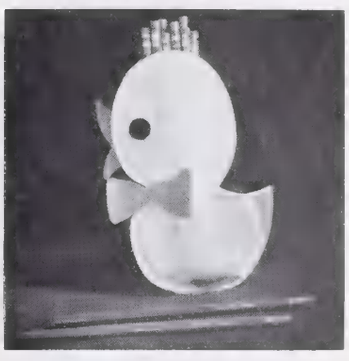
HE ROSE SHOWS it's a big oming beauty on this white lcloth tote that we found just time for you to take on chic opping sprees at cruise stop- ers. You may choose a rich red smart black flower on this huge x 16½ x 14½"-wide bag with ppered pocket, rope handle. st $4.98 plus 55¢ postage from ck's Mail Box, HB3, 95 Fifth enue, New York 3, N. Y.



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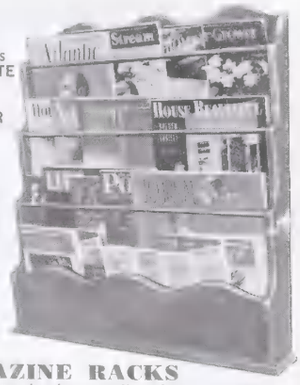
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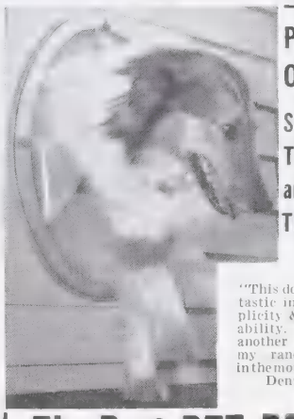
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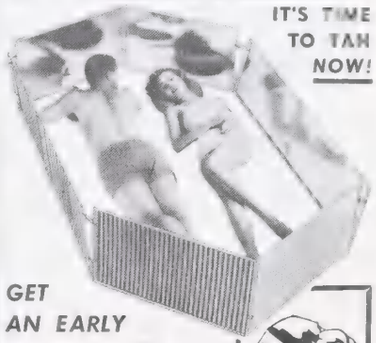
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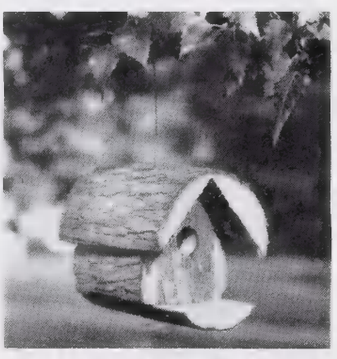


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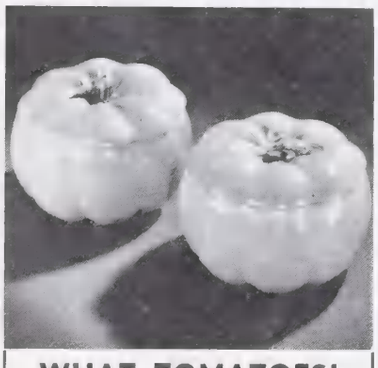
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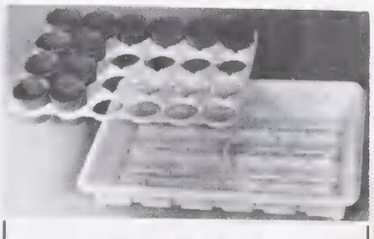
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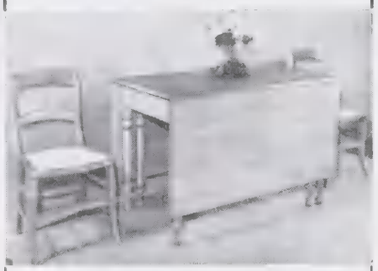
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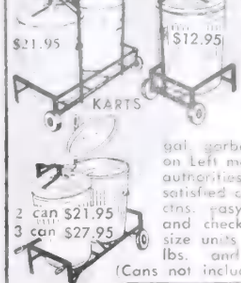
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CHARMED, I'M SURE what she'll be with a disc for he bracelet that reads: "Sunday Child, fair, wise, good and gay or "Monday's Child is fair of face and so on through the week. Chi dren-of-the-week sterling charm ¾", $2.50 each. 1" $3.50. 14 gold ¾" $9.60. 1". $13.60. Nam & date engr. free on back. Ta incl. Jamaica Silversmith, B-1 50 Delancey St., New York

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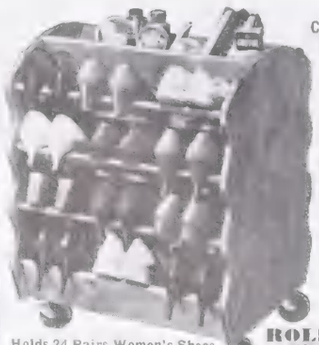




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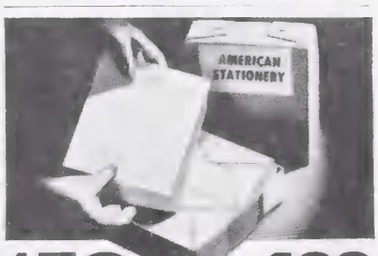


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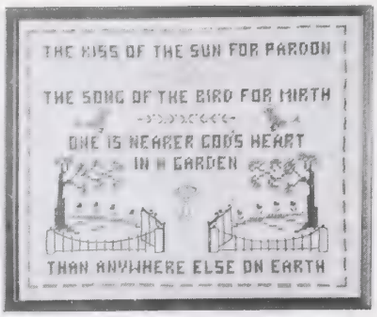
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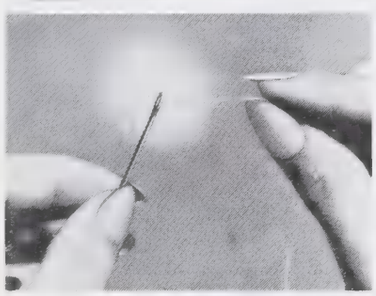
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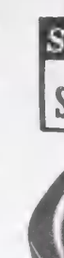


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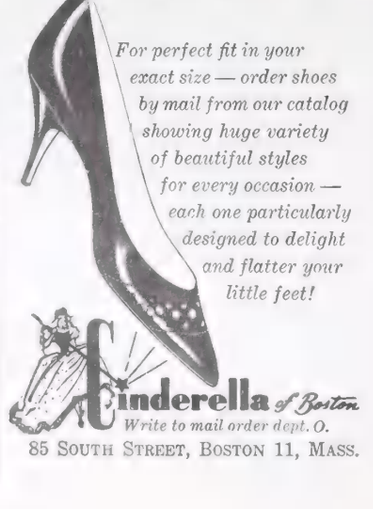
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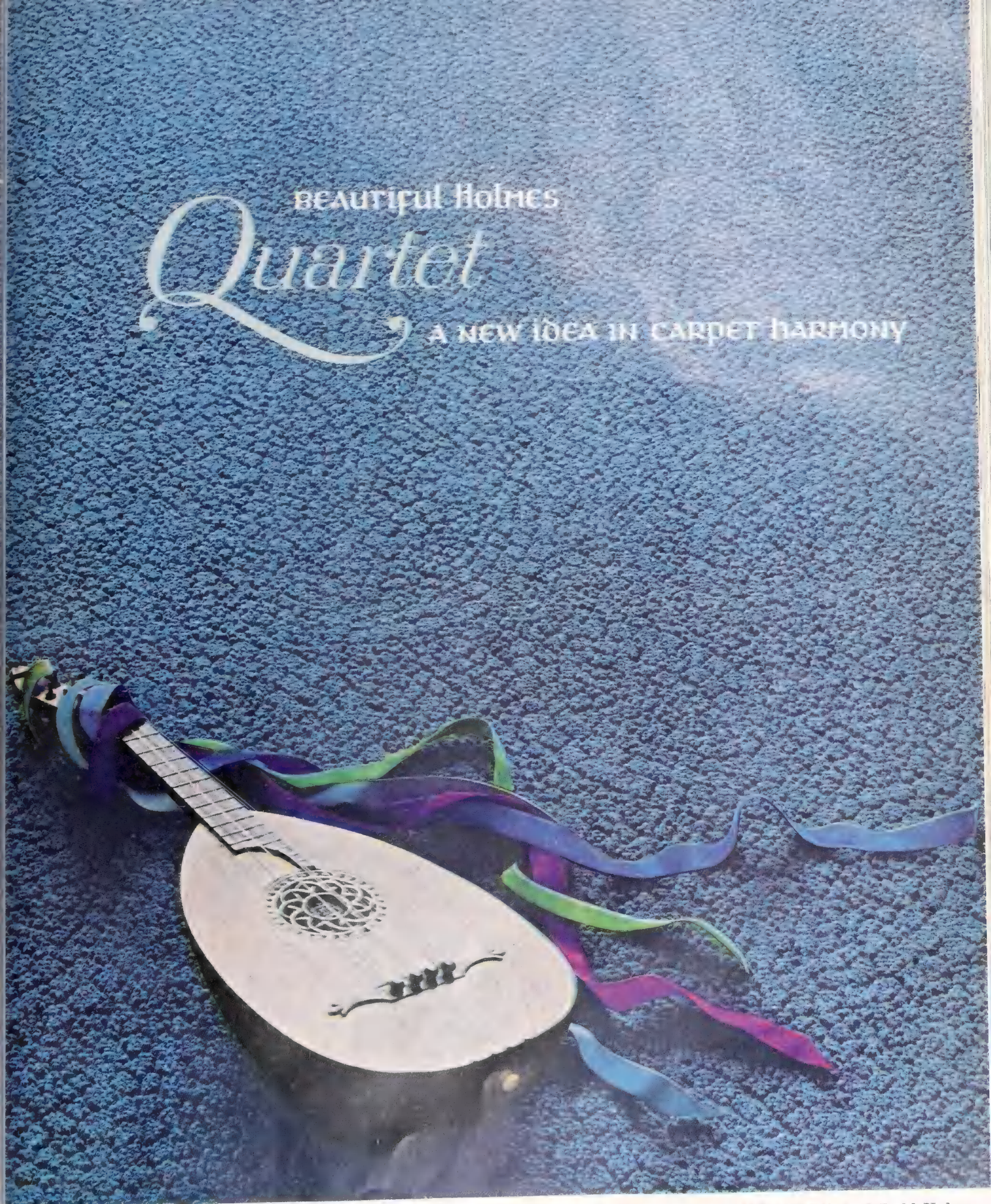
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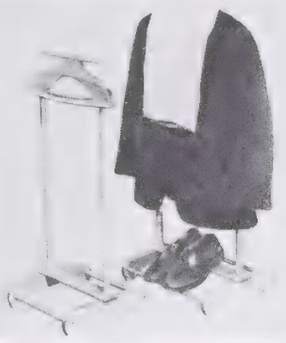
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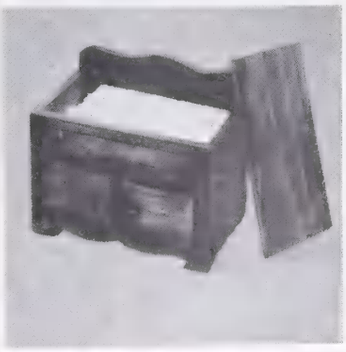
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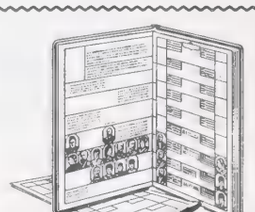
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Do wonderful things for foods with these Six Most Popular Herb Plants growing fresh, fragrant and beautiful in your own kitchen window sill, patio or garden. Full-strength Oregano, Rosemary, Kitchen Thyme, Winter Savory, Chives and Spearmint. Cut fresh for far superior flavors in soups, breads, salads, fish, meats, beverages, etc. . . . .



COMPLETE HERB GARDEN ONLY $9.95

Six vigorous bushy herb plants rooted in peat pots — Mist-green self-irrigating, self-aerating plastic planter — bag fertile soil mix — Cooking Hints — Complete kit $9.95 tax and post paid. No C.O.D.'s. Money back guarantee.

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Hummingbird Feeder $1.00

Don't let these colorful little fellows pass your yard to seek a home elsewhere. Attract them with a special feeder. Watch them feed, hanging in the air, flying backwards, feathers glinting in the sun. Just fill the red feeder with sugar water and hang anywhere. Birds guard their own feeder . . . the more feeders, the more birds.

Hummingbird Feeder $1.00 each

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Add an amusing touch to den, children's room, kitchen, office. Durable black wrought iron "bookworms" have rubber shoes and felt bases to prevent furniture scratching. **$3.00** plus 35¢ post.



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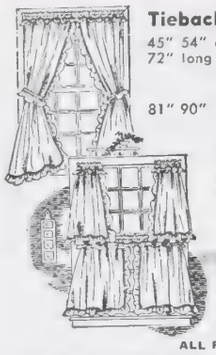
Holds books, magazines, records, firmly. Opens to 13" — brass plated, self locking, scratch proof legs. **$1.50** plus 35¢ post.

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CURTAIN CHARM with white ruffled muslin



Tieback
45" 54" 63"
72" long .....5.00 pair
81" 90" .....5.50 pair

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40" long..3.50 pair

2 pairs to window . 7.00
Both types 74" wide per pair
Matching Valance 9"x74" ..1.50

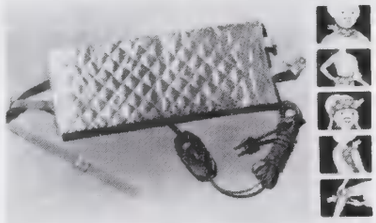
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For years, clever New England housewives have made these charming BLEACHED MUSLIN curtains for every room in the house. Now you can buy them direct with all the original simplicity, and hand-made look. Practical, long-wearing, these unusually attractive curtains of bleached, pre-shrunk-muslin retain their crisp appearance with a minimum of care. Also available in unbleached muslin.

Satisfaction guaranteed. No COD's please. Send check or money order. Write for illustrated brochure showing other curtains, dust ruffles and pillow shams in bleached and unbleached muslin as well as the burlap, floral prints and calico ruffles.

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HEATING BANDAGE and SINUS PAD

6½" w. x 14¼"l. for Adults and Children

Now you can conveniently and comfortably localize heat to small areas whenever dry heat therapy is desired. The size and shape permit wrapping of heating bandage around joints, head, throat, across sinuses, and allows freedom of movement. Easy-to-attach adjustable retaining straps, moisture-resistant, rubberized permanent cover and 2 removable washable covers. 3 heats, Braille marked switch with night light. UL Approved. **$7.95** each. Postage Paid.

Guaranteed for Five Years

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"A Secret of the Master Chefs"

Inject tenderizer in cheaper cuts of meat — Save on food costs — The hollow needle injects your favorite seasoning inside the meat, spreading the flavor throughout. Remove the needle and use as a regular baster. Skim cream from milk, fats from soup and gravies. Deep water house plants — over one-hundred uses. Precision made of lifetime stainless steel. Satisfaction guaranteed.

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CLAIRE'S KITCHEN
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WE PAY THE POSTAGE

Comfortable Elf Boot



A delightfully impertinent little slipper-boot with turned-up toes, sealskin fur trim, fleece lining, and padded suede soles. Fashioned of natural-color, shape-retaining cowhide by Canadian Indians. Women's sizes 4-9, **$3.95**; misses' sizes 1-3, **$3.50**; children's sizes 7-13, **$3.50**. Add 35¢ handling charge.

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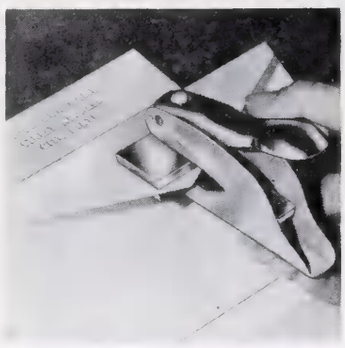
DEERSKIN TRADING POST
Rte. 1 at 114B, Danvers, Mass.













A PAIN IN THE NECK is gently soothed with a few minutes of rest on this inflatable neck cushion. Contoured of quality vinyl, it fits behind your neck to pillow your head softly. It's ideal for low-back pains, too, so if you're the driver on a trip, let it support your back. If a passenger, let it cradle your head. 10 x 4 x 4", $1. Jane Reef, Box 1561, Dept. R-80, Beverly Hills, Calif.

STRONG AS A SEA HORSE, the saying should go, because these hardy creatures from Florida waters take to the airways and arrive at your house ready to be popped, wiggling and healthy, into a fish bowl. Mated dwarf sea horses come with food and instructions. Live air delivery guaranteed. They're $3.50 the pair. Florida Sea Horse Co., Dept. HB3, Box 5095, Miami 1, Florida.

MORTAR AND PESTLE from Italy is made of birchwood and is hand-finished. Gourmets treat it as they would a fine salad bowl to retain the slight but important suggestion of garlic and herb-blended vinegars. Decorators plant it with baby ivy for a Colonial accent in kitchen or den. 4½" diam., with 6" pestle, $1.89 plus 25¢ postage. Henry's Store, HB3, 95 Fifth Ave., New York 3.

HARE, HARE, it's almost Easter. So hop to it and order these darling white matte pottery bunnies with soft pastel tints. The big guy looks as if he's been down to Mr. McGregor's garden, this time gathering posies (you supply those). 10½ x 5½", he's $2.49 plus 40¢ postage; his accomplices, 3½ and 4" high, $1.29 pr. plus 25¢ post. Helen Gallagher, 413HB Fulton St., Peoria, Ill.

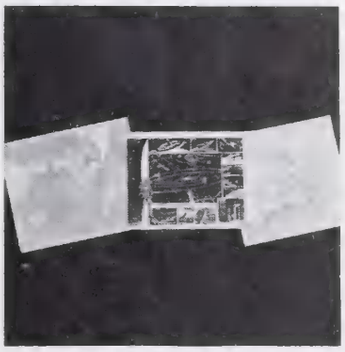
MAKE AN IMPRESSION on letters and envelopes with this hand embosser that turns any stationery into something elegant and personal. Reversible name plates make it easy to position; design makes it easy to grip. All-steel, it will last for years. Marvelous new home gift! Specify 3-line name and address. $5.95. Gifts Galore, Box 272, Dept. G-23, Culver City, California.

BOMB-SHELTER CANDLE. Civil Defense specifications for family bomb shelters include candles as required equipment. This candle burns for 4 days, contains air freshener and deodorant, both pluses in crowded quarters. Have one on hand for storms, too. 8" glass holder and candle. $2.50 ea.; 2, $4.90. You may order from Jack & Jane Hicks, Southern Pines, North Carolina.

CHIPPENDALE CHAIR. There is something so solid, so sensible, so charming about this handsome wing chair, it rates an honored spot in any home. Hardwood frame, web base, coil springs, foam cushion; mahogany, fruitwood or cherry finish. Gold, smoke, green, toast cotton print, $99.95; quilted, $124.50. Exp. coll. Catalog 25¢. Ephraim Marsh, Dept. 78, Box 266, Concord, N. C.



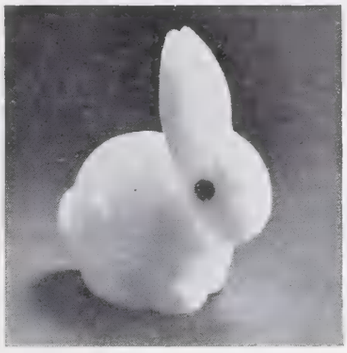
THREE FOR ONE dollar is a beautiful bargain on these handsome, full-color maps. You receive 33 x 50″ United States and World maps with capitals, principal cities, rivers, and a 27 x 39″ space map with explanatory charts and information on the solar system. Made by Hammond, offered specially at $1 for the set of 3 by Albany House, 1601 Albany Ave. Blvd., Atlantic City, N. J.



WINEGLASS DOILY lets your guests *and* you enjoy the sparkling burgundy with never a worry about the inevitable drops. You, madame hostess, need never whisk the Belgian linen away to the washtub lest the stains remain. Stemmed crystal bases fit inside elegant 4″ circles of imported linen and Battenburg lace. Set of 8, $7.95. Jeredith Manor, Box 130, Nyack, New York.



BUGS ABOUT BUNNIES? Then you must have this adorable alabaster rabbit imported from Italy in time to hop into your Easter decorating plans. Even after the bonnets are back in their boxes, this lovely little figurine with his pink glass eyes makes an enchanting paperweight for your bedroom desk. 2½″ high, $3.95. Shopping Int'l., Dept. 529, 25 Lafayette, White Plains, N. Y.





VALET CHAIR

THE PERFECT BEDSIDE CHAIR

Grace, usefulness, and comfort in an ingenious, new chair—a Clothes Valet

Now you can dress sitting down. What's more, you can hang your clothes, neatly, conveniently on the same chair. This handsome Windsor adaptation has a wide hanger back and trouser rod, holds jacket, trousers, tie, etc. Drawer or seat holds pocket gear—rungs are properly arranged to hold shoes. It is the complete clothes valet and bedside chair in one. Beautifully hand crafted with thick pine seat, and white birch turnings and back. Finely finished and polished in mellow honey pine or lovely maple finish. 36″H. 18″W. 18″D. Only $19.95. Exp chgs. col.

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$12.95 postpaid

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NOW . . . SAVE ON GENUINE IRONSTONE
Imported from England!

Fresh, creamy white Royal Staffordshire Ironstone made from moulds several hundred years old! Beautiful enough for gala parties, sturdy enough for everyday use. Place setting includes tea cup and saucer, 6″ bread and butter plate, 8″ luncheon salad plate, 10″ dinner plate. Embossed with the delicate Wheat pattern, they're perfect for a bride, hostess, or as an extra set of dishes for casual entertaining. Buy now and save $20.00 on the regular open stock price! Complete 50-pc. service for 8 (eight 5-pc. place settings, 8 fruit saucers, platter, vegetable dish). Perfect as a wedding, shower, or anniversary gift . . . or for your weekend hostess. Open stock price $44.50.

Now only **$22.50** shipping charges collect

20-pc. starter set (four 5-pc. place settings) $12.95 ppd.
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Creamer and Sugar $4.50 set, ppd.
10-Cup Coffee Pot $6.95 ppd.

Jenifer House *Send 10¢ for new catalogue.*
New Marlboro Stage, Dept. B-3
GREAT BARRINGTON, MASS.



CLEAREST CRYSTAL CAFES
imported from Europe

For Irish coffee, perhaps cafe royal with brandy, diablo with cinnamon . . bright and sparkling crystal clear servers. Accented by magnificent etched leaves, they're brilliant in any decor. Wonderful for juice, wine, liqueurs, whiskey sours, parfaits. 6¼″ high. 7 oz. capacity.

8 for $6.95 plus 50¢ postage

No C.O.D.'s, please. Send check or money order.

Catalog Available . . . Hundreds of Scandinavian Imports . . . 25c

Scandicrafts Dept. B-3

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DOBBS FERRY, NEW YORK

Have Fun... Sell By Mail!

- Have you ever thought about selling by mail? It's a profitable idea . . . and loads of fun, too.
- Hundreds of newcomers enter the mail-order field every year. Many of them are just individuals with ideas they have handled on a "Sell-a-few-to-friends-and-neighbors" basis. Others are retailers who want to expand their area of operations.
- Many have found mail-order selling very profitable. Some have even built substantial businesses from a small beginning. But all who try it say they have had great fun selling by mail.
- Why not try it yourself? It's so easy to test your ideas in: HOUSE BEAUTIFUL'S WINDOW SHOPPING advertising section. For more details on just how to go about it, write to us today. We've got a kit full of information. You'll be happy you did.

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(25¢, please for mailing)

Lovely Garden Ornaments—figures & sundials, bird baths and fountains.

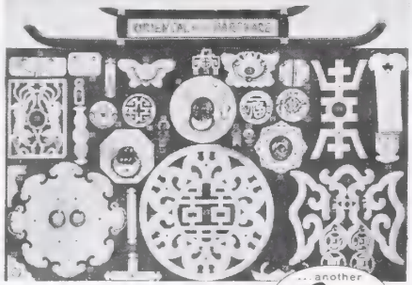
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Garden Fountains

This graceful three-tier fountain, hand-carved of Italian Stone, will add a focal point of beauty to your garden. 54″ high, 27″ maximum diameter. $250.00, f.o.b. New York.

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Prices: Solid Brass $2 to $28.
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restyle your furniture in the new Oriental trend

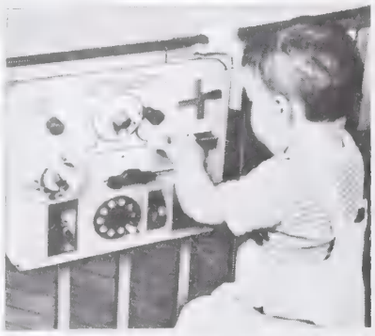
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KEY PLAQUE. End lost keys forever with this attractive and useful gift. Five simulated brass keys, with chains attached, peg into an 8″ x 7″ pine plaque. Simply pull the key from its slot when needed. A quick glance reveals the vacant slot and warns of missing keys. $3.50 pre. pd. Send for free catalogue.

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A BUSY BOX FOR BUSY BABIES

Here is a wonderful toy for inquisitive babies everywhere. The Busy Box fastens to a crib or play pen and provides doors and drawers to open, wheels and dials to go around, things to crank, and makes interesting sounds to hear. Two and three year old engineers will love it too. A safe toy of high impact styrene without loose parts. Satisfaction guaranteed or money refunded. We pay the postage in U.S. Send check or money order. Busy Box will be sent by return mail **$5.00**

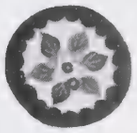
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WELCOME MAT



Here's a house warmer that has no peer. This half-circle, charming Horse-and-Carriage Welcome Mat is made of hand-hooked cotton. It's designed in a beige background with black scalloped border and whimsical figures in red, green, blue and yellow. And two black cats for luck! 18" x 34". Prompt del'y. **$5.95** ppd.

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SET OF 4 **$5.95** ppd.

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Send check, money order for Welcome Mat and/or Set of 4 Chair Pads. Postage paid. Prompt del'y.

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Imported fixture #101

SCREWS INTO SOCKET



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8" diam. 10½" high. 3 tiers. **$23.50**

Check or Money Order
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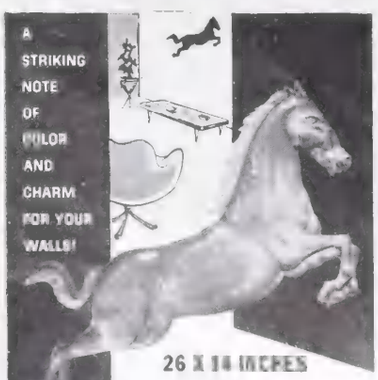
AWARD WINNING DESIGN CHESS SET



This award-winning design is on permanent display at the Chicago Museum. Winner of the Craftsman Award when displayed in Moscow. A truly rare and magnificent chess set designed by world famous sculptor Peter Ganine. A masterpiece of craftsmanship, highly polished, heavily weighted, felted, and handsomely gift packaged. The popular 3½" king size set is available in ivory & black $7.95 postpaid. With chessboard included $8.45. A gift to be treasured for a lifetime. Satisfaction positively guaranteed.

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A STRIKING NOTE OF COLOR AND CHARM FOR YOUR WALLS!



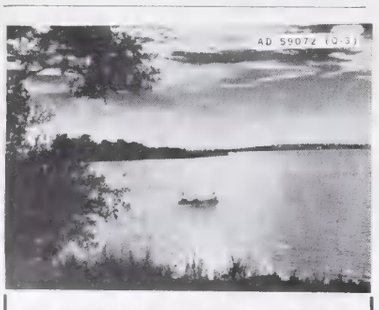
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Our gracefully sculptured horse works wonders on a bare wall, over a fireplace, in a cozy den. Custom cast in aluminum from a Famous Artist's original carving. Now offered in captivating new hand-finished Rustic Brown tones. Mounts snug to wall. Send Check or M.O., no C.O.D.'s.

RUSTIC BROWN TONES **$18** ppd. BLACK, WHITE, or GOLD **$16** ppd.

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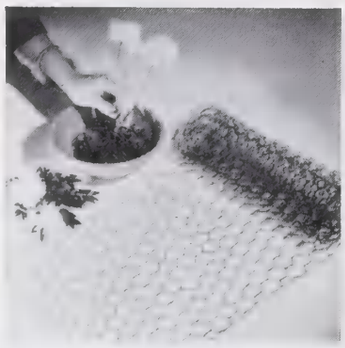
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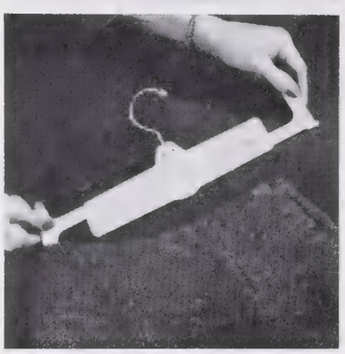
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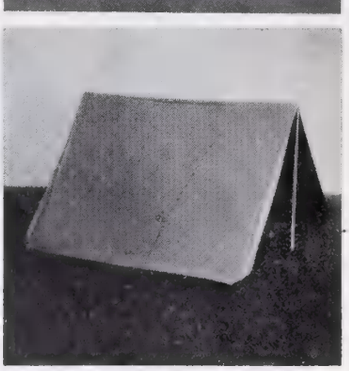
Rainbow Lakes Estates, Dept. C-38
817 Silver Springs Blvd.,
Ocala, Florida

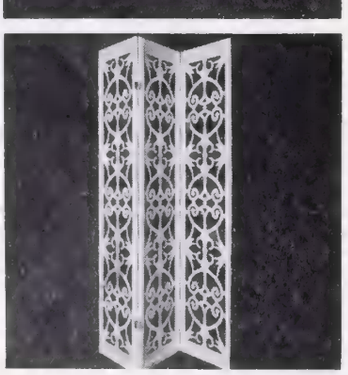












PERFECT ARRANGEMENTS in an antique pitcher, a crystal bowl, a Limoges vase are remarkably easy to create with a roll of green plastic-coated florist's wire. Just form it into a ball, pop in the posies, and they stay exactly as you place them—no flopping, no falling. Rustproof 22-gauge wire, for trellises, too. 12" w., 8' l. $1. Miles Kimball, 33 Algoma, Oshkosh, Wisconsin.

HOW A-BOOT THIS for a good-looking, good-fitting way to be shod? Jet Flyte boot by Frye, famous footwear makers, in black or brown, is leather-lined, has supple, comfortable calf upper, steel shank. In all men's and ladies' sizes, $19.50 plus 75¢ post. Send shoe size and width. From Bill's Military Stores, HB3, 21 W. Forsythe, Jacksonville 2, Fla.

SKIRT-O-MATIC is an ingenious spring-action hanger that holds skirts by the waistbands so they hang properly, stay perfectly pressed. It adjusts to fit skirts from 22 to 34", is sheathed in smooth plastic so you can trust it with soft cashmeres, silky Arnels—it can't snag. Perfect for drying wash 'n wears. Three Skirt-O-Matics are just $2. Breck's, 51 Breck Bldg., Boston 10, Mass.

WOOL-GATHERING socks for your man that *positively* will not shrink? Wash these in your automatic washer, pop into the dryer, and they'll come out same size and color, even washed in hottest water. 60% wool, 40% nylon, rib style. Brown, camel, charcoal, navy, oxford. M (9-11) or L (11-13), $1.29 pr. $3.69 3 pr. Cal-Leather, HB-200E, 963 Harrison, San Francisco 7, Calif.

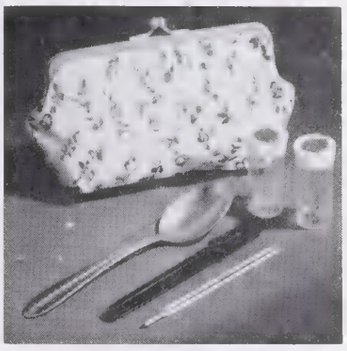
A BOY AND A TENT are as made for each other as hot dogs and mustard. This durable vinyl model goes up outdoors, comes with poles, ropes, stakes, is water-repellent, flame-retardant. Scout size, 72 x 48" (flat), it's lightweight so backyard campers can make for the house, tent and all when the first owl hoots. $2.98 Mimi Gifts, 622 Spencer Bldg., Atlantic City, New Jersey.

SCREEN SHOW. Beautiful birch or Philippine mahogany 3-section Ply-Grille shoji screen in red, mauve, aqua, black, white, natural clear lacquer, fruitwood, red mahogany, walnut, or white with gold antiqued finish. Each panel is 74¼" h., 17⅝" w. Overall width 52⅞". $49.50. Unpainted $39.50. Knocked down, unpainted, $29.50. Exp. coll. Jaffre, HB3, 189 First St., Brooklyn 15, New York.

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kes the prettiest pendant that
marked a sweet sixteen's
hday, said thank you for a
lness words couldn't convey,
inded your mother you haven't
gotten her taste for lovely,
ple jewelry. Petite 18k-gold
bud pendant with fine ruby
ter. $24. 14k gold chain. $3.30.
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Ave., New York 22, N. Y.



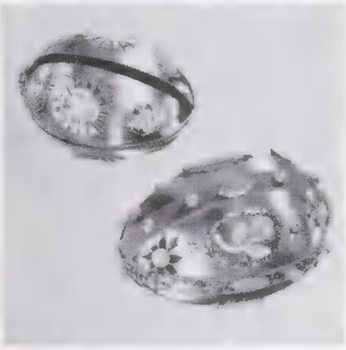
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95 from Clarion Products, HB-
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gic the way you can achieve
y spectacular arrangements
n these tip-proof flower fash-
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are. of strong crystal-clear
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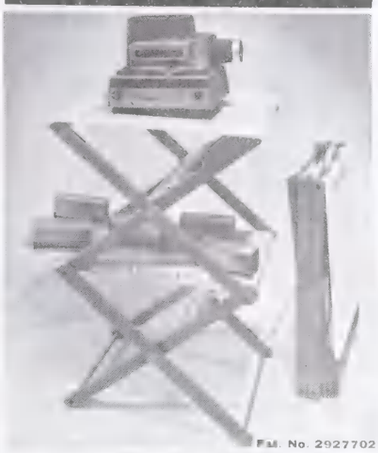
AMOROUS EASTER
GS are satin-covered, trimmed
velvet ribbon, gold *découp-*
, sequins, and pearls. In
ter-bonnet colors, lovely soft
tels, what a charming center-
e they make! Set of 3-3″
orated eggs, $5.95; 3-5″ eggs,
.95. In *kit form*, incl. eggs and
orations, 3-3″ eggs, $4.25;
, $10.50. Eve Grimes, 141 W.
St., New York 11, N.Y.



E TOOTH OF THE MAT-
R is: fine dental care pays
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's Automatic Toothbrush does
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r bathroom where you connect
holder to any outlet. 4 col-
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power-operated handle that
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EXPERIENCED DESIGNERS EARN TO $150 WEEK or START OWN BUSINESS

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Illustrated instructions included **FREE** of extra charge. Our **secret-formula** materials make flowers so natural they fool the bees! Use like fresh flowers in corsages, arrangements, designs. Sensational new hobby, or cash in on nation's **fastest-growing business.** Big profits—retail, wholesale, **mail order!**

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Flowers costing **pennies bring dollars** in corsages, wedding bouquets, funeral pieces, etc. Many **other** ways, too—city, town or farm. Instructions include Design Materials & "10 Ways to Make Money at Home with Flowers." **FREE**—full details and **3-month** Subscription to "Flower Talk". **Write today.** There is no obligation. **FLORAL ARTS CENTER,** 3570 W. First St., Dept. 123, Los Angeles 4, Calif.

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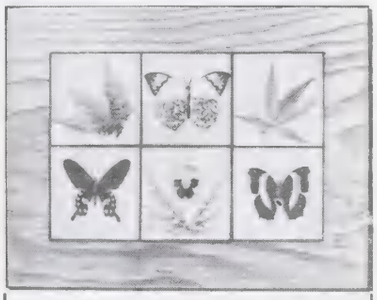
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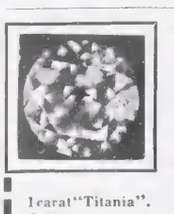


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Collectors — Decorators — Discriminating buyers will be attracted to these quaint wall plaques. Each is a replica of an antique signboard reduced in size—authentically hand-finished in full color. The Tavern Signs make a most original decoration in your office, family room or den.

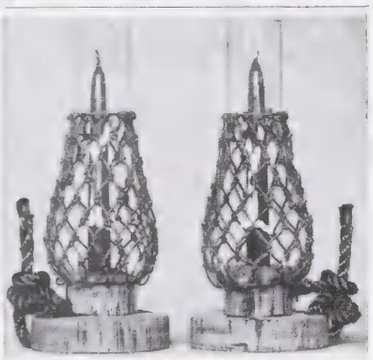
#1 Sign of the Ship: Oval shape ship scene, dated 1768; **#2 The Silent Woman:** Headless woman, dated 1761; **#3 Rules of the Tavern:** 8 amusing rules; **#6 Man and Hors':** "Entertainment for man and hors' "; **#7 Temperance Eagle:** see illus.; **#8 Rates of Toll:** Old highway sign.

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Made of jeweler's enameling bronze-fired with vitreous enamel, then plated and polished to a beautiful 20K gold finish.

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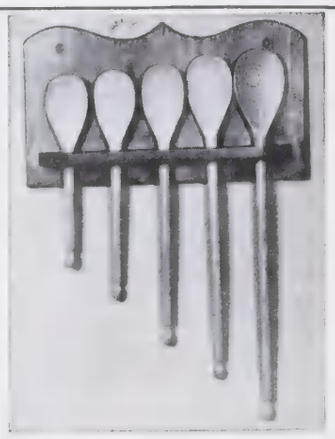
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THE TWEED-Y BREED wear caps with a jaunty air cheer their soft comfort for c try outdoors-ing or early-sp golfing will want to add this ish import to the hatrack. F soft, 100% virgin-wool Sco check tweed in white, tan, p and blue with maroon overch mesh crown lining. Send head $7.50. Norm Thompson, 1805 Thurman, Portland 9, Oreg

GOOD MORNING ON TOAST will turn an alarm-cl grouch into a purring husba shove slowpoke scholars out time for the school bus. Heat lightweight aluminum bran shaped like a slice of bread, stove for 3 minutes, press buttered bread for 10 secon words are branded, bread toasted. $2.50. Modern Crafts, 1582 E. State, Westport, Conn

SILVER SERVICE. Your vies and sauces *célèbres* sho come to the table in a bowl has elegance enough to hold t perfection, and is pretty eno to harmonize with your setti Here's the one to do it. Sil plated Chippendale gravy boat Gorham has finely turned woo side handle. Capacity 5/8 p $9.95. Sterling, $25. Le Co HB, 9 Maiden Lane, New York

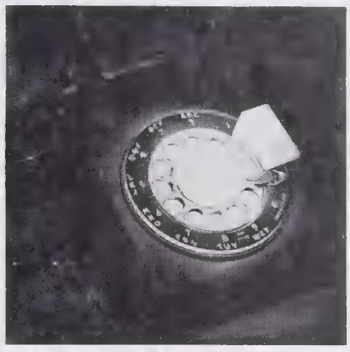
THESE EAGLES GET ROUND, white Majolica tra a show place for their regal for A trio of handsome ash tr decorative enough to qualify wall décor, come in three si 7". $2.50; 9", $3.75; 11", $4 Order the size that's in pro scale to your smoking table your smoking habits!). All $10.95. Italian imports from Wi Box 152, Independence, Mo.

QUICK RECOVERY. Rea cut Naugahyde seats that l like damask yet wipe clean, f ¾" foam cushions, upholst tacks, and easy instructions. m chair-covering a breeze. Kit all you need for 4 chairs up 16 x 17" with overage for e tacking. Black, white, crims ivory, clover pink and turquoi $12.75. Terry Elliott, EC7. E 1918, Grand Central Sta., N.Y.

OKCASE DESK is a charm- piece that rates the word un- al. Viewed from one side, it's delightful desk with spindle lery; from the other it's a two- lf bookcase. As a room divid- before a picture window, in a ng kitchen, for a teenager's dy spot, it's knotty pine in mitive finish. 38 x 28 x 34″ h., 29.95 frt. coll. Manchester Ind., W. Sunrise Hwy., Freeport, N.Y.



TE DIAL casts a soft glow und your phone dial to illumi- e each letter. It uses the same nciple as aircraft instrument ls, gives maximum readability h minimum of light on a pen- s worth of electricity a month. ps on your phone in seconds, gs into any outlet, neon lamp ts years. $2.50. Panda, 1200 agara R 56, Buffalo 13, N. Y.



VERED BRIDGES in New gland have long been subjects painters, and of great interest all who love scenic beauty. re are two charming studies ne on cork-backed white ceramic s. Babb's Bridge, Windham, ine, is in green and brown; amery Bridge, Brattleboro, Vt., red, black and blue. 6″ square h hangers, $2.25 ea. Old Guil- d Forge, HB3, Guilford, Conn.



T THE DOG ON a soft, nfortable sleeping rug where ll snooze in style. And if he's pampered pet and pre-empts chaise, throw this machine- shable cotton pile rug over the holstery and keep the fabric an. Poodle outline in silver on quoise, black on red. 17 x 24″, 95; 20 x 34″, $7.95. Standart stributors, HB3, 17901 E. War- n, Detroit 24, Mich.



RAYING HANDS CHARM produces Dürer's folded hands one side, and quoted on the ier, "God grant me the seren- to accept the things I can- t change; the courage to change things I can; and the wisdom know the difference. Amen." 1″ rling-silver disc, $5.95; 14k ld, $41.25. 50¢ post. Tax incl. bert Slaton, HB3, 320 Adolphus wer, 1412 Main, Dallas 2, Tex.



HE HANG OF IT makes the ference between a perfectly essed, well-groomed gentleman d a mussed-up male! So treat n to these imported beechwood ngers with lacquered finish, th a keeper rod to hold trousers m. We'll bet it will save on essing bills. The same design ed in men's clothing shops, the t of 6 is $3. National Hanger, B3, 15 W. 18th St., New York 11.





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MARNAN CO. HB-32 1727 SILVERLAKE BLVD LOS ANGELES 26, CALIF



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Easy to Do—Inexpensive

This is an easy project because each of the twelve 12x18-inch panels can be individually made. Inexpensive—figure about 65¢ per sq. ft., not including the frame or the objects embedded. For a copy of "How to Make Decorative Glass Panels", send 25¢ to Dept. 842-C.

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The spacious refrigerator provides full wall-to-wall storag with no rounded corners, no wasted areas. It has every conven . . . butter conditioner, tall bottle space, glide-out shelves . . . room for four one-gallon milk bottles stored at easy table-top he

Amana's Scientifically Designed Meat Keeper . . . perfectly for all your daily needs, maintains "just right" meat-keeping ter atures and humidity. It protects meats from damaging dehydr . . . prevents odor transfer. This is another example of Amana qu planning and craftsmanship.

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n you have seen and examined the outstanding Amana freezer
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is where Amana's adherence to quality and finest craftsmanship
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See this outstanding appliance. Only the finest materials and
ul, considered workmanship have gone into it. You will quickly
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r is one who knows the *true* economy of fine quality.

NOW! EXCLUSIVE *Amana* FROST-MAGNET STOPS FROST BEFORE IT STARTS . . . ENDS DEFROSTING FOREVER!

Only Amana has the remarkable Frost-Magnet – the advanced system that stops frost before it starts – and genuine Amana-Matic Contact Freezing. The Frost-Magnet has only one job to do – to collect moisture from a gently circulating flow of air and prevent frost from ever forming in the freezer. There are no blasts of air which can dehydrate food and cause fluctuating temperatures.

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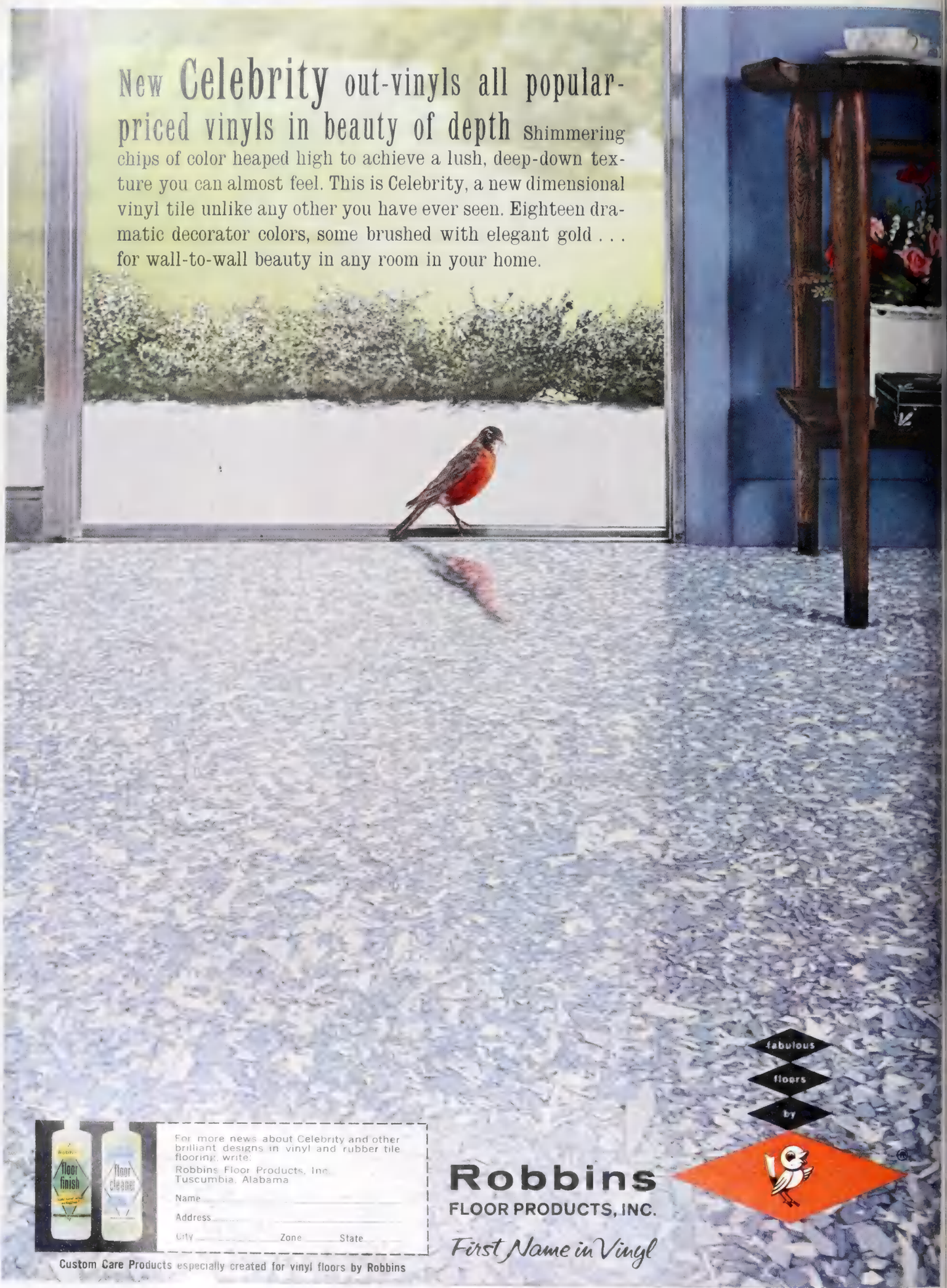
Freezes food up to 2½ times faster than ordinary methods–and maintains constant even-zero degree temperatures. All food is stored on or below a fast freezing surface. All shelves are of solid aluminum with individual freezing coils fastened directly to them. Only the exclusive combination of Amana Frost-Magnet and Amana-Matic Contact Freezing freezes and protects food so well.

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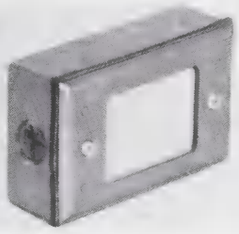
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New Celebrity out-vinyls all popular-priced vinyls in beauty of depth Shimmering chips of color heaped high to achieve a lush, deep-down texture you can almost feel. This is Celebrity, a new dimensional vinyl tile unlike any other you have ever seen. Eighteen dramatic decorator colors, some brushed with elegant gold . . . for wall-to-wall beauty in any room in your home.
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fabulous
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KE IT EASY!

TINUED FROM PAGE 30





Darkness activates the Raye-scent panel: in light's presence, it is glow-less. Although continually powered electrically, .0125-wattage draw makes even multiple installation very economical to use for driveway safety, poolside, or the like. Electron-Lite is hermetically sealed, all-weatherproof. 4½" x 2¾" x ⅛", heavy-gauge stainless-steel frame, 110-volt A.C. $7. The electro-luminescent panel is used in an available indoor fixture, Electron-Step-Lite: 4" x " with 5 16" depth for easy riser application. Aluminum-framed, $8.50.



k cabinet-lavatory, Crane's new Crescent, is designed as rnamental accessory in any décor; their design goals—functlly-sizable counter top and storage area without bulk vell realized. Wood cabinet, 34" x 17⅜", is finished in white in-Formica. Lavatory unit, 36" x 18½", is vitreous china; es in 7 colors or all white, has Dial-cze controls. $235.

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FOR THE BEST OF TODAY . . .
GENUINE

WALNUT



EARLY AMERICAN WALNUT
CORNER CABINET, CIRCA 1745
THE METROPOLITAN MUSEUM
OF ART, ROGERS FUND, 1925

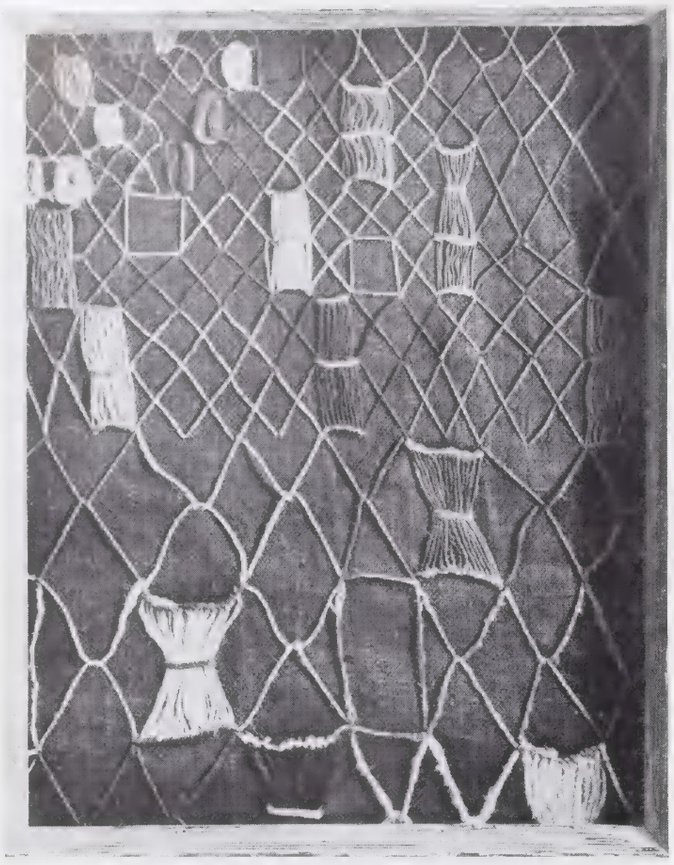
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Dedicated to the conservation and proper use of Walnut,

See how Creative Embroidery

You can co-ordinate the furnishings in a room or a house by embroidering them with a common motif. See how an original embroidery by the late Mariska Karasz is copied on blanket and bath towels, adapted to drapery and cushion cover



This wall hanging by the late Mariska Karasz was the inspiration for the motif used to co-ordinate the accessories throughout one house. Miss Karasz used the Flat stitch for the webbing, Sheaf stitch to highlight it.

• Let a simple motif give an air of aesthetic cohesion and personal signature to your household. You can vary, adapt and elaborate a simple design according to background fabric and use of the object. You don't have to be a professional. You need only patience to learn a few basic stitches and enough daring to give self-expression to your own inherent talents. Would you guess that the designs embroidered on these towels and blanket are made from only a few stitches? The background is the Flat stitch, known to anyone who has ever darned a sock. The shea motif is really two elementar stitches plus a knotting stitch. Mas tery is easy and the results showy

More puzzling is learning hov to place a design on your materia and how to scale it. Skill grow with experience and experimentin; with the many examples we hav shown. In your zeal for the creative keep sight of the practical. Fo wool blankets, use fast-dye an shrink-proof wool yarns (see "Dy Your Own Yarns," page 99 o this issue.) Use color-fast cotton for washable pillow cases and mats

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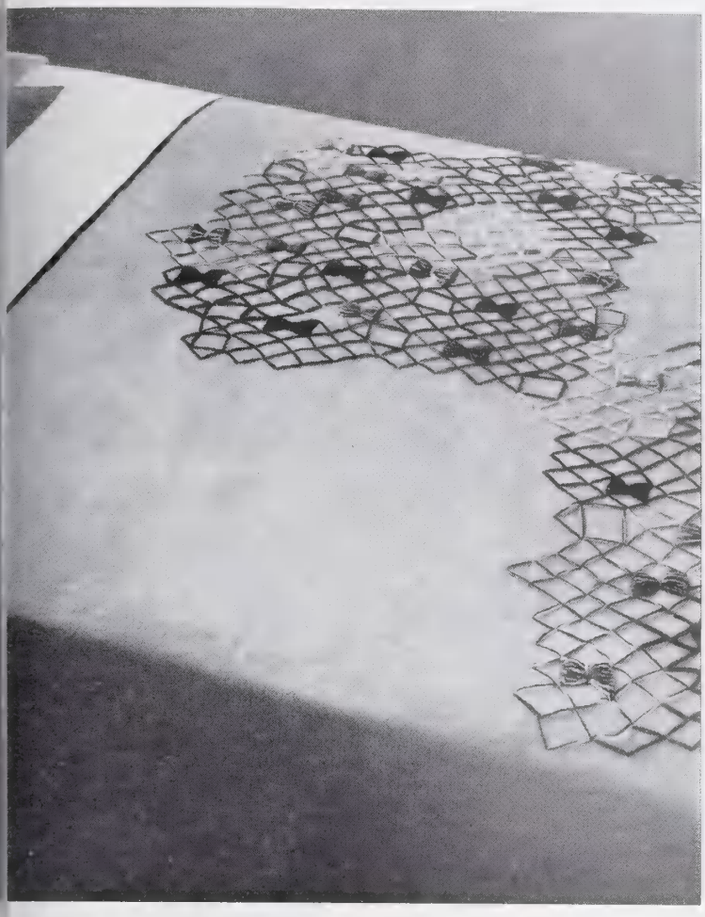
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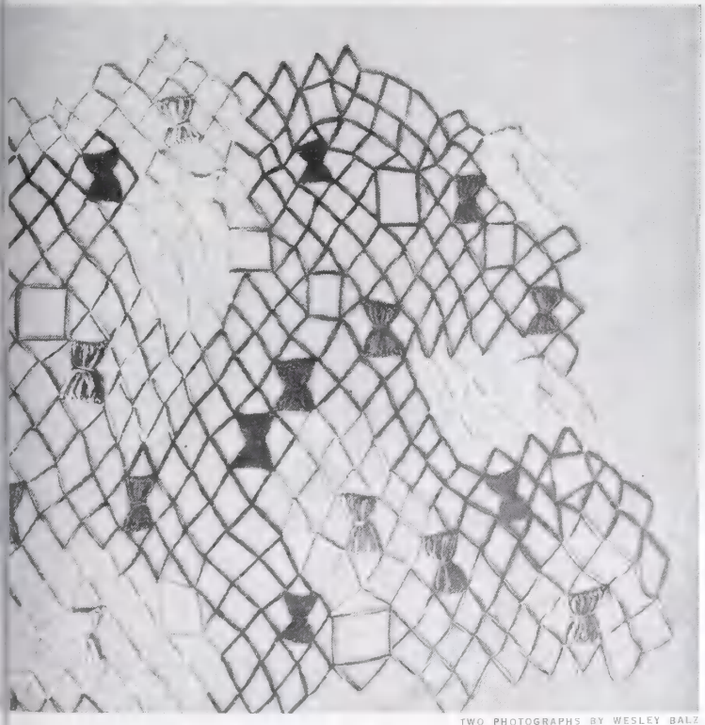


Design for blanket (and for co-ordinated towels seen on page 90) was based on original embroidery (below).

TS
ING
ROIDERY

LESSON No. 6

- *The Sheaf Stitch*
- *The Flat Stitch*



TWO PHOTOGRAPHS BY WESLEY BALZ

Detail of the blanket shows how embroidery was done with two basic stitches (instructions on pages 88-89).

(*Please turn the page*)

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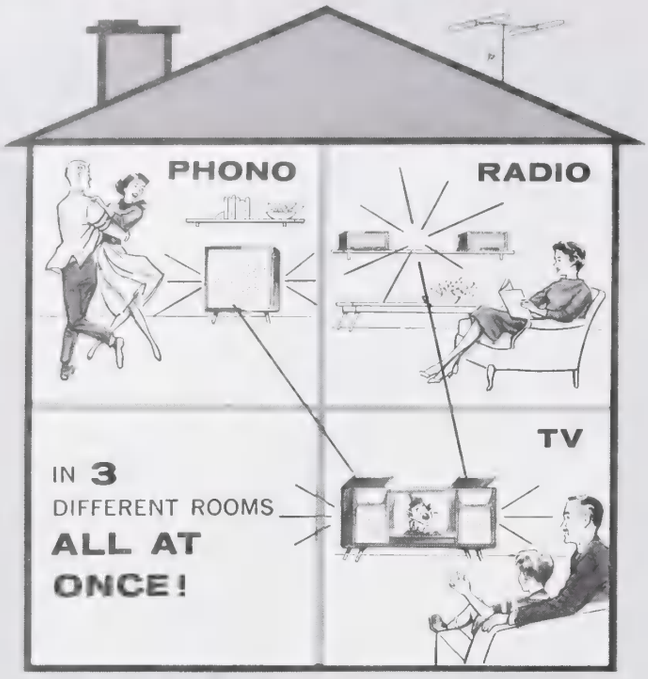
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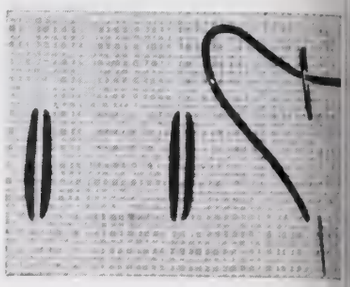
SEE HOW CREATIVE EMBROIDERY CAN TIE YOUR FURNISHINGS TOGETHER

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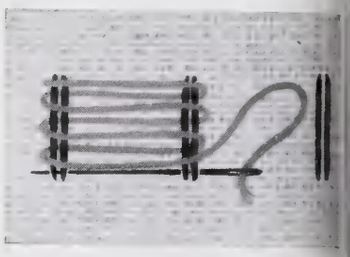
The Sheaf Stitch

With this stitch, make wheat sheaves, fish, or fine borders

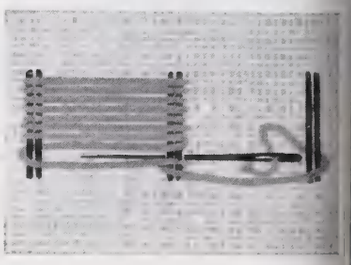
Sheaf stitch bundles and ties together lengthwise stitches. Work it in two contrasting colors.
Start stitch with a foundation made of three or more pairs of vertical stitches about one inch long and two inches apart. Length of verticals and space between pairs may be varied at will. Place vertical stitches close together, and work with long thread.



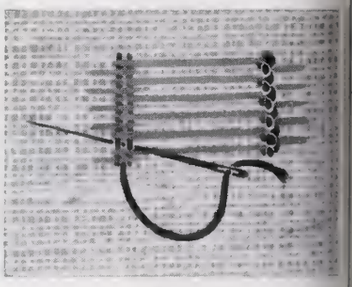
Starting at upper left, pass thread loosely over first and second pairs of foundation stitches, and back underneath both pairs without taking up any fabric. Continue this wrapping process until space between foundation stitches is comfortably filled.



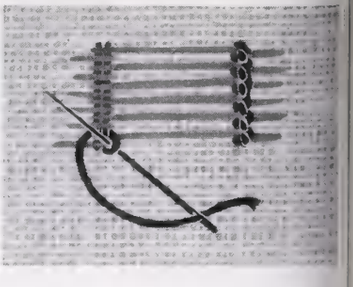
When you have filled space between first two pairs of foundation stitches carry thread back and forth across next set of foundation stitches, this time working up from bottom. Use same number of stitches, being careful to dovetail new stitches between those already made. Continue until all foundation pairs are wrapped in lengthwise stitches.



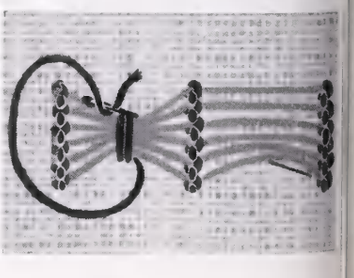
You are now ready to start with second color to knot lengthwise stitches. Insert needle at base of first pair of foundation stitches, and pass it to left under foundation bar. Gather up two horizontal filling stitches. Do not pull the thread tight, but leave a loop at the base.



Pass needle through loop and now tighten firmly so that thread makes a knot. Continue until all lengthwise threads have been anchored. Notice that both filling and knotted stitches are free of material. The only anchor is original foundation stitches.



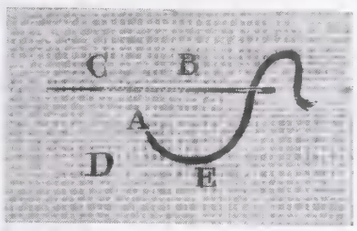
Start with new thread, pulling needle through fabric midway between foundation bars. Slide needle under lengthwise stitches, then tack down with one or more short stitches. Notice that fish on page 91 is made with 3 foundation bars of varied size and spacing. At "mouth" end, stitches are wrapped over bar, but not knotted. Off-center sheafing emphasizes tail.



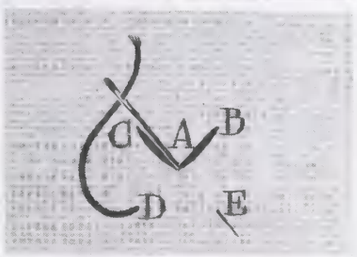
The Flat Stitch

Flat means that the thread always lies flat on surface of material, whether placed side by side, as in a Satin stitch, or crossed over one another, or taken backward or forward. Variations of Flat stitch are made by changing geometric shapes from diamonds to squares and rectangles. Different weight of thread and colors add to texture. This stitch covers ground fast and does not tire you with the need to be precise and uniform.

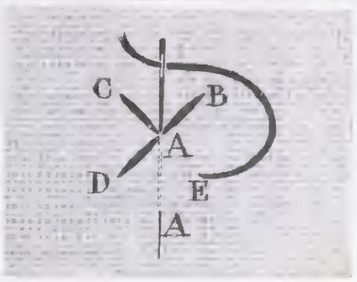
Think of this stitch as being worked from the center of a square. Bring needle out at imaginary center, point A on diagram. Insert needle at upper right, point B, and pass thread under material to point C.



From C, slant needle back to center A. Now passing needle under material, emerge at lower left corner, point D. Bring needle back to center A, to emerge next time at lower right corner E.



Carry thread on surface and back to center A. These four stitches now have the appearance of two crossed stitches. You are ready to start again.

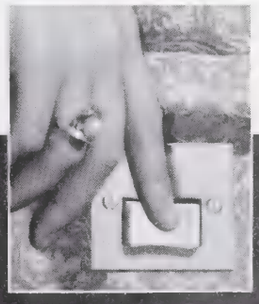


Starting from new center A, repeat series of four crossed stitches, this time connecting with lower points of previous cross. Move in any direction you wish, and see how fast your cross stitches become the sides of a diamond lattice. Learn stitch on burlap to enable you to keep squares even. Then abandon burlap for the fun of free stitching. If you find your shapes getting out of hand, you may tack them down with a small Flat stitch, as shown in the rectangle on page 90.

Please turn the page



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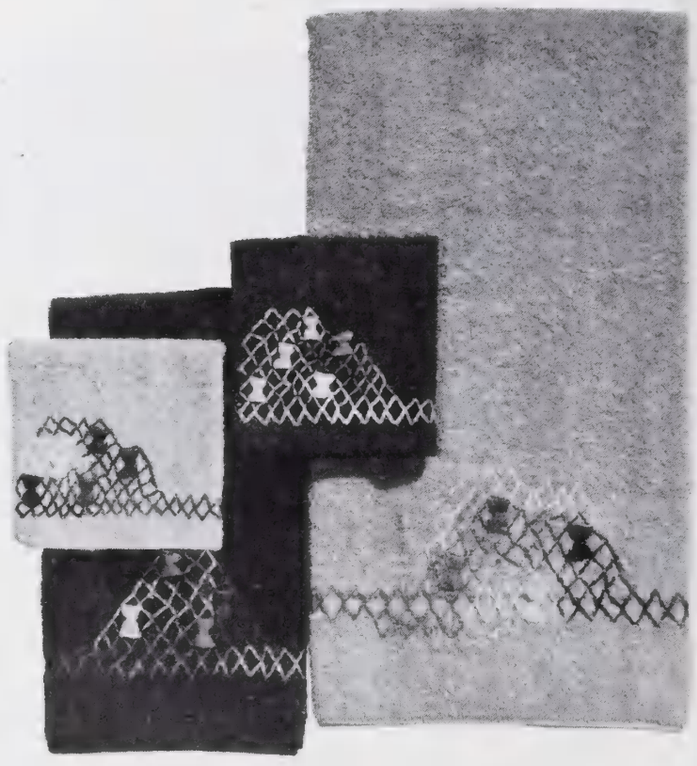
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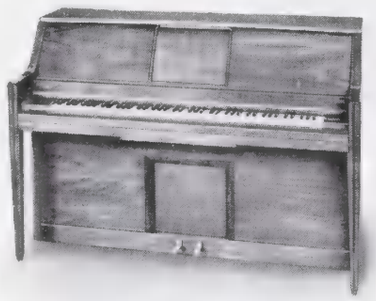
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PHOTOGRAPH BY WESLEY BALL

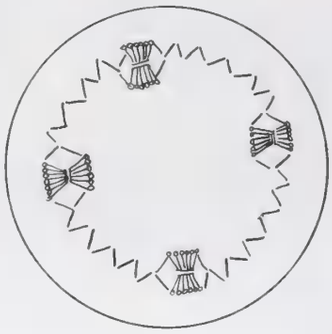
Towels with the embroidered sheaf motif are co-ordinated with the blanket shown in detail on page 87. An embroidered theme like this on furnishings and accessories helps pull unconnected materials together.



You are really looking at two pianos

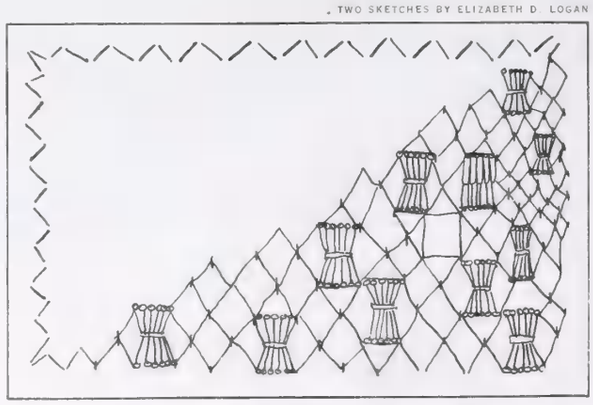
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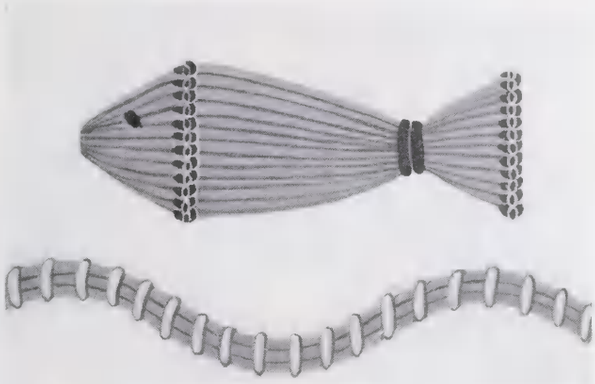


You can make a border for a round surface by combining the Sheaf stitch with a simple zigzag version of the Flat stitch. The sheaf motifs may also be worked end-to-end around a circle to make a more solid border.

TWO SKETCHES BY ELIZABETH D. LOGAN

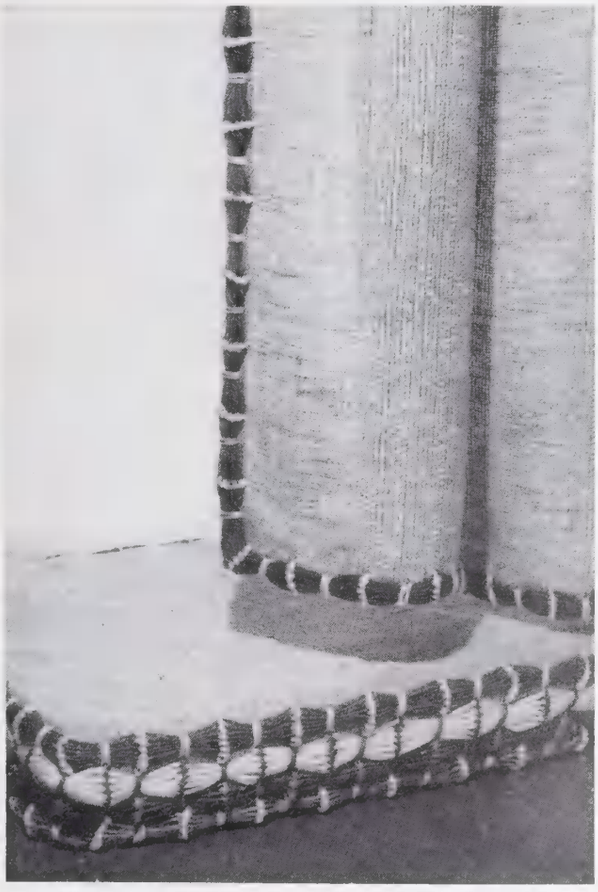


Note pattern placement on rectangular surface. See how the different scaling and variations in tightness of sheaves free motif from static uniformity and add perspective to design.



SKETCH BY CATHERINE SCHOLTZ

Here the Sheaf stitch is made to look like a fish. Use a procession of these above a ripple of two-toned Couching to border your bath towels, or a single one on a wash cloth. Instructions on page 88 tell how to vary the Sheaf stitch to get this effect.



Here the Sheaf stitch is unifying motif for both curtain and pillow. On curtain, two tones of wool and jute act as both hem and border. On boxing for pillow, common twine makes one of the borders. Notice rich texture of bold, close-worked sheaves.

Did You Miss Lessons I to V?

■ If you missed previous Lessons in HOUSE BEAUTIFUL's Creative Embroidery Series printed in the October, November, December, January, and February issues, you may order reprints for 75¢ each. Please specify which Lesson you wish when sending your order to HOUSE BEAUTIFUL, Department 706, 572 Madison Avenue, New York 22, N.Y. Lesson I explained the Running, Outline, and Cretan stitches. Lesson II explained the Couching, Feather, Detached Buttonhole, Raised Stem, Cretan, Ladder, and Vandyke stitches. Lesson III explained the Chain, Lazy Daisy, Vandyke, and Ladder stitches. Lesson IV explained Couching, Roumanian, Bokhara, and Buttonhole Couching, and the Cretan, Feather, and Raised Stem stitches. Lesson V showed variations on the Raised Stem stitch.

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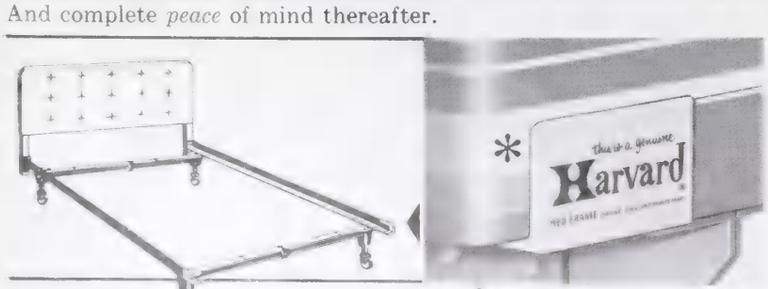
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DRAWING BY MARTHA ALEXANDER

How to help your children behave

Your children really want to behave—most of the time. You can make it easier for them by adding touches of humor to ordinary discipline. Here is a group of family-tested techniques

By ROSEMARY STREET LEWIS

• "Mom, if you tell me to brush my teeth once more. . . ."

It was our youngest complaining. That's when I decided to let him go after his molars with maple syrup once a week. And it worked. It gave us both new verve.

How easy it is to become stale during the child-rearing years! The demands on parents are relentless. Sages through the ages (both fecund and childless) have presented us with vast masses of advice. According to them, parents seem to need an unattainable mixture of Wisdom, Vitality, Tolerance, Ingenuity, Firmness, Flexibility, and Nerves of Steel—not to mention Extra-Sensory Perception. Few of the sages speak of a twinkle in the eye. But if four drops of maple syrup on a toothbrush every seven days can make prophylaxis seem like a lark, why not other cheery changes of pace, too?

Turning the spotlight on lightheartedness, the following ideas may supply grownups with a fresh tool to use. These devices garnered from other families, or invented on our own battle front, illustrate ways in which parents can outwit the junior contingent by giving the usual routine a playful twist.

Advantages? A happier family, all around. Children who get a chance to let off steam with full permission of their copyright owners seem to want to behave better. They respond to any small fillip that enlivens prosaic patterns. If parents completely capsize the regular regime now and then. Savages can endure being Saints for days.

Other pleasant results come from using safety-valve strategies. The young discover that parental approval expands as their own childish gripings diminish. Mom and Dad, once looked upon as a pair of stuffy old Nuisances who say *No*, may suddenly seem affable and almost fun. When everyone's self-esteem gets a lift, chances are that people of all sizes around home will start whistling before breakfast.

Here are a few maneuvers that

(*Please turn to page* 94)



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HOW TO HELP YOUR CHILDREN BEHAVE

CONTINUED FROM PAGE 92

have been used to advantage on assorted sprouts, ages four to fourteen:

• *Break-the-Rules Day.* After the youngsters have coped fairly well with neatness, cleanliness, mealtime, and bedtime requirements, it is time to pick a Saturday. On that special day they can drop their clothes on the floor and leave them there, remain unwashed, ruin appetites with nasty concoctions between meals, revel in forbidden comics, go to bed as late as they please. (This authorized orgy holds a hidden lesson: You have to learn to *obey* the rules before you can break them intelligently.)

• *Studio D* stands for privacy. In large letters tacked up on Dad's bedroom door, Studio D means *Please Do Not Disturb.* The same goes for Mom (Studio M) and each child, using his personal initial. This method of gaining respect for privacy came after taking our offspring on a round of television studios during rehearsals. In theatrical glamourland, absolute quiet is required of all bystanders while actors run through their lines. It seemed an angle to try at home. Now, Dad can perfect his Income Tax performance, Sis can work up her role for a tough geometry test, or Mom can rehearse Sleeping Beauty—with far more deference from the gallery.

• *Pajama Rides* are a stay-up-late reward. Now and then, on a gorgeous moonlight night when unsuspecting children are ready for bed promptly, the entire family bundles into the car instead for a leisurely drive to admire twinkling lights, reflections on the river, blue shadows in a shimmering countryside. Refreshments afterward. (Aviso to future citizens: don't ever forget nature as a source of enjoyment.)

• *Stepping-Stone Cards* were invented by a friend of ours who needed a more amiable way to make her child face overdue chores. Not long ago she made a series of giant cardboard feet in giddy colors. In case of need, she lays them on the floor in a path which leads the procrastinator straight to his desk, or shoe-polishing kit, or dirty turtle tank. Occasionally, her stepping-stones guide him to a crock full of fresh cookies or they may end up in some odd spot where a new trinket is hidden. There are fewer arguments as a result.

• *Ozone Day* is a way to ventilate children who have become breathless from overactivity. After the pressure of exams, or on December 26th following a feverish Christmas, a family we know walks out of the house and turns the key. They know just where to go on an outdoor jaunt to clear young brains—a stretch of deserted beach. (You may prefer the woods, a lovely park, or mountain top, so pick your own Ozone area!)

• *Doodler's Delight.* Necessity is the father of. This father counted crayoned hieroglyphs on interior surfaces of the home, sized up the potentialities of two creative small fry, and hied him out to buy an enormous roll of butcher paper. The manner in which he installed it is what counts. It is held upright on a rack in a closet. As the paper unrolls from the rack, it slides out the door-crack and feeds neatly through slits in both ends of a lengthy picture frame fixed to the wall. Everybody is happy now. Artists can keep pulling unlimited quantities of paper through the frame for their masterpieces. And, everywhere else, the house still remains pristine.

• *Code Words* are high-signs for young individuals who need constant jacking up on social behavior. A collection of private words—particularly comedy ones dreamed up by the kids themselves—helps everyone to survive the era of sloppy manners. What parent wants to hiss: "Say how-do-you-do *nicely* to Mrs. Abernathy!" (and what humiliated child wants to hear it?), when one cryptic word will do the trick? A sample code word from our secret supply is *Glöggl*—the last name of a German gentleman who dined with us once. He held the children's rapt attention at table because moist bits of food kept getting lodged in his beard. For us, Herr Glöggl will live forever as a symbol for "Wipe off your chin."

• *The Crockery-Breaking Fest.* Staged annually in the back yard or on a picnic, it gives each son or daughter a chance to unload pent-up emotions. The only props: a batch of discarded china hoarded all year for the occasion, some baseballs, a few grease pencils. Open-minded grownups will encourage their offspring to write pet

(*Please turn to page* 96)



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Here the textured warmth of new Impasto enhances an Early American styled kitchen. Whatever *your* preference in kitchen cabinets, GENEVA will satisfy it more readily, more beautifully. GENEVA'S wider choice of cabinet finishes includes *exclusive* Impasto, the delightful etch-line finish with soft-toned warmth. Impasto is impervious to stains, marring, and fingerprinting—cleans easily with a damp cloth. Perhaps rich honey-maple in plain or provincial wood fronts, *or* gay colorful cabinets are your choice. GENEVA has them all! Yes, Geneva has the cabinets and accessories; fine quality and reasonable price.

See Geneva Kitchens at the display rooms listed below or consult the yellow pages for the Geneva dealer nearest you. He is a specialist who can personalize your kitchen to your needs, decor and budget.

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Geneva Modern Kitchens, Dept. HB-3-62
Division of Acme Steel Co., Geneva, Illinois

I enclose 50¢ for new 24-page full color kitchen idea booklet.

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County _____ State _____

HOW TO HELP YOUR CHILDREN BEHAVE

CONTINUED FROM PAGE 94

peeves on plates they expect to shatter. (You are Open-Minded if you still feel kindly toward your little darling after he has pencilled "Mommy is a stinker.")

• *Keep Doing What You're Doing.* (This is a last-gasp technique.) The deft mother of twelve children gave us this tip. She seems to be familiar with insubordination by the dozen. If one of her phalanx has a tantrum, she makes him continue to stamp and scream for at least ten minutes after he wishes he could stop. On other occasions, if several patient requests to quit running in the house fail, she uses a flicking fly swatter to keep the racer racing. A bedtime staller has to go right on stalling into the wee small hours. And so on. No need, she says, to resort to this treatment often. The news that it is dimwitted to bait Mommy is quick to get around on the junior grapevine.

Minor Variations

We are delighted with: The mother who sends a whiner to his room to look high and low for his smile. He can return the moment he has found it. . . . The instigator of The Clean Plate Club, whose members-in-esteem were once fussy eaters. . . . A neighbor who discovered that music works better than commands. When bedtime rolls around, she plays "Goodnight Sweetheart" on the piano in march time. . . . The young mother who has taught her offspring the drastic difference in decibels between Indoor and Outdoor voices, via the tape recorder. . . . A family, each of whom takes turns nightly at dinner telling about the *nicest* thing that has happened to him all day (from watching a sparrow bathe in a rain puddle to Daddy's new client). . . . The originator of an imaginative treat called the California Sleigh Ride. Her *niños*, clustered together on a blanket, are pulled hither and yon on a floor tour of the home. The more erratic the ride, the more gleeful the squeals.

We are charmed, too, by: Parents who keep the children's bedside tables freshly stocked each week with absorbing books from the public library. Their youngsters, more tempted by good reading than TV, can't wait to tuck right in after supper. . . . The straw boss who discovered that her siblings could easily become impervious to Mom's voice and verbiage. Occasionally, when dulled ears cease to hear her, she grabs the nearest hand-puppet, mask, or silly hat and really hams it up. The same old directions from a brand-new personality go over big. . . . The bit of femininity who, single-handed, took six slap-happy ten-year-old boys to the zoo. She had a police whistle in one pocket and bubble gum in the other—the whistle for occasional nose-counting, the gum to make it worth-while to hear the whistle. She came home daisy-fresh, almost.

Savannah Sparrow
Passer sandwichensis

A gentle little brown bird with face washed in gold. Nests on the ground.



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Work new wonders with floors . . . let Amtico spur your imagination. You find admirable award-winning designs, natural textures, delightful coordinated colors. You get Amtico's easy care, long life, comfort underfoot. Treat yourself to the newest, most distinctive in the world . . . beautiful Amtico Vinyl Flooring!



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SO MUCH VALUE... AND SO MANY, MANY DAILY USES!

Look at the immense value Samsonite packs into these famous tables: King-size top with 12% more surface area! Wipe-clean vinyl upholstery! Positive action leg locks! Chip-resistant baked enamel finish! Handsome brass ferrules on legs! 4 decorator colors.

And think of the dozens of uses: for serving, typing, hobbies, homework, games. You'll keep your Samsonite table so busy (in the living room, kitchen, nursery, workshop, etc.), you may never want to fold it away.


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Shwayder Brothers, Inc., Folding Furniture Div., Denver 17, Colo. Manufacturers of Samsonite Luggage. Available in Canada through Samsonite of Canada, Ltd., Stratford, Ontario, at slightly higher prices.

Another facet of the weaving experience:

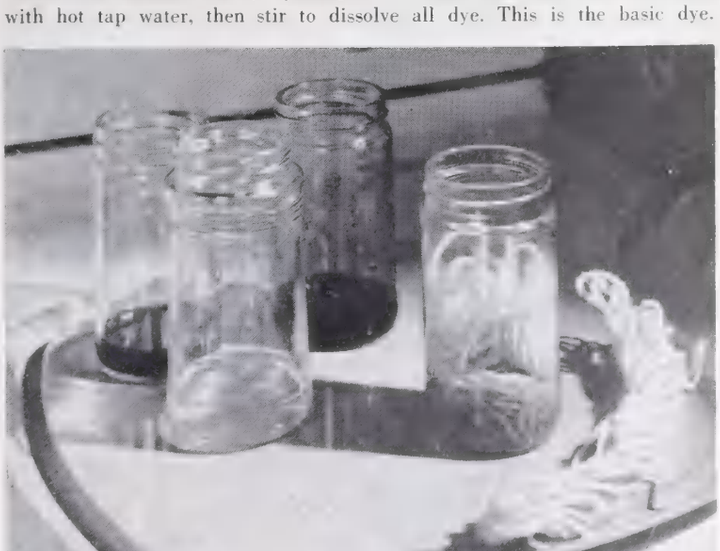
Dye your own yarns for more interesting colors and textures

By RACHEL APPLETON

● Once you have known the fascination of weaving (see pages 154-159), you can add another dimension to the experience by creating your own stock of raw materials. Since the type of weaving suggested by HOUSE BEAUTIFUL allows the use of almost every kind of yarn, string, twine, cord, strip, or filament, your sources of material will be all around you—from plumbers' packing twine to cotton fishing cord. Many of these materials will be raw and uncolored. You can create just the subtle shades you want by dyeing them yourself, using the simple method shown here.



Almost any aniline dye made for home use is suitable. White household vinegar is added during dyeing to help the yarn absorb the dye and set the color. Pour contents of dye package into clean glass jar, fill it half-full with hot tap water, then stir to dissolve all dye. This is the basic dye.



Use other clean jars for dyeing, one color to a jar. Put one teaspoonful of white vinegar and one teaspoonful of basic dye into the jar. Prepare a few small hanks of yarn, put them in the jars, and push them to the bottom.

(*Please turn the page*)

MOSAIC

Nothing new in kitchens? Well now . . . look here!

New easy-care surfaces for food preparation . . . nothing to burn, scratch, dent or fade. New and wide choice of colors . . . soft pastels to brilliant accents. New individuality in layout, equipment and colorful appeal . . . a kitchen to work in, live in and call your own.

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PLATE 683





FROM THE CONTRADA COLLECTION—Impressive addition to any room—a pair of double-door chests with hutch tops. Styled with a light and airy grace in genuine mahogany and veneers with painted backs, gold-trimmed black-lacquered front posts and antiqued brass hardware. In Weathered Pewter or Traditional Mahogany finish. About $200 each at fine stores.

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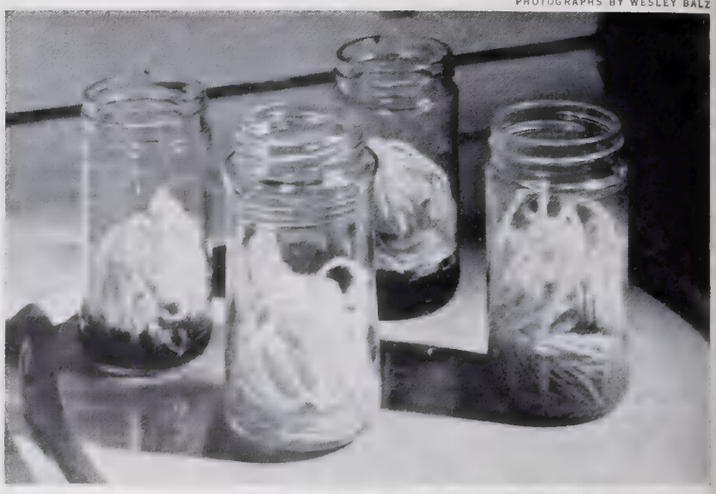
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DYE YOUR OWN YARNS

CONTINUED FROM PRECEDING PAGE

PHOTOGRAPHS BY WESLEY BALZ



Add hot tap water to each jar. Very little water is needed because the yarn should be crowded in the jar to get the subtle shadings of color. After adding water, stir with a spoon, pushing the yarn to the bottom of the jar. Different types of yarn dyed in the same jar produce interesting results.



Place jars in a pan of warm water to a point half the height of the jars. Cover the pan and bring water to simmering point. Allow water to simmer for about 20 minutes and check for color. If water in the jars is clear and a deeper color is wanted, add more basic dye and allow to simmer for another twenty minutes. When the desired color is achieved, allow to cool. Rinse yarns in cold water until rinse water is clear.



You can dye a strand of yarn a progression of colors. It is best done with heavy yarn. Use a glass or enamel pan and two china bowls. Put a cup of water in pan and add one tablespoon of vinegar. Put on low heat. Dip one end of yarn into water. Sprinkle in a few drops of basic dye, and, when yarn is desired color, lift end out, place in bowl, and insert following section of yarn, adding more dye to darken the color or a few drops of another color (red to yellow will make orange, etc.). Continue, lifting out dyed sections, letting them rest in the china bowl. You will need to add more water (the simmering evaporates it) and more dye (the yarn absorbs it). As the yarn absorbs the dye, the water will "clear," and you can end the strand in a pale color or another color. Rinse in cold water until water runs clear.



Carrier home air conditioning

The fact is, Carrier home air conditioning is one of the few quality products that have come down in price in recent years.

Today you can air condition an average three-bedroom home for only about $900. That's the installed price of adding cooling to a satisfactory forced air heating system.

Of course, the figure will likely be more for a larger house or less for a smaller one. But in any event, the cost of air conditioning is less than many other home improvements. And few others mean so much.

Air conditioning can change your whole outlook on life. Even in the hottest weather, you and your family sleep better, eat better, feel better. Allergies are fewer. Rooms are cleaner. Entertaining is easier.

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Carrier ***Air Conditioning Company***

How to leave home and like it

PHOTOGRAPH BY KEN HEYMAN FOR RAPHO-GUILLUMETTE



Young Taro-san takes a peek at the world beyond the metal-bound gate of a temple courtyard in Tokyo.

Where do you think you're going?

If your travels are still in the armchair stage, here are a few suggestions to sweeten up the adventure or induce you to investigate new routes and territories that may not have occurred to you

By MARION GOUGH

● Thinking of the Seattle World's Fair? From April 15 through October 15, this is what we're told you can expect: your first look at life in the future space age in the World of Century 21 exhibit in the great new Coliseum; a new experience in transportation, the Monorail, which covers the mile between downtown Seattle and the Fair grounds in 94 seconds; international exhibits of art, science, industry; a sampling of the cultures of the 30 foreign countries who are putting on exhibitions; entertainments, bazaars, restaurants, and all the usual perquisites of World's Fairs. Added incentive—as if you needed it—is a nostalgic last chance to experience life aboard the S. S. Liberté, former queen of the French Line's luxury ships, which will be berthed at Seattle as a hotel for Fair guests (starting at $2.50 a night) before being dismantled. All this against the most magnificent natural backdrop of mountains and seaside scenery any World's Fair has ever had, in an incomparably beautiful vacation country to sample before and after the Fair.

Added plus: Seattle is also a jumping-off point for Vancouver and Victoria in Canada's British Columbia, for Alaska, for Hawaii, for the Orient, any of these places and pleasures a natural extension of a trip to the Fair.

Word to the wise: You can't make your reservations too soon. Several travel companies, including Where-to-Go Travel Service of Seattle, and American Express, are arranging three- and four-day comprehensive Fair tours, including hotel or motel, entrance tickets, Monorail transportation, and sight-seeing. Services and (*Please turn to page* 104)



Engineer Uhlenhaut, Director of the passenger car testing department

The Anatomy Of Success

chassis belongs to the Mercedes-Benz
d Prix Race Car that won virtually every
it ran. Its advanced engineering features
lassed its competition, and made Mercedes-
z world champion in Sports and Grand Prix Racing. Behind these victories were long meditation, profound thought and unfailing attention to detail and construction on the part of an engineering team that has no equal. These same men plan and construct the Mercedes-Benz passenger cars of today with meticulous attention to detail. Thus they stand behind the fact that there is no finer car in the world than those that bear the silver, three-pointed star.

Marlite areas: Walls-Swedish Cherry Random Planks and Sage Green Planks. Ceiling-Polar White Blocks. Design-Ving Smith, A.I.D. Photography-David A. Howard.



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Beautiful Marlite Paneling

with the soilproof wash-and-wear finish that stays like new for years

Add luxury to any room with economical Marlite paneling—and you eliminate remodeling for years to come. Choose from decorator colors and patterns designed for any room, any decor.

The wear-without-care Marlite finish shrugs off grease, stains, mars. Tough and dent-resistant, it takes abuse that would harm other finishes—then wipes clean with a damp cloth. Marlite never needs painting or further protection; gives years of wear with minutes of care.

Marlite is easy to install in new rooms or old. Available in authentic Trendwood® reproductions, exciting solid colors, distinctive marble and decorator patterns . . . exclusively styled for Marlite by American Color Trends.

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ANOTHER QUALITY PRODUCT OF MASONITE RESEARCH

WHERE DO YOU THINK YOU'RE GOING?

CONTINUED FROM PAGE 102

prices vary, but top-grade accommodations seem to run from about $11 to $15 a day, without meals.

Pre- or Post-Fair

The Fair-minded might give a long thought to tying in a visit to the increasingly impressive International Festival of Vancouver, British Columbia, to be held, for the fifth year, from mid-July through mid-August. Exact dates and program are not yet announced, but the Festival is pretty certain to equal in excellence, if not surpass, past performances of symphony, song, ballet, and drama. An International Film Festival, running in July, is part of the Festival, as are exhibits of the fine arts. We cite this as a reminder that Canadian culture is in full bloom over our Northwest border, just as it is to the East in the summer-time Shakespeare Festival in Stratford, Ontario (June 18 to September 22).

For more information: Address the Vancouver Festival Society, Vancouver, B. C. Added extras: in August, Vancouver Island puts on its own Exhibition in Nanaimo; and, in September, the floribunda town of Victoria, B. C. gilds the lily, or should we say the roses, for which it is deservedly famous, with a Flower Show.

Edinburgh Festival

Farther afield, the great Edinburgh International Festival (the sixteenth) is scheduled for August 19 to September 8, presenting, among other rare fare, opera and ballet by the Belgrade Opera Company and the English Opera Group, drama by the Royal Shakespeare Theatre Company of Stratford-on-Avon, and symphonic programs by the London Symphony Orchestra with Pierre Monteux, Lorin Maazel, and Colin Davis conducting. As lagniappe, the Edinburgh International Film Festival runs concurrently, and the stirring Military Tattoo of the Scottish Regiments will be presented regularly, floodlighted against Edinburgh Castle. For professional musicians and professional students, master classes for piano, voice, and cello are organized by the Royal Scottish Academy of Music. Listeners are free to attend.

For Edinburgh Festival Information: Edinburgh Festival Society Ltd., 11 Cambridge Street, Edinburgh. Tickets will be on sale by mail starting April 2 from the offices of the British Travel Association in New York, Chicago, a Los Angeles.

Added attractions in Edinbur during Festival time: Highla Games, to be held at Murrayfiel August 18 (information from T City Chamberlain, City Chambe Edinburgh 1), motor coach tou to Scotland's historic houses a gardens (details from Scotlan Gardens Scheme, 26 Castle T race, Edinburgh 1).

Festival in Flanders

All summer long, Bruges in B gium will be enhancing its pere nial medieval charm with a seri of festival-like events, starting wi the colorful Procession of the Ho Blood on May 7, illuminating magnificent old buildings by nig and filling the air with carillon co certs night and day. Two notab events this year: from July 14 September 30, the Groeninge M seum will exhibit a rare collecti of art on loan from all over Euro which represents the art treasu of the Order of the Golden Fleec and from July 30 through Aug 19 on alternate evenings there w be presented in the market squa a performance of the *Play of t Holy Blood*, a quasi-Passion pl and musical pageant of the histo city of Bruges.

Sound of Harp Music

The Israel Festival Committ plans a September musicale gu anteed to charm all traveling bir from the trees—a harp concert which the participants will be t winners of the Second Internation Harp Contest. Concert will occur few days after the competitio which will be held in Jerusale from September 11 to 25.

For more information: Cons the Israel Government Tourist C fice in New York or Chicago.

Special-Interest Tours

Consider a tour tailored to yo own special interests or avocatio These can run the gamut fr farm-viewing in Denmark to ge hunting in Brazil. Among the m appealing of the music lovers' tou is a leisurely grand tour design by Eric Mann and conducted Henry Pillichody, both travel a thorities from way back and peo whose discrimination we can vou for. Leaves New York on July via the S. S. Statendam, or on Ju 12 via Air France jet, and tak you to France, Switzerland, Ita Austria, Germany, Belgium, a

(*Please turn to page* 106)





own above are two views of same kitchen. per photo shows Provincial Antique White od finish combined with colorful steel. ver photo shows opposite side with accent colored moulding on Provincial styling.

an original kitchen by *St. Charles*

What will your St. Charles kitchen be like? Rest assured, it will reflect you in every detail. You'll see *your* ideas take shape in the hands of skilled St. Charles designers. The styling, colors, materials and finishes you select; the conveniences, work-space, storage, appliances and layout you prefer will be integrated to meet your individual needs. Uniquely beautiful . . . distinctively practical . . . graciously inviting—your custom-created St. Charles kitchen will always be inimitably yours.

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Send for St. Charles' Kitchen Ideas and Kitchen Styling Books! As bright and beautiful as the kitchens they present. Lots of ideas on color, styling, conveniences and features, too.

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Gentlemen: I enclose $1.00 for two St. Charles books: "Kitchen Ideas" and "Custom Kitchen Styling"
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WHERE DO YOU THINK YOU'RE GOING?

CONTINUED FROM PAGE 104

Great Britain, returning by ship on August 22 or by air on August 15. It's a first-class affair on the Continent, with its chief emphasis on such delights as *The Marriage of Figaro* at the Salzburg Festival, opera at the Baths of Caracalla in Rome, opera in Paris in time for the July 14th celebration, and a spot of play-going in London. It also includes the experience of dining in some choice restaurants. Transportation is tourist class. Rates by ship are $1,462; by air, $1,526.

For details: Consult Transmarine Tours, Inc., 500 Fifth Avenue, New York 36.

A longer, more elaborate banquet for musical travelers is the Eighth Annual Musical Europe tour, conducted by Professor Arthur L. Williams of the Oberlin Conservatory of Music. It takes in the Paris opera, a Festival Symphonic Concert in Aix-en-Provence, the opera at the Baths of Caracalla in Rome, a Florentine Festival Symphonic Concert at the Pitti Palace, opera in the Verona Arena, a symphony in Venice, Viennese operetta at Grinzing, a Mozart Festival performance in Salzburg, opera in Munich, Wagner Festival performance in Bayreuth, Opera in Glydebourne, a go-round with Shakespeare at the Memorial Theater in Stratford-on-Avon, a festival performance in Edinburgh, and an evening of theater in London. Transatlantic transportation is via S.S. "United States," cabin class, leaving New York on July 12, arriving back in New York on September 5. Cost: $1,748. Details: House of Travel, 17 East 49th Street, New York 17.

Still another conducted excursion into song and dance is a theater-and-ballet tour to Holland, Denmark, Soviet Union, Roumania, Hungary, and Austria. This tour, under KLM Royal Dutch Airlines' auspices, will be accompanied by Robert Sabin, editor-in-chief of *Musical America*, and hardly an evening is scheduled to pass without a look-in at the kind of performance that's usually sold out if it's played on tour in the U.S.A. This includes the Kirov Opera and Ballet Theater in Leningrad and the Bolshoi in Moscow, plus the Moscow Circus and Puppet Theater, the Vienna Opera, folkloric concerts in the Balkans and the not inconsiderable musical performances of Copenhagen. Transatlantic transportation is by KLM jet, leaving New York on April 21, returning on May 17 from Amsterdam. Continental hotel accommodations are first class. Price: $1,375.

For information: Consult Consolidated Tours, Inc., 250 West 57th Street, New York 19, or KLM offices throughout the country.

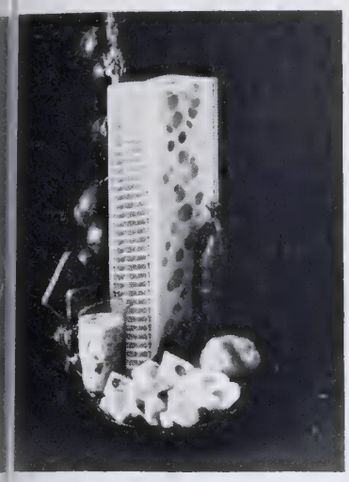
Swissair, an airline which has plotted some ingenious ways to turn the October 1 to March 31 seventeen-day excursion fares to Europe into special-interest vacations, lists a variety of ski tours to five European countries in a booklet, *Holiday on Skis*, which you can find at your travel agent's or at any Swissair office.

Their eighth Grand Opera Tour leaves New York on March 3 after a performance at New York's Metropolitan and goes on to Vienna's Staatsoper, La Scala in Milan, the Paris opera, and Covent Garden in London. Cost of this 17-day exposure to the aria: $798. For details: your travel agent, a Swissair office, or Mayfair Travel Service, Inc., 119 West 57th St., New York.

Latest and especially likely to appeal to HOUSE BEAUTIFUL readers are two Swissair 17-day junkets specifically planned for those with a serious penchant or a professional interest in handcrafts—a handcraft study tour of Yugoslavia and Italy, leaving New York on March 9 ($799), and a similarly designed tour of Greece and Turkey, leaving New York on March 11 ($899). Concentration is on first-hand observation of craftsmen at work, with opportunity to see modern as well as traditional artists in ceramics, weaving, metal-, wood- and leather-working, glassmaking, fabric printing, and needlework. As of this writing there's a chance that the ranks may already be filled for these spring tours, but their popularity indicates that they may be repeated in the fall. For more information: Swissair, 3 East 54th Street, New York 22.

Mid-winter Re-creation

If that stale, flat and unprofitable mid-winter attitude toward life has come over you, we're reminded of the speed with which we recovered from the same malaise after one week end at Safety Harbor Spa, in Safety Harbor, Florida, just across the causeway from Tampa, and within easy driving distance of the whole Clearwater area. Here is a *real* spa, built around four mineral springs discovered by Hernando de Soto in 1539, and operated like the traditional spas of Europe, except that it has the at-



ay cheese

ou'll smile. Everyone does. Be-use the word cheese evokes happy tisfying thoughts of one of life's eat pleasures: eating. And when u say cheese—

ay switzerland swiss

ecause you want the *genuine.*

WISSCHEESECRAFTSMANSHIP gins and ends in Switzerland, here Nature, knowledge centuries-d, modern science, all conspire to oduce the flavor, the texture, the ality you expect from the King Cheeses.

aesar knew. He came to conquer elvetia. Instead, he was taken ptive—by the cheeses of Switzer-nd. Had the first cheese exports nt over the Alps to Rome for nperial feast tables.

rillat-Savarin, noted gourmet, new. It was his custom to give "receipts" for Swiss cheese cookery friends—and to instruct chefs in ie art, from Boston to London. e even served Fondue as a main ourse for breakfast.

o we're name-dropping. With ride. With justification.

witzerland Swiss *is* good from orning to midnight, any time of ear. For the most elegant dish, or ie simplest fare. Take Bauernsalat Farmer's Salad), illustrated.

BAUERNSALAT

qual amounts—Switzerland Swiss heese, cut in chunks; cooked liced potatoes; salami or bologna ubes. Pickle slices to taste. Hard-ooked eggs for garnish. Dressing of your choice.

SWISS CHEESE COOKERY

selection of typical Swiss recipes, s yours for the asking.

Switzerland Swiss Cheese

ook for the word Switzerland on the package or rind.

GENUINE

SWITZERLAND CHEESE ASSOCIATION
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mosphere of an American resort hotel. Under medical supervision, there are baths, massage, exercise, Yoga breathing courses and diets to put fatigued normal people back on their feet with slimmer figures. There's golf and swimming, dancing, and sun-tanning. You can do any, all, or none of the builder-upper activities, since they're all included in the rates, but to go through the routine is an experience in re-creation. Rates range from $20 to $32 from January 15 to March 31, and from $17 to $29 from April 1 to May 5. For more information, write the Spa directly.

Little Swiss guest house

On the tiptop of a mountain, in Switzerland's Rigi-Scheidegg, you can find one of those charming, tiny vacation houses you read about in books. It's the Rigi-Scheidegg Berggasthaus, with just room enough for thirty overnight guests whose comforts are cozily and deliciously served with immaculate rooms and magnificently simple food, starting at about $5 a day. In summer, it's a place to sit on top of the world and view a panorama of mountains, lakes and wildflowers. In winter, it's ski country, with the Scheidegg ski lift nearby. As a traveler, in any season, we'd consider it a heavenly place to catch our breath over a weekend or a Sunday. It's 50 minutes from Zurich, 30 minutes from Lucerne, to Arth-Goldau. Then a short ride to Kräbel where a cable car swings you to the top of the mountain. For more information: Address Robert Schäppi-Stöckli, Dennlerstrasse 45, Zurich, Switzerland.

Redbreasted Nuthatch
Sitta canadensis

An efficient
little
tree surgeon.





Photo: Penthouse Kitchen



New deep-design Saracen inlaid vinyl floors were created for the spacious room-to-room look!
The deep-down beauty of this luxurious gold-flecked Saracen pattern glistens clear through. The size of the jacks tells you the perfect size of the inlaid chips. Note, too, the smooth way the vinyl extends up the wall. That's what flooring men call "coving"—a good-looking extra that more than pays for itself in easier cleaning!

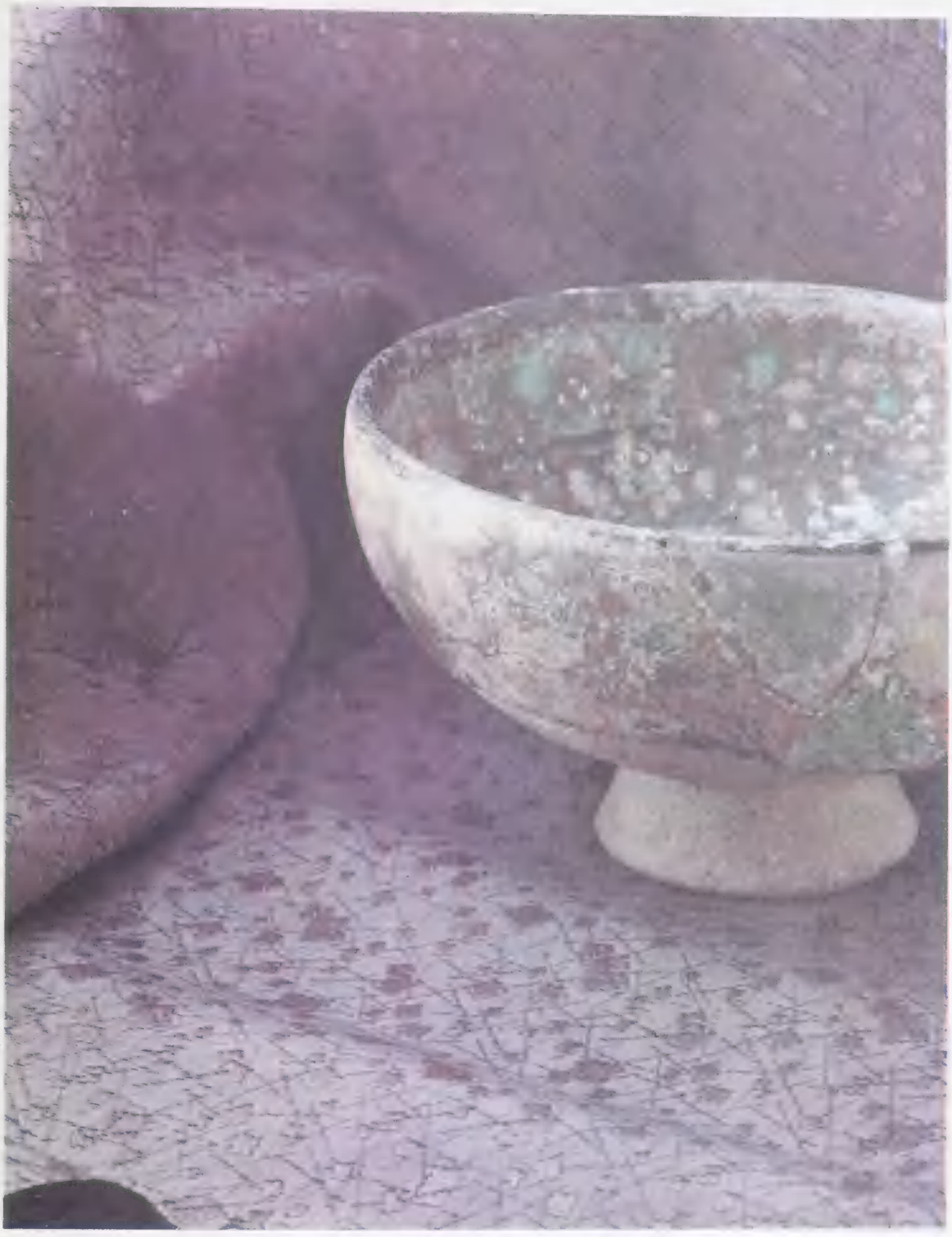
Floor plan shows one easy-to-keep-clean

New decorator vinyl in "Spacemaker" width...*seamless as broadloom*

Saracen®
—newest vinyl floor
by Congoleum-Nairn

THIS is the kind of beautiful deep-design inlaid vinyl you used to find only in decorator tiles. Now it co by-the-yard—in the new "Spacemaker" width. A major technological breakthrough from Congoleum-Nai This new "Spacemaker" width vinyl sweeps from room to room, seamless as broadloom. Its wall-to-wall bea flows in unbroken six-foot widths—makes rooms seem airier, brighter, bigger. New Saracen, an exceptionally beautiful "Spacemaker" pattern, is so sensibly priced. An average 9′ x 12′ area only about $105 *installed!* For FREE sample of Saracen, write: Congoleum-Nairn, Dept. 22, Belgrove Drive, Kearny, N. J.

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How To Compose Color Schemes

By JOHN DEKOVEN HILL

● Since your home is the only part of your environment over which you have any control, it pays to master all the useful ways that can make a contribution to improving it. The most-easy-to-manipulate element for creating satisfaction and delight is color. Furthermore, color is one of the least expensive atmospheric effects at your disposal.

Everything inside a room, plus everything that can be seen outdoors from within, is part of the color scheme. For all things seen together affect each other —for better or worse. The color of the wood, in furniture or woodwork, counts just as much as whether the trees seen are bare or in leaf, whether the sky is gray, white, or blue.

Everything has to be considered, because everything affects everything else. So the beginning of the art of color scheming is seeing all and the interrelation of all. *(Please turn the page)*



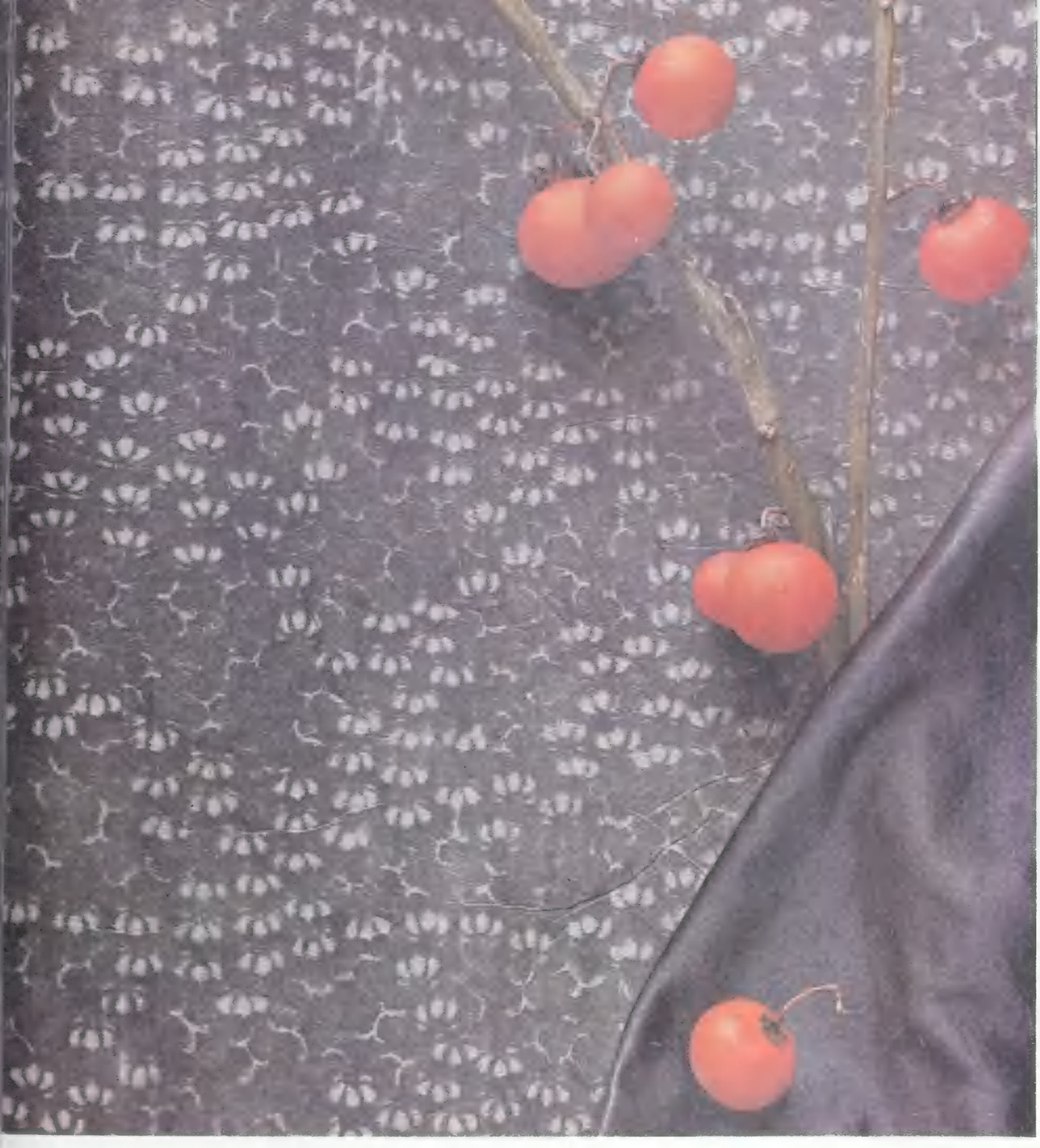
Pattern is used to texture the ground, rather than to pattern it or feature it. Sharp orange touches enliven.

Colors seen together—hurt or help each other

● The putting of things together makes them something other than what they are alone. It changes their intrinsic meaningfulness. So it follows that there must be a sympathy between all things seen together.

How to arrange things so this happens? We hope these 25 pages tell you, leading you from the simple combining of a few objects to the complex combinations that occur when you do a whole room.

If you were combining only two or three objects and they were to be seen alone, as in a shadow box, they would need to be interesting *in* themselves and *by* themselves. If not inter-



A rich blending of many colors, with oranges predominating. Many blues serve as a unifying background.

esting in themselves, it would be difficult to compose a few objects into an interesting whole. The more things that are to be seen together the easier it is to "get away with" objects that are not, in themselves, very interesting. This is why everyone should take heart, for a room requires a great complex of objects, and it is this very complexity that offers the opportunity to have beauty without owning priceless treasures that are important in themselves.

The two pictures above are examples (in a small way) of a basic principle. Each has, as its core, an interesting feature: the fabric on the left, the paper on the right. Both are interesting for two reasons—their patterns are not regular and their colors are not uniform. Flat, uniform colors are not as interesting as textured colors. And regular pattern is not as interesting as interrupted pattern. The unfinished and irregular calls you back to look again.

In both pictures above the color is not spread evenly. The patterns serve more to introduce a rich variety of colors, rather than to establish a dominant design motif. They offer a means of enrichment by creating a textural quality. Each pattern has one over-all color effect but within each there are many different color tones.

(Please turn the page)



Wood grain adds texture and interest in same way as printed or woven patterning. Lacquer tray, worn with age, has same come-and-go quality as the objects from nature. No color is flat.

There is not a pure flat color in any of these schemes. If one is unpatterned, there is sheen or texture or a two-toneness. If wood, there is grain. If painted, there is the mark of use and wear that creates texture and two-tones.

Study each object and surface separately. You will find each is multicolored. But the sum of these many shades or colors adds up to one dominant color.

The objects from nature demonstrate best how many shades and colors can add up to one rich color. In fact, any object of nature is an excellent source for color schemes—to learn the principles from, as well as to "copy cold." But note that these man-made objects have the same patina as the nature objects. The liquid characteristics of ceramic glaze (dish, above right) produce the same come-and-go quality possessed by the apples and quince, or the wood tray bearing the patina that comes



The liquid characteristics of the ceramic glaze accomplish the same thing as the worn lacquer of the tray and the wood grain. The brown plate contains many browns, but also several reds and grays.

from time and use. In all, the disposition of color is not spread evenly. And the colors of the various objects and surfaces relate to each other. No color contrasts sharply with any other color, as red and white do.

In these first seven pictures you see, in small combinations, the fundamentals that apply to all livable schemes. To be livable, a scheme must have an over-allness, so it is one thing rather than a jumpy collection of many things. To be agreeable, rooms need to be settings for people rather than the main point, competing with people for attention. These calm combinations are all based on the Japanese principles of beauty known as *shibui*, which have been explained several times in HOUSE BEAUTIFUL. The portfolio of color schemes on the next 20 pages shows how the *shibui* principles can be applied to all the components of a room.

Portfolio of photographs by Ezra Stoller and William Maris



A livable color scheme is one that is "easy to take" because it relaxes, enfolds, and enriches without demanding too much of your attention. Therefore it pays to avoid the obvious and the emphatic. Dramatic color combinations are too demanding, even tiring. Soft colors and uneven patternings, as in this warp print and the cherry bark boxes, are examples.



If you study the precious and prized objects in the museums, you will note that they are uneven in coloration and texture. The ancient Egyptian glass bottle nobly exemplifies this characteristic. The uniformly even and flat tends to be without character and, therefore, of not much interest. The fabric is again a warp print, similar to the one opposite, in another color combination.

For a list of all merchandise in these color schemes please turn to page 180.



Many different textures can be combined with an over-all quiet, shibui result if patterns are indistinct and colors not contrasting. Here an ancient Japanese brocade pattern, translated onto contemporary wallpaper, is the basis of a color scheme as natural as the green serpentine. Bright orange, used in proportion shown here, provides necessary highlight.



Contrasting colors can be brought together in a restful combination.
In this scheme there is an underlying unity because of the
blending of orange or rust threads, even in the green fabrics.
The indefinite wallpaper pattern gives surface interest
without competing with the patterned fabrics.



Overprinting in grayed tones on this casement fabric makes an indefinite pattern that mingles the colors in a soft blend. This careful handling of color results in a big-scale design that remains quiet and unobtrusive, like the intermingling of needles on the evergreen branch. Muted tones in all these furnishings maintain the same low key.



Light and shadow tones of a eucalyptus spray present a whole range from deep green to silver. See how the same printed casement, used opposite, reflects this color range. In most rooms one large pattern is enough, so accompanying materials were chosen as subtle blends that lend further color variation without competing for attention.



Lichen on stone suggested this combination of beige and yellow-green. Fabrics like the velvet and plain silks gain additional richness and variation through their sheen, so they count for more than one color tone in the total scheme. Deep red rug supplies a warm background, while touches of very bright red add sparkle.



Shades of amethyst can be lovely without being saccharine if carefully balanced with other colors. Taking the African violet as a model, this scheme blends the flower and leaf colors in a dignified yet fresh ensemble. Bitter lime like the transparent leaf edge accentuates the delicacy of the lavender tones and the somber depth of the greens.



A major color can be handled in two ways. One way is to use the color as a feature in limited quantity, like the glowing yellows surrounded by dark browns, above. The lower scheme shows a different approach, where many shades from blue to purple establish a general lavender blend



One element can be the starting point for a total scheme, like the dark green-gold wallpaper in the upper grouping. It sets a key of grayed colors and small-scale pattern that is carried on by the fabrics, but the wall covering remains the major decorative feature. In scheme below, two-tone print



Manzanita bark, with its many shadings, and the variegated coloring in this glazed jar both contain the basic elements of this scheme. Pale fresh green is an appropriate natural companion to these dark woody colors, like new foliage on a tree. Carpet is a multicolored blend. Wall covering is silk.



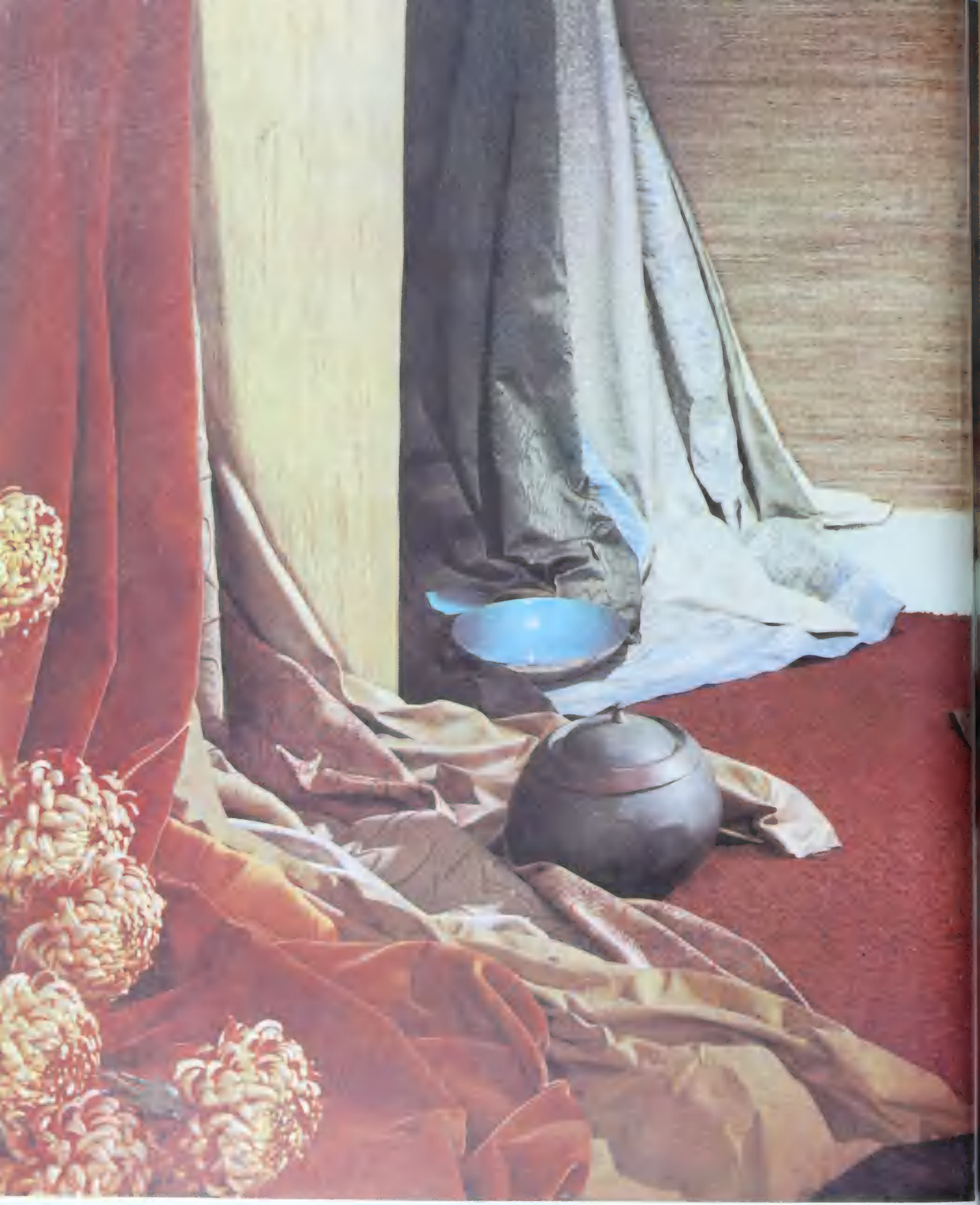
Sunny greens and yellows of russet pears offer cheerful warmth, but the bright contrasting accent is necessary, too. Cover the red area and you'll see immediately how important this sharp note is, even in very small quantity, to give life to the scheme. Without it, the other colors seem dull.



Two-tone weaves give subtle depth to the over-all colors of fabrics like these, lending interest without introducing dominant pattern that would compete with the wallpaper design. Carpet yarns repeat the fabric colors in a multicolored blend that provides underlying unity in the ensemble.



Cool, liquid blues are set off by the warm brown tones in this textured plastic wall covering and the accompanying fabrics. But even the blues contain overtones of brown or tan, establishing a quiet harmony throughout the scheme but avoiding the monotony of an obviously matched collection.



The colors you choose can give a room either a comfortable, relaxed atmosphere or an elegant formality. Ice-blue and silver seem even cooler against the warm-toned grass cloth, and sharp contrasts give this scheme added formality. Mellower colors, more textures, less contrast give rust group a more relaxed character.



Ranging from deep brown to pearl, like the outside of a sea shell, the fabrics above complement the rich walnut wall covering, echoing the many tones of the wood graining. Same relationship exists in the foreground in a soft interplay of rose and purple, extending the tones of the grass-cloth background.





How to Apply A Color Scheme To a Whole Room

Shibui principles let you achieve
complex richness without
a feeling of confusion
and without obviousness

● The easiest way to furnish a room would be to deal with only a few colors and few objects rather than risk discord and clutter. But the resulting emptiness always lacks richness, warmth, and depth of interest. But, by applying color schemes like those on the preceding pages, you can create a richly complex atmosphere that retains an over-all calm and quiet effect. In using these color schemes, every element in the room must be considered as a color. Even the tiniest accessory becomes a part of the color scheme.

In the living room at left you can see how the red lacquer pieces supply the needed bright touches that are essential. The somber deep tones that might otherwise be supplied by fabrics or carpeting are present in wood furniture, the oriental screens and, especially, in the ebony piano. The only architectural feature that affected the color planning was the marble fireplace. Gold tones of the draperies and walls are also dominant in the carpet. Other fabrics in the room are henna and pale green, but they are qualified with threads in the same golden wheat. In a random abstract pattern, the carpet echoes all these colors, including the deep browns.

In this room there are no jarring contrasts. Nothing clamors for attention. The brilliant, pure colors in the accessories are like spice in a recipe. They create bright points of interest and, by contrast, accentuate the soft richness of the deeper tones in the room. Since these bright spots are in small scale in relation to the whole room, the total effect seems calm and quiet, an interesting yet restful setting.

(*Please turn the page*)



HOW TO APPLY A COLOR SCHEME TO A WHOLE ROOM
continued

● If you have studied the foregoing 24 pages of color schemes, you may have noted one common characteristic: They are all non-positive. None is theatrical or positive.

To be livable, easy-to-take while still satisfying, your color environment should be undemanding yet interesting.

Theatrical color schemes have their place. Theatrics can be used by people who can afford to redo their decorating frequently. Dramatic coloring is appropriate in public places where one does not spend much time. They are acceptable in part-time homes, like week-end houses. Bold, positive schemes are like party decorations or Christmas decorations. They may be enchanting for short periods but you would not want to live with them forever. They are too strongly contrasty to be agreeable for many years.

Bold theatrical schemes are not recommended for places where you spend most of your time. To be bold they cannot have any depths of interest to make you look again—their very boldness making them obvious. And having only one simple aspect (such as green and white or green and blue), the colors cannot change very much in different lights and in different seasons. Consequently you tend to dismiss them from your mind rather soon.

The schemes we have shown you on the foregoing pages are all non-positive. They are also complex. None is obvious. All are diffused, which is to say made up of many interlocking elements.

Colors reflect each other, as a mirror reflects. A red carpet on the floor puts a pink tinge on a white ceiling, just as pink walls make your skin look healthier. This interaction of colors on each other must, therefore, not be overlooked. It is better to harness this tendency and make it work for you.

Nor can you forget what different kinds of exposure do to colors. If a room used but one color (all four walls, plus floor and ceiling), it would appear different depending on whether it was facing north, south, east, or west. For different exposures produce different kinds of light, as every artist and photographer knows.

Even the weather and the seasons change the colors of a room. So does latitude, for the quality of light gets more intense in southerly latitudes, and colors seem brighter. And gray-sky days have a different effect on color than blue-sky days or white-sky days.

This interaction of everything conspires to create complexity. Nature itself is so multi-colored that one is led to the conclusion that perhaps complexity in color-scheming is not only valid but necessary.

But how to achieve a complexity that is quiet instead of strident? Obviously there must be some control, some unifying principle, or the result will be wild confusion.

Here again it is wise to turn to nature for the answer. For nature never makes a mistake—colorwise. And Japan, the culture that has achieved the greatest heights of beauty in man-made things, has studied nature and applied her principles more assiduously than any other civilization.

Can we isolate the aesthetic bylaws which operate to make nature the beautiful thing it is and which were used in making these schemes? Here are six points that may help you understand.

1. No color in nature is uniformly even. Rather it is shaded, containing many shades of the same color.

2. There is no color matching. In a green landscape there are thousands of greens. And besides greens, there are thousands of other colors: bark colors, stone colors, soil colors, flower colors.

3. The colors in the highest ratio in a scene of nature are quiet, undemanding. Bright, vibrant colors are in a very small ratio to the over-all scene.

4. Pattern and texture are everywhere in nature. Every leaf is veined, every tree trunk is textured. But you have to come up close to see that this is so. It does not show from far off. You have to examine, to find. This patterning and texturing goes hand in hand with the shaded coloring, discussed in Point One above. This is why there is dimension in the coloring, why no color is flat and uniform and even.

5. There is a certain ratio in nature between shininess and dullness. Most of any natural landscape does not sparkle or glitter or shine. It is matte finish in the main. But there are always tiny flecks of glitter, from the sparkle of dew in the morning to the refracted light bouncing off broad-leafed evergreens, the sun backlighting deciduous leaves, and the sparkle of sunlight on lakes and streams and ponds.

6. Though there is plenty of pattern in nature, there is no monotonous repeating of the pattern—identical pattern repeating identical pattern. Each leaf is slightly different from every other leaf. Each lichen is a little different in color and shape from its neighbors. Yet all these compose into a quiet interesting whole. There is tremendous variety, *but there is unity within the variety*. As a result, there is no confusion. The same principle can apply to a room.

[illegible] IN THE U.S.A. [illegible] STATES

his wallpaper, indefinite printing in two colors lets
the design contribute textural interest to the wall surface
without setting up a rigid and monotonous repeated pattern.
This seemingly varied patterning in wall coverings
and fabrics lends subtle richness and yet remains a quiet
background for people, fresh flowers, and featured art works.

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



This is not meant to be an elegant house. If it has elegance, it is in its honesty. Its materials are the simplest and least expensive you can find anywhere, but they are used forthrightly, without sham or cover-up, and with beautiful orderliness and logic of design. The house is elevated above its site for an added sense of security, privacy, and retreat, important to someone living alone, as is the case here. It is also a safeguard against two creeks on the property, which have been known to rampage. In all three photos, note how the balconies make outdoor space an integral part of the house itself, add to its size, and help keep what is essentially a small house from looking tall and ungainly.





Beauty on a Rock-bottom Budget

High cost and lavish detailing are not prerequisites to a home of comfort, convenience, and individual beauty. Study the house shown here and you will see why

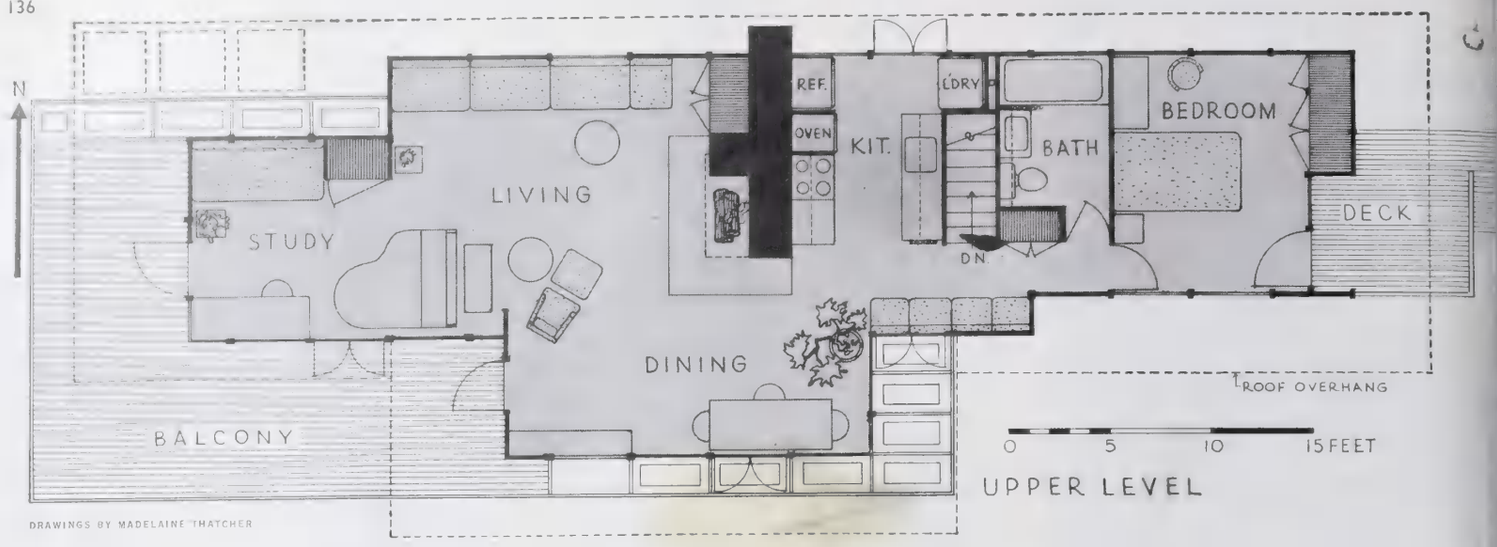
By DAVID X. MANNERS

● A low budget need not condemn you to a tract house. The house shown on these pages was built for $20,000. That price does not include the land, but it does include a well, septic system, driveway, and architectural fees. Designed for retirement, it had to be economical in both its original construction and its future maintenance. Study its plans (on the following page) and its photographs, and you will find in them a basic primer of money-saving principles that are valid no matter what type of house you build.

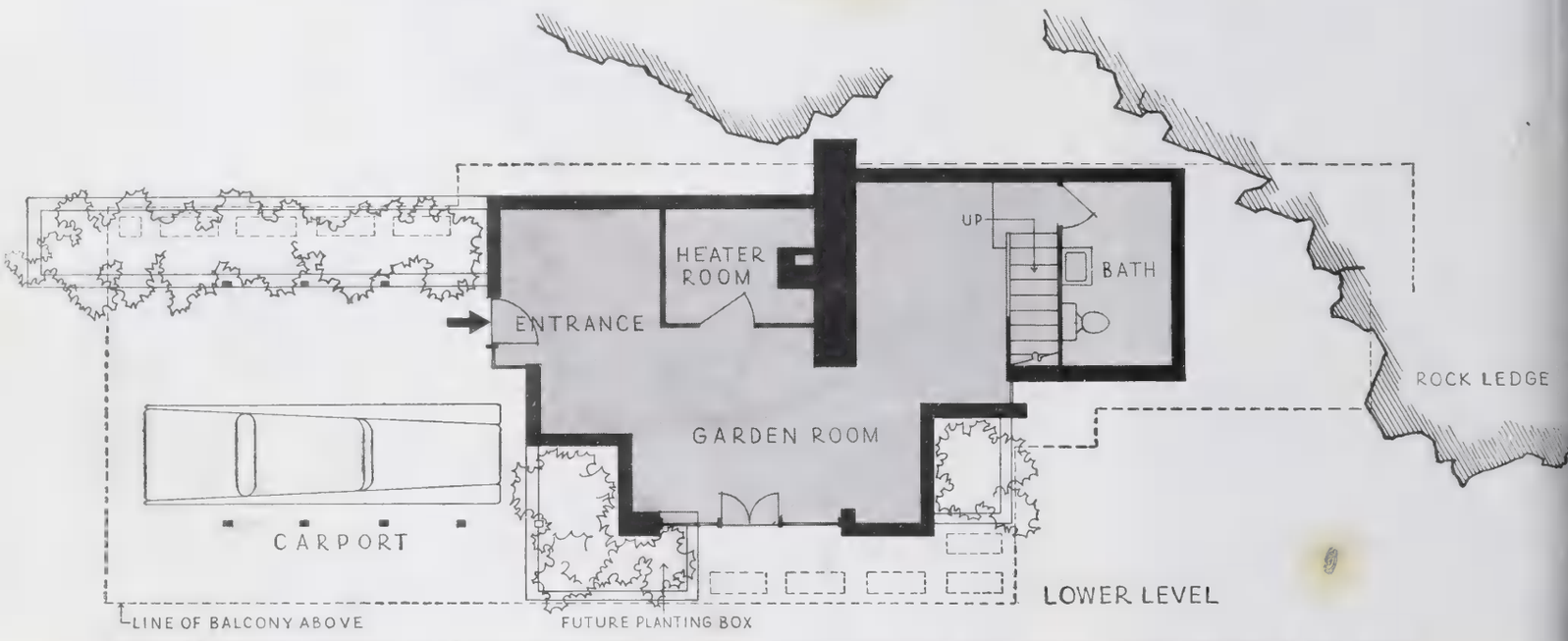
This is not a large house, but it uses its square footage extremely well. It wastes no space on attic, basement, or crawl space. (They're expensive.) It is generous in its use of easy-access decks. (They're cheap.) And it makes what space it has look like more by holding to a limited palette of materials. When you jump from one material to another, you lose continuity; things look smaller.

Despite its openness, the house retains a certain mystery. You don't see it all at a glance. There always appears to be a little more around the next corner. In this way, too, a feeling of abundant space is created.

The economy of this house begins with its site. Its beauty begins here too. House and site (*Please turn the page*)



DRAWINGS BY MADELAINE THATCHER



This house has only 1,222 sq. ft. of indoor floor area, but its balconies and the merging of room areas make its space count for far more. Entry to the house is direct from the carport, with kitchen immediately at top of stairs. Lower level, now a garden room, could be used as recreational center. Traffic cuts around kitchen, does not cross through it. All rooms have exposure to the south. Though living areas are on an upper level, balconies (or decks) provide an easy indoor-outdoor flow. House could easily be added to later at either end of plan. Bath for an additional bedroom already exists.

OWNER:
Mrs. Don Johnson

ARCHITECT:
Allan J. Gelbin

BUILDER:
Lawrence Cullerton

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



Looking at the photos on the preceding pages, you might think the house has three separate roofs. Here you can see it is all one roof, with the central part of the roof merely continuing on a little higher before beginning its reverse pitch. Note the open vine-trellis area of roof at corner.

Where living room window turns corner, above, glass is mitered, so that the eye is not stopped by the corner and the sense of space continues on. Generous roof overhangs also extend the feeling of space. Varying roof planes make the room much more interesting. It is not just a box. Below, we are looking in opposite direction across the living area.



are inseparable. One is planned for the other. A wise (and money-saving) policy is to buy a beautiful site and then do nothing in your building to diminish that beauty. That was done here. Great outcroppings, which nature had placed, were left unmolested. How wasteful it would have been to bulldoze away the rich assets the site already had and then try to impose a new man-made beauty.

By observing the basic rules of climate control, this house gained again. Built on a south slope, it is sheltered on the north from cold winter blasts. Broadside to the south, its large-windowed living areas enjoy free sun-warmth, light, and cheer that a less favorable orientation would have denied them.

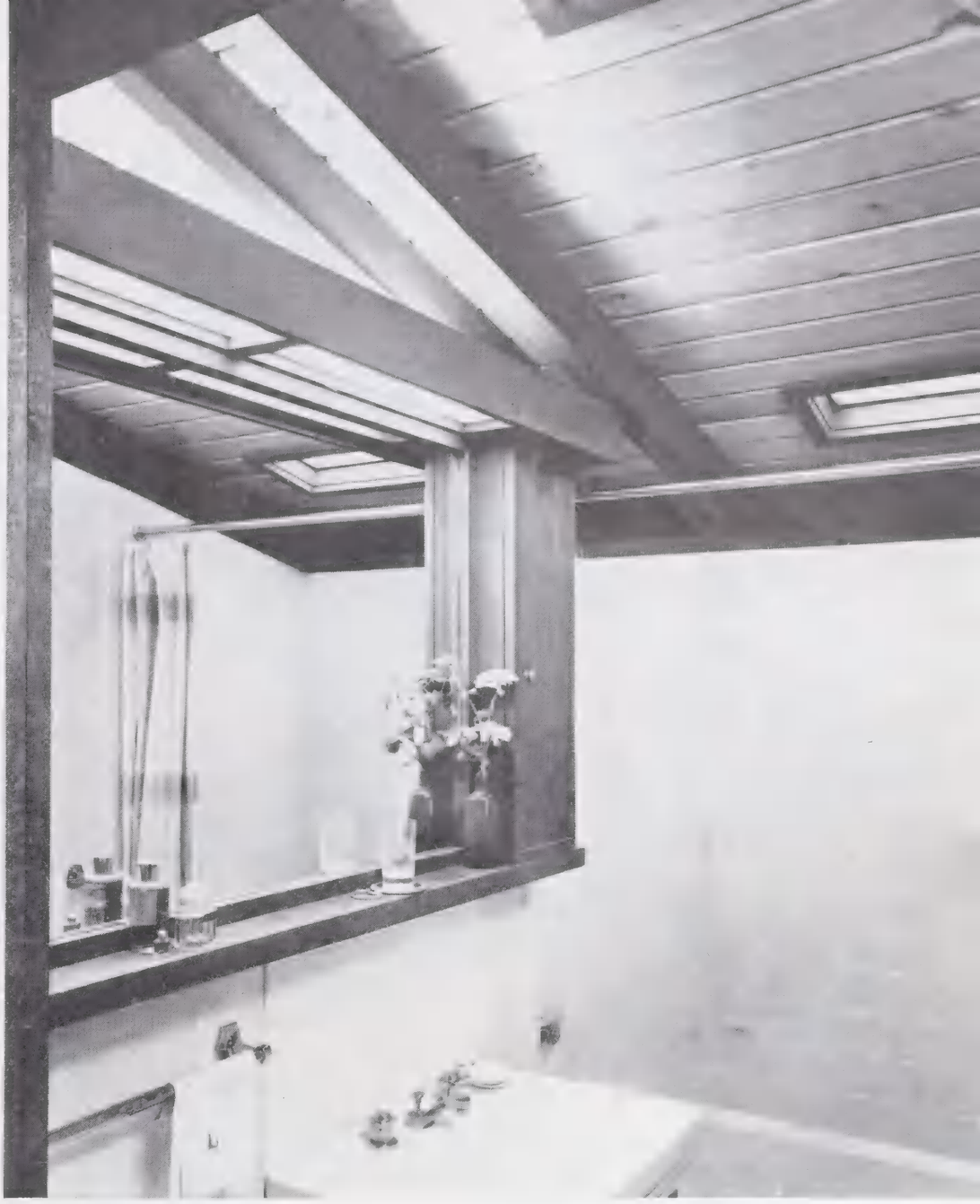
There was no expensive digging of a foundation. The "basement" of the house is above ground, on a slab floor, and its walls support only the middle of the structure. The rest is supported on simple, inexpensive posts. The house saves further by being cantilevered, projecting out beyond its supports on all sides. But (*Please turn the page*)

Here again, space is not contained but extended. A long axis view such as is seen here, looking from the bedroom at the east end of the house, through the living room and out beyond the study at the opposite end, makes space seem bigger. Large windows in wall at left and door giving easy access to balcony and outdoors are other good counters to feeling of containment you might otherwise get in a small house such as this. Note hardboard floor.



This is the study-guest room, the door of which is glimpsed in the photo above at the end of the long-axis view. Observe what a different quality the roof variation creates here, and how the high glass enlarges the apparent room size by making the extension of the roof outdoors seem like a part of the ceiling of the room itself. Actually, of course, the balcony, though outdoors, is a very real and important part of the room. Glass is ¼" plate.

Bathroom has no windows, thus avoids possible problems of drafts, condensation, and privacy. Instead, it is daylighted by skylights. Built-in fluorescent sends downlight on mirror, also bounces light off ceiling. Wall tile is ceramic. Floor is vinyl. Having all three fixtures on one wall, as was done here, is the most economical arrangement that can be made, for piping needs are reduced to a minimum.



Kitchen is open to adjoining dining area, but it can be closed off, when desired, by folding screen. Windows on its north and south mean excellent daylighting and good cross-ventilation. Cabinets were custom-built on site. Fluorescents under wall cabinets provide counter lighting. Light shelf above offers diffused, general illumination.



BEAUTY ON A ROCK-BOTTOM BUDGET
continued

this is not a rude, cheap economy. By being post-supported and cantilevered, the house gains a look of light airiness and grace, a delightfully elongated, floating look. There is the further bonus of sheltered areas below the house, for carport, play, and relaxation. It is also a dry place to store wood for the fireplace which, like the foundation, is of low-cost concrete block.

Economy was achieved by building the house frame of posts and beams and exposing this rough-lumber structure as a decorative feature. To save costly finishing of this frame later (it would have meant a lot of ladder work and hand brushing), the enterprising builder constructed a dipping trough on the site and stained all structural members before they were erected. That took almost no time at all.

Between the posts are set sandwiches of cement-asbestos sheets bonded to an insulating core. These panels are held in place by strips of wood. One side of the panel is then the exterior of the house, the other the interior wall. No painting is required inside or out. Once the panels are in place, the wall is done. Contrast this with ordinary wall construction. It may consist of (*Please turn to page* 164)

House Beautiful presents the 10 all-time best

Roses

Beauty is a byword for roses, but only one of the standards by which they are judged. To reach the status of the top ten, they must perform with distinction in many other ways

By CARROLL CALKINS

History has put the rose in a unique position among the flowers. No other has enjoyed such homage from so many different cultures, epochs, and regions of the globe. But why? What makes the rose so special?

The flower has a beauty all its own. The photographs on the following pages show it well. Your mind's eye will recall even more. It has obvious splendor. But it also has a subtle beauty and the intrigue of change. To the knowing eye, it offers delight from the moment the tight green bud splits, to show a touch of petal color, until the flower unfolds to full magnificence.

And there is something beyond what the eye can comprehend. The open flower is a fathomless pool of color and form. The lovely petals enfold other beauties, deep inside. How much more is there? What will tomorrow bring, and the day after? These mysteries are sufficient to make the rose the most feminine of all the flowers—and insure its eternal place in our gardens.

Some roses, however, are more to be desired than others. Here we show the ten selected as the all-time, all-around best of their kind. The choosing was as thorough and fair as could be. These were selected in a continuing nationwide test program conducted by the American Rose Society. (*Text continues on page* 145)



Peace. Nearest of all to perfection. No other rose has won such respect from so many gardeners. The very large flowers and its changing, iridescent colors—yellow, cream, and soft pink—set it apart from all others. Gold basket is from Tiffany & Company.

Tiffany. The classic sculptured form of its bud and flower has become a standard for comparison. The flowers, a blended pink, are fragrant and have long, strong stems. It has more flowers than most other hybrid teas and is wonderful for cutting.

ALL PHOTOGRAPHS BY WESLEY BALZ





Betty Prior

This rose is the picture of health. The generous clusters of bloom—it is one of three floribundas on our list—are on display all season long. The plant is full, sturdy, and blessed with unusual vigor. Medium-pink flowers have a subtle quality that is seen at its best under a soft light.



Chrysler Imperial

If you put fragrance at the top of your list of requirements for a rose, this one is for you. It also has good strong stems and foliage, beautifully shaped buds, and a deep red color that holds well. Superb for cutting. Silver bowl, courtesy of Tiffany.



Charlotte Armstrong

This is the most consistent rose of the top ten. While the others have varied up or down, it has held the enviable rating of 9.0 (of a possible 10) for nine consecutive years. This variety is noted for its slender shapely buds, large flowers, and lovely deep-pink color—a true rose red.



Carrousel

The form and large size of the blooms seem more like a hybrid tea than the grandiflora it is. However, it retains the agreeable grandiflora habit of continuous season-long bloom carried on showy sprays. The color, which holds well, is an attractive luminous red of velvety texture.



Crimson Glory

The unique velvety texture of its crimson flower, the outstanding fragrance, the all-around quality and performance have stood the test of time. Since its introduction 27 years ago, it has been ranked with the best. Porcelain bowl, S. Wyler, Inc.



Red Pinocchio

No reasonable gardener could ask for flowers that hold their form and color better than these do. They are ideal for cutting. The rich red flowers are double and come in large clusters. As a floribunda, it has a long season of bloom. Chinese lacquer box from Doris Dessauer.



Fashion. The glowing combination of coral and peach is an intriguing color-break for roses. It is a floribunda and produces showy clusters of flowers from early summer until frost. As a class, floribundas and grandifloras are hardier than hybrid teas.

Queen Elizabeth. Appropriate to the name, it offers regal beauty and majestic performance with abundant health and vigor. The color is a refreshing, clear pink. It is a grandiflora and has large flowers borne in the clusters that are typical of the class.



THE ALL-TIME BEST ROSES
continued

The A.R.S., now an organization of some 16,000 rose enthusiasts, set out in 1926 to evaluate, as accurately as possible, the all-around performance of all the garden roses. It was decided that the only proper test of the quality of a rose was to have it grown by as many people in as many climates as possible, and record their opinions. A nationwide testing program called "Proof of the Pudding" was established and has now been in successful operation for 36 years.

Every aspect of a rose is judged—quality of foliage, vigor, health, hardiness, fragrance, shape of bush, shape of bud and flower, and many others.

Beginning one year after introduction, every rose is tested for five consecutive years. Each participant grows the rose and ranks it numerically. The American Rose Society averages the individual ratings and publishes them in the American Rose Annual.

The testing is remarkably thorough. The 1961 ratings were contributed by 157 rose societies and test gardens in every major climate in the United States. As many as 3,000 individual judgments have been recorded for some of the roses on this list of the ten best. A national rose survey is also conducted periodically to check on the continued performance of all garden roses and to bring the ratings up to date.

The A.R.S. ratings would give 10 points to the perfect rose, which is yet to be found. Roses with an average of 9 to 10 are considered outstanding, 8 to 9 is excellent, 7 to 7.9 is good, 6 to 6.9 is fair. Those rated 5 to 5.9 are of questionable value. The ten roses shown here all have national scores of 8.8 or more. Other varieties or types with lower ratings may have characteristics of color, form, or fragrance that appeal more to you. A list should be considered simply a starting point, not a goal.

Any list, by its very nature, is somewhat unfair to other worthy varieties that happened to fall just below an arbitrary line. Such high-rated roses as Helen Traubel (8.7), Eutin (8.6), or Spartan (8.5) are obviously superb.

But among those who know and love roses best, the ten shown here stand above all others of their type. They fully qualify as the standard of comparison. This applies for experienced gardeners as well as beginners.

Study the catalogs to find the characteristics that mean the most to you and your garden. You might also make good use of the 1962 Guide to Buying Roses. It is published by the A.R.S. and lists most of the roses available today. It includes the National Rating of each along with other details. The Guide is free. Send to: Guide Department, American Rose Society, 4048 Roselea Place, Columbus 14, Ohio.

Our list includes only the bush-type roses—hybrid tea, grandiflora, and floribunda. We restricted it to these because they are the most used. We did not include climbers, miniatures, or old-fashioned roses, although the climbers, Paul's Scarlet, Mrs. Sam McGredy, and New Dawn, and the miniatures, Red Imp and Cinderella are rated 8.8 or above. Here, briefly, are the basic differences in the three types shown.

HYBRID TEA. This is the result of a cross between the old-fashioned tea roses with the hybrid perpetuals. The purpose was to combine the color and flower size of the one with the long bloom time and greater hardiness of the other. It was an eminent success. Today the hybrid teas, noted for their lovely large flowers, are the most popular of all roses.

FLORIBUNDA. This cross between the old polyantha and the hybrid tea was made to combine hardiness and longer season of bloom with larger flowers. This, too, was successful. The flowers, of good size, are borne in showy clusters and bloom most of the summer.

GRANDIFLORA. This floribunda-hybrid tea is much the same as the floribunda but with fuller clusters of larger flowers. Establishing this separate class has been called unnecessary by some botanists.

Although any rose will suffer along and produce a few blooms in the face of adversity, it will repay you handsomely for enlightened attention. This tends to separate the novice from the expert, and attract the enthusiasts. All things considered, it is no wonder that the genus *Rosa* enjoys as devoted, skillful, and numerous a following as any flower that grows.

ROSE ARRANGEMENTS BY EMMETT HOLCOMBE

See page 191 for chart comparing the top ten roses.

Continuing House Beautiful's answer to America's great need: More Storage Space

The Intensive Use of Space – what it really means

● Many persons consider that they have done their storage planning job well when floor space has been set aside for a closet or a cabinet. Actually, the job has just begun, for the big question is: Are you going to get the most use out of those square feet of floor space?

The emphasis on "big closets" as a selling feature today has obscured some of the basic facts of storage planning. Unless the space in a closet or cabinet is easy to get at, it is often never used in actual practice. Thus, the big closet and deep cabinet may be less practical than two smaller or shallower units. Older houses often have great barn-like closets that attract modern families, but, after moving in, the owners often find it necessary to open up larger doors to the closets, or split them up in some way.

The real answer to our storage needs today is to find space not being used within our present rooms, then develop storage units to put this space to intensive use. This means subdividing and arranging the storage so that there are no large chunks wasted—no pile-up of equipment, no unreachable corners. It means using modern cabinetry and hardware to create sectioned spaces, sliding trays, vertical divisions. It does not always mean closets or cabinets to the ceiling (for this is often undesirable), but it means making every square inch count.

Where do you find lost space? It may be anywhere—next to a radiator, behind a door, beside a jog in the wall, under a window, over another cabinet, along a hallway, at the foot of the bed, even under tables (see examples on page 151).





PHOTOGRAPH BY WESLEY BALZ

Free-standing unit offers all kinds of special storage, yet serves decorative purpose. Plastic trays hold silver, china, glassware. Designed by Larry Peabody for Richardson, Nemschoff.

Table-setting accessories are hard to store properly. Here are two good solutions

A perfect example of intensive use, this small pantry holds glasses on just-high-enough shelves, trays in stand-up compartments, place mats on sliding trays, silver in sectioned drawers, bar tools in shallow ones. Home of Harry F. Gates, Jr. Henry Eggers, architect.

THREE PHOTOGRAPHS BY MAYNARD PARKER



With all its walls used, this small alcove turned into a complete study

In a small house every foot of floor space has to work even harder. This alcove, only about 10 feet in width, is just off the living room, but to have enclosed it would have cramped both areas. Designed to provide the hunter-owner with space for his antique gun collection as well as for a study, the walls were filled with shelves, cabinets, display racks. The long counter-desk has drawers that end with bookshelves facing the living room. More bookshelves fill the space that would ordinarily be wasted below the window (above). On the third wall (right), special enclosed cabinets hold modern guns, while open shelves store files of hunting magazines and more books. Cabinets below are fitted to hold other hunting equipment. Designed by Architect Arthur G. Lavagnino.

Please turn the page



TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

In the foyer of this apartment, one side wall could contribute very little because it was cut off by a door at the side. So the full width of the wall was devoted to a hard-working storage unit, which, though it has the architectural look of a built-in piece, is actually free-standing. The elegant exterior hides mundane files and other equipment. Helen Carity Green, decorator.



Five examples of intensive use—

when you have a whole wall at your disposal



An office-in-the-home grows out of this long storage wall in the home of Walter A. Heiby. Book shelves are built up as high as practical above a laminated counter that is joined to the curving desk top. Shelves are supported on wall standards with adjustable brackets. Below the counter are file drawers and cabinets to make this working area as efficient and orderly as any commercial office.

Below: A corner turns into a real office with file storage within arm's reach. Wood trim all around the standard steel cases gives them a unified, built-in look. Book shelves above take only the depth of the wall projection so the whole storage unit takes up only about eight inches of useful room space. Den in the Martin Klitten home.

PHOTOGRAPH BY MAX TATCH





Above: Similar full-length storage can be achieved without the custom built-in work shown in other examples on these pages. Many furniture companies offer co-ordinated lines of storage units which can be built up in endless combinations. The ones shown here, from the Roomates series by Baumritter, are in a special shallow depth, particularly good when floor space is limited. Lower units are 14″ deep, upper ones. 9″.

Please turn the page



TWO PHOTOGRAPHS BY WESLEY BALZ



Another example of a home office that makes the most of a long wall in a narrow room. Two sets of drawers and wide counter desks make it easy to organize work here. Beyond the desk is an under-counter refrigerator (above). Daybed at far end makes room useful for guests. Donald Friede home: Fred Shrallow, decorator.

Here are two ways to store Hi Fi and entertainment equipment in the least possible space





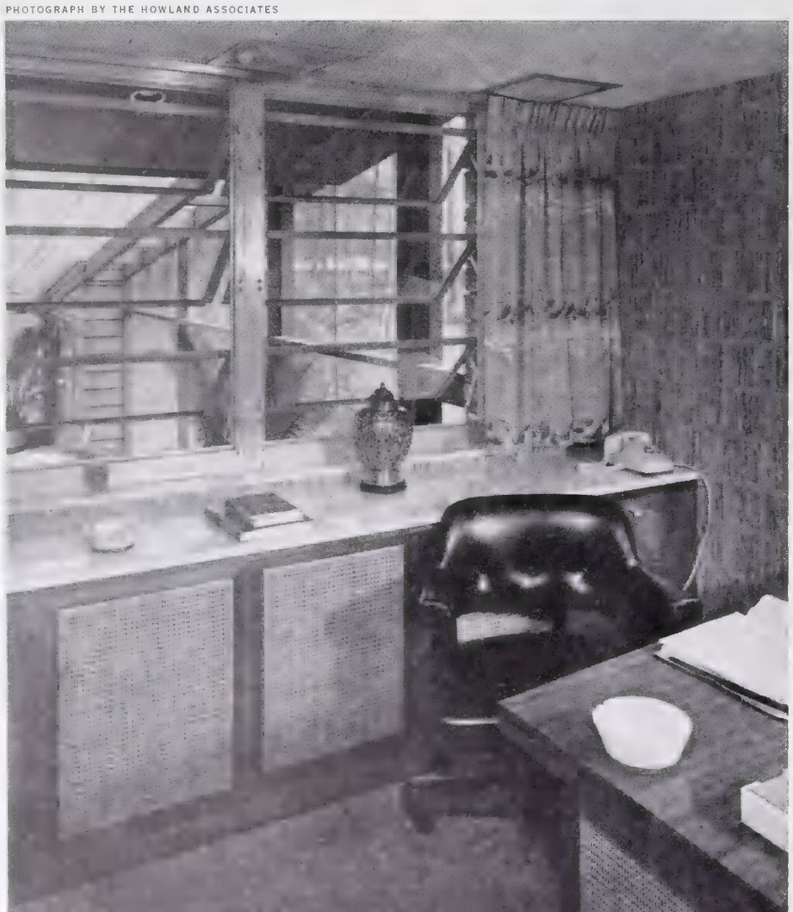
FOUR PHOTOGRAPHS BY MAYNARD PARKER

In the living room, left, two cabinets exploit a corner that otherwise would contribute no usable floor space to the room. The wall cabinet holds tape recording equipment, with controls at eye level. Base cabinet houses turntable, FM-AM radio, tuner, amplifiers, and related equipment. With all doors closed, unit presents orderly front, belying complexity within. Installation above, in bedroom of teen-age girl, illustrates how problem of combining study and entertainment corner can be solved. Tucked in as support under end of desk, Hi Fi and TV use minimum space. Both units designed by Decorator Antone Dalu for home of Mr. and Mrs. Cliff Garrett.

Footage usually lost under windows can become valuable storage and counter space, and a decorative asset as well

Space under windows seldom gives full value. In this office-at-home, right, every inch under windows is made to count. You see the counter here providing a place for a telephone, but it can also be a spreading-out place for work that overflows the desk. Note the recessed ceiling fixtures above center that give it needed task-lighting in abundance. When a radiator is under a window, a unit of this kind built around it can turn an eyesore into a situation of both beauty and utility. Home of Hamilton Crawford; Wahl Snyder, architect; James M. Smith, decorator.

PHOTOGRAPH BY THE HOWLAND ASSOCIATES







When closet space in which to store extra seating is nonexistent, a table can "hatch" extra fireside benches (left). In the same room (above), the library table shelters four more upholstered benches. By Antone Dalu for Cliff Garrett home; Cliff May, designer of house.

When looking for more storage, don't overlook the big empty spaces under your tables. They can graciously and effectively be put to work for you



A foldaway nest of four extra tables is as useful and convenient an asset in a large home as in a one-room apartment. Opened, the two drop leaves of each table are supported by the swing legs. The finish is oiled walnut. Tables by The Lane Company.



PHOTOGRAPH BY BRUCE HARLOW

You wouldn't know this five-foot console table hid two coffee tables if you had not seen the trickery exposed (above). The group is made of "tobacco-finish" rattan with rawhide bindings. Tops are wipe-clean laminate. Tables from The McGuire Co.





PHOTOGRAPHS BY MAYNARD PARKER

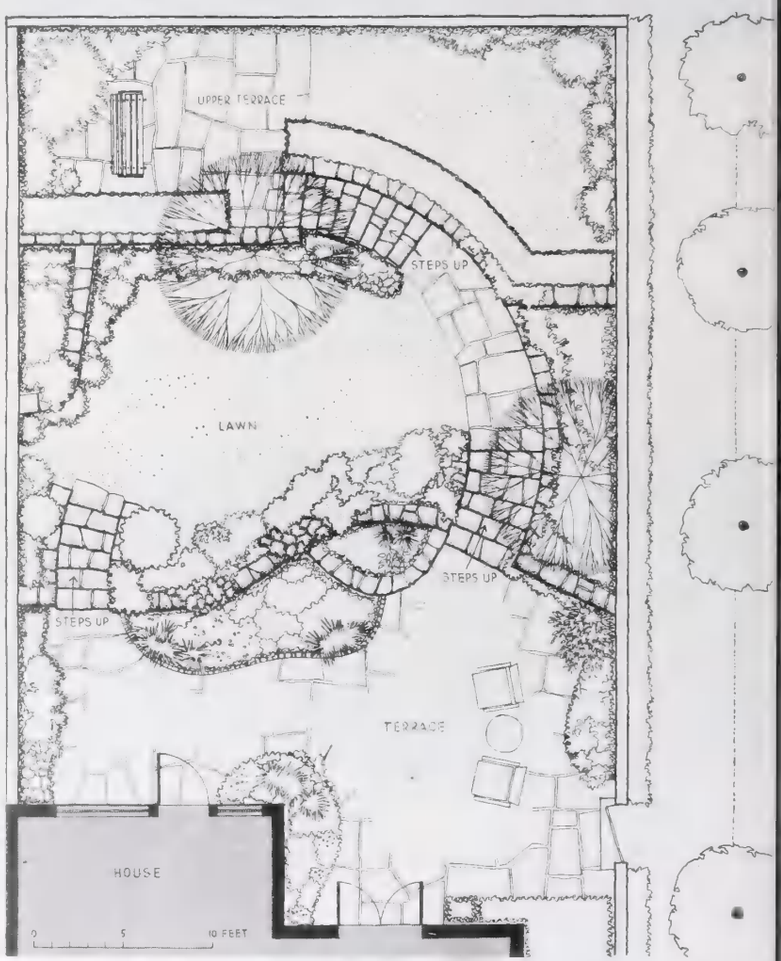
Double doors from the dining room open directly to the garden. Lower terrace is used most for outdoor living, but the upper terrace (see plan at right) is also paved. Vines, tall shrubs, hanging plants, and raised beds all serve to soften the considerable mass of masonry in the paving, steps, and walls.

The perfect marriage of garden to site

● The solution to the problem on this site is so perfect that it's hard to realize how serious it was. This is a small city lot, with a rise of 12 feet in a length of 50, surrounded by high walls—hardly ideal for the "little bit of country in the city" that the owners wanted.

To make the hillside manageable, three levels were created. This called for two big retaining walls the width of the lot. Walks, steps, and paving were also required. The mass of masonry could have been overwhelming in such small space, but it was handled in such a way that it actually contributes to the beauty of the garden.

Stone was chosen for all the masonry because of its natural, friendly quality. And the use of a single material helps integrate the space. The texture and pattern of the stone work, the careful use of plants, the shapes of the flower beds, the upright forms of trees and vines, and the horizontal relief of paving and lawn all play a part in the design. They show how the slope of the land can be used to accent the vertical plane of a garden and create an ever-changing tapestry of plants and structure.



The steps (right) are planned to entice the viewer up to the next level, where he can inspect the plants under foot, and lay a hand on the little treasures planted beside the wall. The pattern and color of the stone also reward close inspection. And there's always the question: What's at the top, out of sight? Notice how the upper steps move along the wall rather than through it. It's better-looking and more inviting this way. The masonry is well camouflaged; only the plan shows how much of it there is. The garden of Mrs. Painter Douglass. Landscape architects, Thomas Church and Associates.



Explore the Nature of Thread

America's leading tapestry weaver shows how to discover the pleasures of creative play with thread

● The thrill of discovery that we talk about so frequently in HOUSE BEAUTIFUL can occur with almost anything. The more commonplace the subject and material the more likely it is to happen—IF you just open your eyes and look.

The thousands of kinds of threads that exist are a perfect example. These eight pages show the almost miraculous effects that can be achieved when you free yourself from preconceptions about thread and weaving. The gauzy tapestries on these two pages were done by Lenore Tawney, who tells on the succeeding pages how to start making them for yourself—with virtually no equipment but the eye to collect various weights, colors, and textures of interesting threads.



No. 6 in the series:

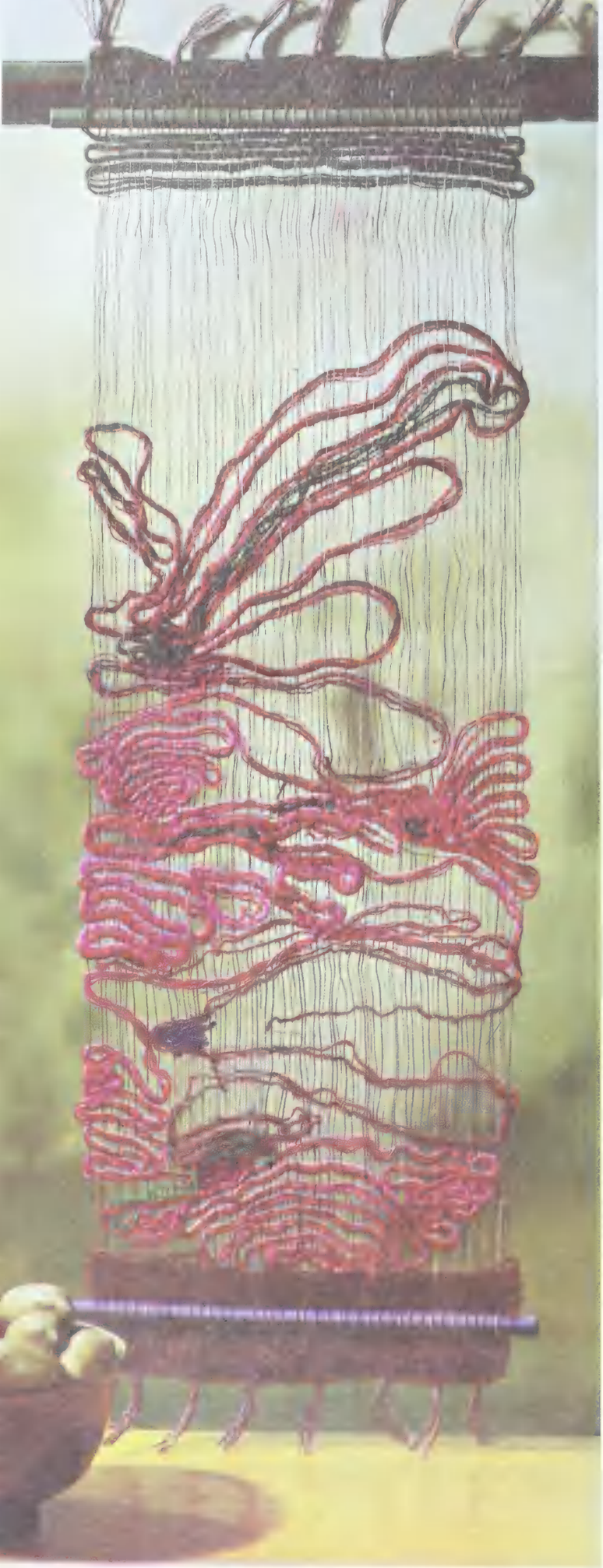
How to explore and exploit the nature of materials



A fragile, cobwebby tapestry with no organized pattern, but provoking sheer delight. Its very threadiness makes you pause and notice the variety of threads, their colors, weights, textures, and differences. Obviously beginners would not attempt such ambitious projects until after succeeding with numerous minor projects (like those shown on the next page) and developing a sensitivity to all the potentials in threads.

The tapestry at left has a thick-and-thin, come-and-go quality, a kind of naturalness, as though it had happened by itself instead of being made. Almost countless shades of colors and thicknesses of yarns and threads were used. The portions where the light shows through seem as though parts of the weaving had worn away. The design flows like water, moving but also eddying from side to side.

PHOTOGRAPHS BY WESLEY BALZ



Proof that you can go in any direction you wish with some interesting threads and yarns are these little gauze weavings created especially by Lenore Tawney for HOUSE BEAUTIFUL. This one uses warp thread in three shades of fuchsia. How to make them is explained in the step-by-step photographs on the following pages.



All the materials in this sampler are slightly coarser in texture than the one at left. Here the brilliant-colored warp threads are almost of twine quality. You can go in any direction you wish, once you learn the new vocabulary of weaving (listed opposite) and master the primitive back-strap loom technique shown here.

You can learn to weave without a loom

WEAVER'S VOCABULARY

Back-Strap Loom: A primitive weaving technique in which the body, instead of a frame, becomes the tension maker. Threads are anchored to a post or doorknob at one end and cords tied securely around the waist of the weaver at the other.

Weaving Frame or Belt Loom: Lightweight frame which has 40 holes punched into it and 39 slots. You pass a thread through each one of these openings. By raising or lowering this tool by hand, you raise or lower your warp threads. The one shown is from Hughes-Fawcett (ordering information, page 169).

Warp: The lengthwise threads which make your background. These can be all one color, two or three shades of one color, or any combination you want to experiment with.

Weft: These are the threads you weave through the warp, or background. Each shot of weft is called a pick.

Shuttle: The tool used to carry the weft thread across your weaving. It can be plastic, wood, or even cardboard. You just wind a length of yarn around it. You might have two or three colors going at once, so prepare several shuttles.

Shed: The triangle of space created in your warp threads when you raise or lower the warp. This shed space enables you to slip your shuttle of yarn between the warp threads without tediously weaving in and out of every thread.

Shot: The action of sending the yarn-wrapped shuttle across the shed space, thereby leaving a new weft yarn. *Every time you make a shot you must raise or lower your weaving frame.* Otherwise you are not weaving.

Beater: The tool used to push the weft yarn down into position. In our example the beater is the weaving frame itself.

Comb: Another kind of beating can be done with any large-tooth comb. It's easy to manipulate for the kind of free-hand weaving technique shown in the demonstration tapestries made by Lenore Tawney for this lesson.

Butterfly: A length of yarn wound into a figure-eight form over your thumb and forefinger. In using it, you unwind from the inside, beginning with the end that you started winding around your finger. This makes it easy to handle.

Sword: Any stick or ruler that will do the job of holding a shed position open for you. This allows you to use both hands to work out a design with your butterfly of yarn.

All of these terms and tools appear in the following pages of instructions and photographs on how to learn to weave.

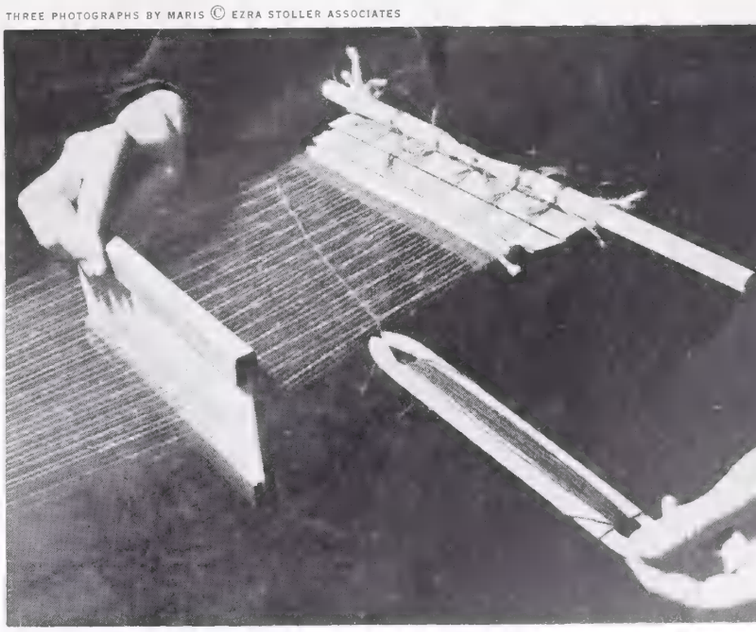
● Weaving has always seemed something of a mystery to the uninitiated. Watching the hand-weaver at his loom working the shuttle and the beater, then seeing the resulting fabric, is rather awesome. How can all the parts come together so beautifully? The assumption is that it takes great talent, training, and a substantial investment of cash. Still, putting threads together to create an original design has the fascination of composing music, in which the same handful of notes can be manipulated to produce different tunes. In weaving we have at our disposal a fantastic array of threads and yarns. We have to learn to play with them and start to see them as colors and textures.

Rather than burden you with expensive or cumbersome equipment, Lenore Tawney has worked out a way you can learn to weave before you make a big investment. Mrs. Tawney chose the primitive back-strap loom technique, one of the earliest systems of weaving. Although she does all of her own work on a regular loom, Mrs. Tawney made the two demonstration tapestries on the facing page by this back-strap loom method, just to show us the possibilities.

Once you familiarize yourself with the vocabulary of weaving terms (left), you won't feel so ignorant. Remember, each time you investigate a new creative skill, you broaden your understanding of a whole art form. Instructions for preparing this back-strap loom and step-by-step photographs of the weaving process are on the next two pages. On page 169 you will find sources for exciting threads and yarns similar to the ones Mrs. Tawney uses. And on page 99 is an article on how to dye your own wool for weaving.

(*Please turn the page*)

THREE PHOTOGRAPHS BY MARIS © EZRA STOLLER ASSOCIATES



Here you see the back-strap loom tied to Mrs. Tawney's waist. Her right hand is on the frame through which the warp threads have been fed. In her left is the shuttle of weft yarn. You'll want to study this picture carefully as you read the instructions for making a back-strap loom, starting on next page.



DRAWING BY GRAMBS MILLER

1 This is how you'll look when you're ready to start weaving. You'll need: a weaving frame; one large wooden dowel to tie at your waist; two little dowels the approximate width of your weaving; two flat wood pieces to serve as swords; two or three shuttles wrapped with different-colored and different-weight yarns.

YOU CAN LEARN TO WEAVE WITHOUT A LOOM
continued

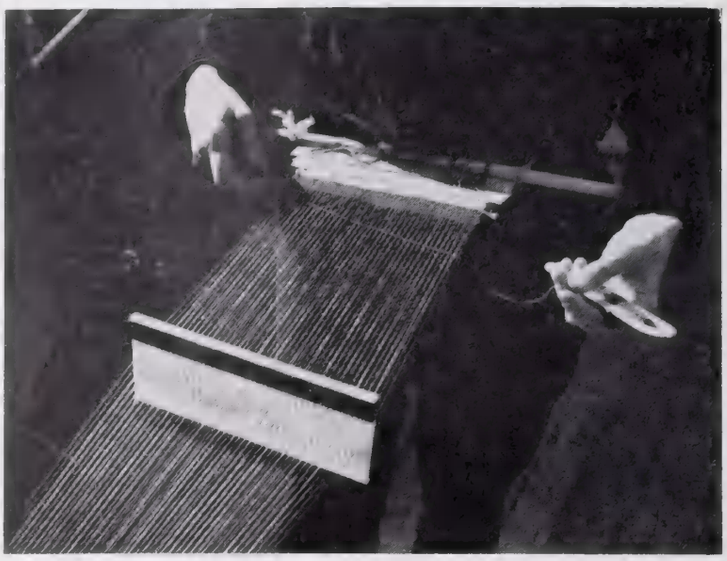
How to prepare the warp for the back-strap loom: Select any color and weight of thread, yarn, or twine that you have on hand. Test for strength to be sure it won't break too easily. Wind off 79 lengths, about a yard and a half long. (Drawer pulls, door knobs, the arms of wooden chairs are all good anchors for you to wrap your threads around while you count off your 79 lengths.)

At one end preserve the loop by knotting all the threads together about five inches from the end. This gives you a ready-made loop which you will slip over a door knob or post. Cut the other end so you have 79 raw ends of yarn. Enter these threads one by one through the weaving frame with the aid of a small crochet hook. One through a hole, the next through a slot, until all 40 holes and 39 slots have been filled. Gather the loose ends together in one hand and push the weaving frame up along the threads to a safe distance from the ends, so they won't slip out.

Now support the loom and threads on a bench or table while you tie both ends of the dowel around your waist—one piece of strong twine at each end of the dowel, tying in the back. Now go back to your warp and separate it into groups of 10 to 12 threads. (Coarse warp threads must be tied in smaller bunches.) Tie the central group to the dowel by wrapping all the threads once around, split the number in half and tie the two sets of ends into a bow. If this sounds too complicated, try any tying method that works for you. But the bow technique is handy, especially when you tighten or loosen one set of threads for more even tension on the warp. Now that the central group is attached, you can tie others to the dowel. Try to keep the same tension on all threads, so one group doesn't go slack.

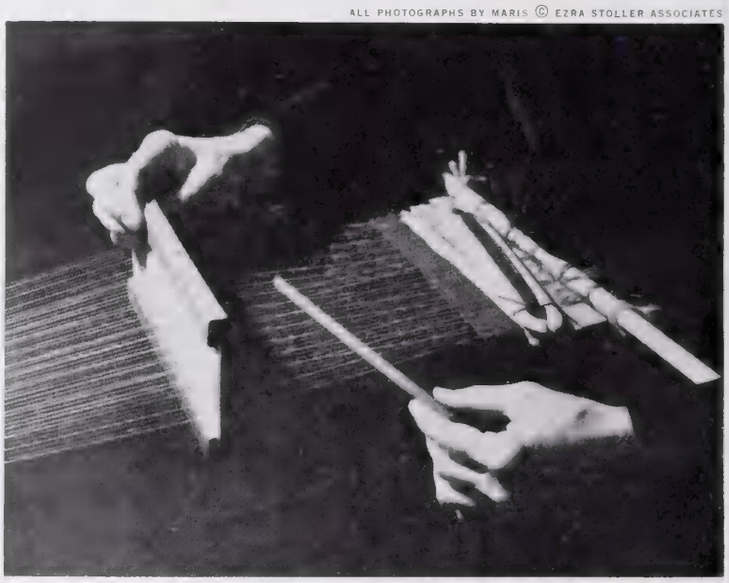
Now, just before you begin to weave your first weft pick, lift the weaving frame, causing the threads to separate and form your first shed. In this shed space slip a flat stick. Push this down close to the dowel. Now lower the weaving frame to make another shed space. Slip another stick into this shed. Beat down, lift the frame again. *Now you are ready to start weaving!*

For information on where to get the weaving frame, yarn samples, and books, see page 169



2 The first four or five rows you weave will become the base of the panel, so select the shuttle wrapped in a fairly coarse textured thread or twine. Feed the shuttle through the space called the shed, letting about an inch of wool dangle over the edge. You have just made your first pick, and you have created the first weft thread.

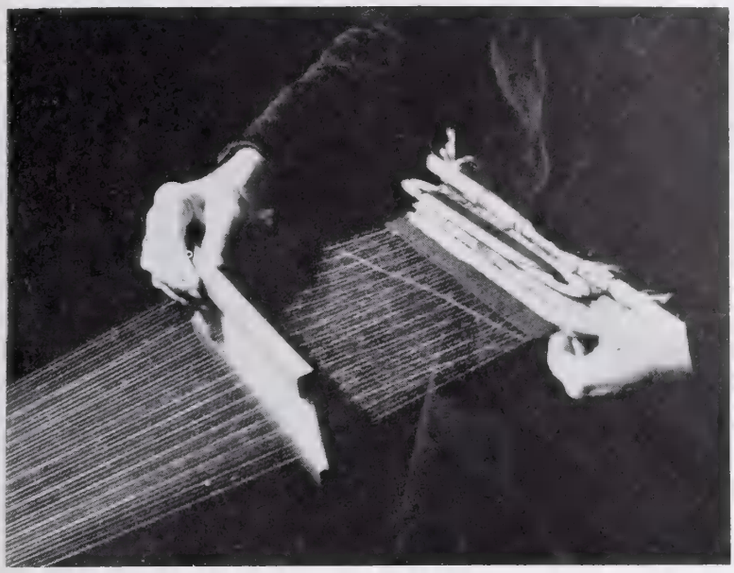
ALL PHOTOGRAPHS BY MARIS © EZRA STOLLER ASSOCIATES



5 After you've made four or five shots with your second color thread, insert one of the little dowels just as though it were a weft thread. This acts as a weight and base line for the weaving. Look back at the color photograph to see the results. You can paint the dowels any color you wish or use them in natural finish.

8 Before you start your free-weaving, you'll need another one of your tools—the sheath or sword. This sheath, turned on edge, lets you hold each shed space open so your hands have working room. Now select any quality of thread or yarn, wound loosely in a figure eight over your thumb and forefinger. This is a butterfly.

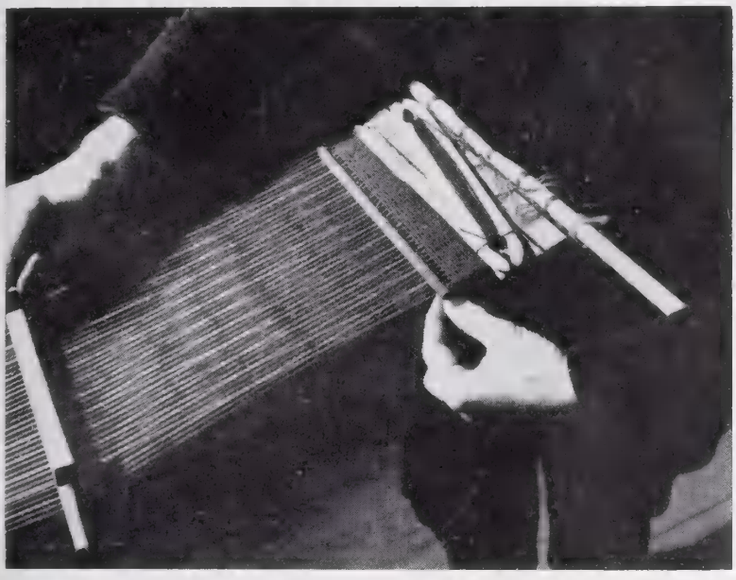




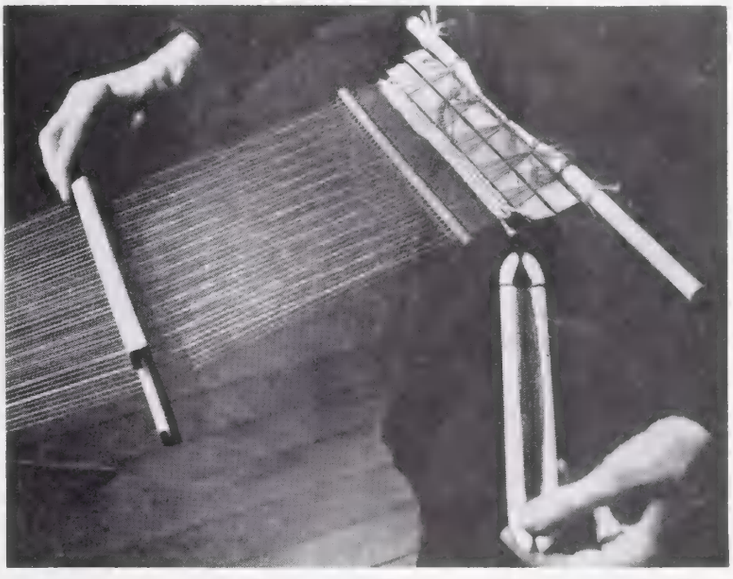
3 Don't pull this weft thread taut, but allow it to lie diagonally across the warp. Tight weft threads pull the whole panel out of shape. While you're learning, it is better to slightly exaggerate the side loops of the weft threads. Immediately after the first shot is made, lower the weaving frame and bring it forward as a beater.



4 Now you're beating the weft thread into position. If you need both hands for this operation you may rest the shuttle right on the base of the panel. After beating, slide the frame back, make another shot through the shed, raise the frame, and beat. Repeat this for five rows of coarse thread, five of second thread.

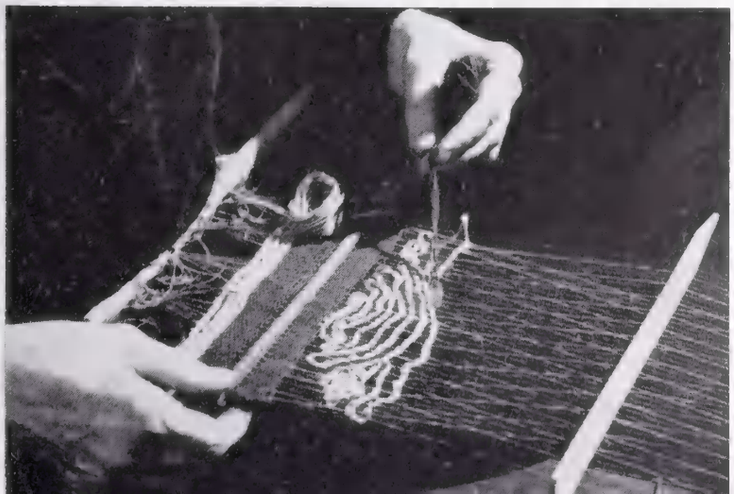


6 When the dowel is inserted, immediately change your shed and beat gently with the weaving frame. Extra care here is important because it's so easy to break the thread when it's too taut over the dowel. Notice how Mrs. Tawney uses both hands, to be sure none of the threads slips off the outside edges.

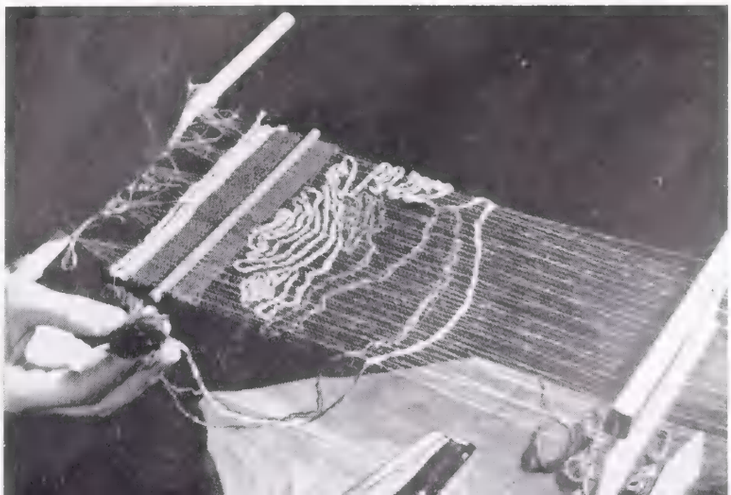


7 Pick up your shuttle again and make another five or six shots, or until you measure about an inch of weft above the dowel. (Continue to beat carefully for several shots, since this is still a tender area.) Cut your shuttle loose after the last beating action. You've finished this phase of weaving.

9 Manipulating a butterfly takes a little more practice than ordinary weaving. But with it you can arrange the threads in any position you wish—in circles, squares, or gently wandering lines. *Change your shed every time you change direction.* Otherwise your design will go slack and wind up in a little heap.



10 When you are more proficient, you can have two different butterflies going at once. Notice the comb that is used now as the beater instead of the weaving frame. When you finish free-hand design, take up shuttle and finish top with same thread-and-dowel pattern as at bottom. Tie off the warp threads in bunches.





No. 4 in the series:
Creators who will influence your life

Lenore Tawney—

inspiration to those who want to develop their artistic potential

By JACK LENOR LARSEN



PHOTOGRAPH BY KARSH, OTTAWA

● It is good to know about Lenore Tawney, one of the contemporary world's great tapestry artists and a woman who weaves her life with artistry as well. In her career she exemplifies the successful break-through of the contemporary craftsman into the area of fine arts.

There is an organic flow, a process of continual growth and development in her life, for she believes that through creative work one also grows as a person: and, as one grows as a person, there is reciprocal growth in the work.

Lenore Tawney is indeed a woman who has grown with her work. She made the decision on what she wanted and has thrown aside the rest. For the past seven years in which she has dedicated herself to tapestry, pursuing it single-mindedly, Lenore Tawney has become America's foremost artist in this medium.

Technically, aesthetically, and emotionally, she has deepened the whole field of possibilities for tapestry design and introduced it as a meaningful art form for today.

She has done so by both freeing herself of the classic definitions of tapestry design, and by carrying to its furthest limits, to date, the contemporary philosophy of weaving which holds that the structure of the cloth should be expressed.

More than anyone else, Tawney has exploited the use of solids and voids, of opaqueness and transparency—the see-through potential of tapestries for today.

While using tapestry technique, she has gone beyond the flat surface, plain weave, and single fiber characteristic of traditional tapestry. She collects yarns of different character and unspun fiber to work from, uses feathers and shaggy pile. She has added dimension to tapestry, building up areas, varying texture and density, exploiting the potential for iridescence inherent in weaving.

Her work is essentially subjective. It has a sensitive, mysterious inner knowingness. The primitive simple yarn structure of the medium, in her hands, permits the greatest variety of expression.

Some of her pieces are gleeful, with the color of a bed of zinnias with the sun on them. They have a bubbling-over quality, a feeling of fantasy in the sense of Chagall's paintings.

Others are somber—very dark, with sooty matte blacks, dark blues, mouldy browns—swamp colors with owls and spiders, rendering feelings of opaque mystery.

Still others are ethereal, with pale colors, pale yarns, attenuated forms—sheer transparencies to be seen (*Please turn to page* 175)



PHOTOGRAPH BY JOHN ENGSTEAD

How to begin making your own music

Why learn?
What instrument?
Who can do it?
How to start?

By LEE WILCOX

● Making music is deeply gratifying, whether you are a rank amateur or a great artist, whether the instrument is a ukulele or a piano. There are, in fact, 32 million amateurs making music in the United States today, and the total grows every day.

People give many reasons for learning an instrument. One woman paralleled her son's lessons, hoping for family musicales or at least duets. Another needed relief from a monotonous job. A business executive, making far-reaching decisions during the day, restored his perspective by learning Bach in the evening. Another planned to accompany himself and other singers. An extrovert wanted to make his parties more successful by providing the entertainment himself. An introvert sought a richer way to be alone without being lonely.

Perhaps the most gratifying aim of all is simply to know more about music. Lessons in playing will sharpen all your musical wits. Your pleasure in listening and understanding concerts and records will increase if you do it yourself. You will learn to read music and understand basic musical forms. You will "discover" the scale and its interesting characteristics. You will make friends with harmony, counterpoint, and improvisation. You will see what composers are "getting at" as you try to do what they ask. You will develop an enjoyment of complicated rhythmic patterns as you learn their facts of life. All these results are the "extras" you get from learning to play a Chopin *étude* or "Turkey in the Straw."

Of course, you must set realistic goals for yourself. The possibility of your becoming a concert artist does not exist. But if you give consistent attention to developing skills, you can play for yourself with satisfaction, perform for family and friends, accompany, and participate in ensemble music making.

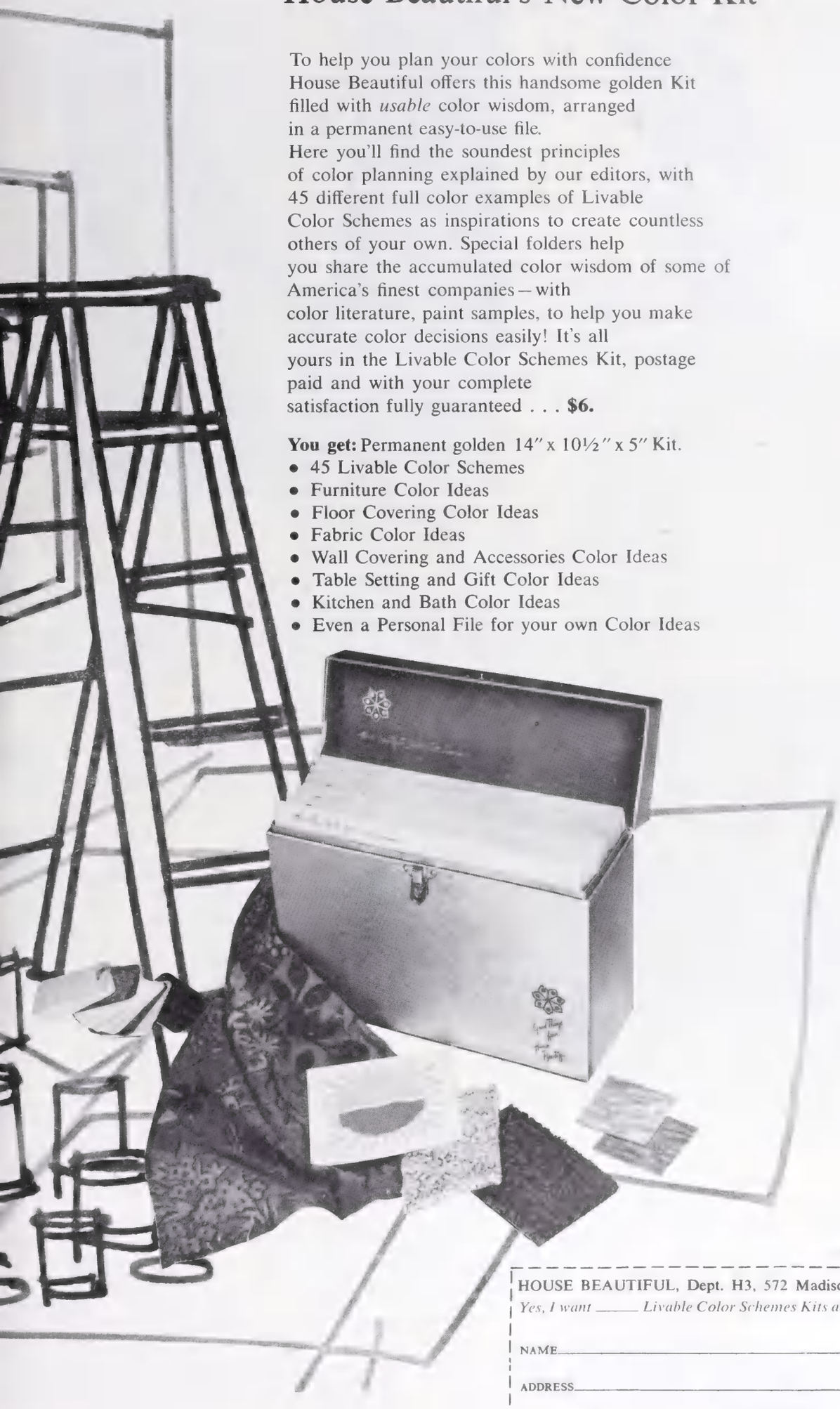
Charles Cooke, in his excellent book, *Playing the Piano for Pleasure* (Simon and Schuster), (*Please turn to page* 133)

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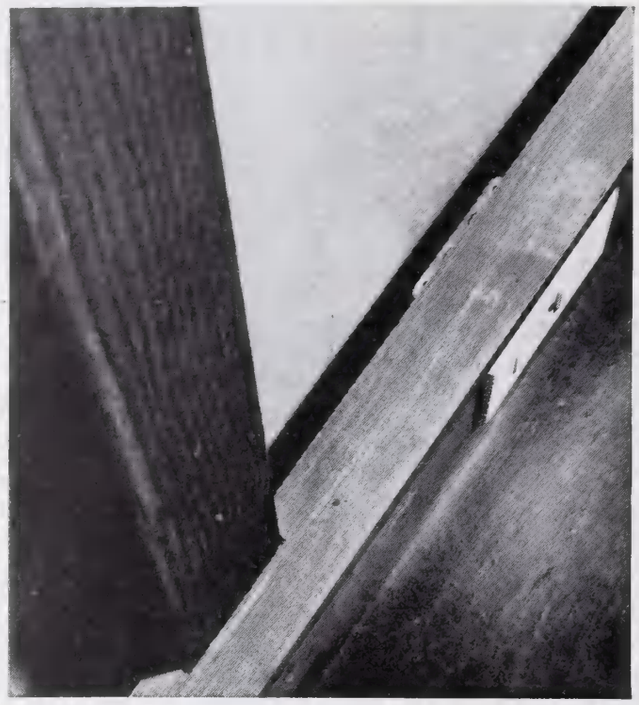
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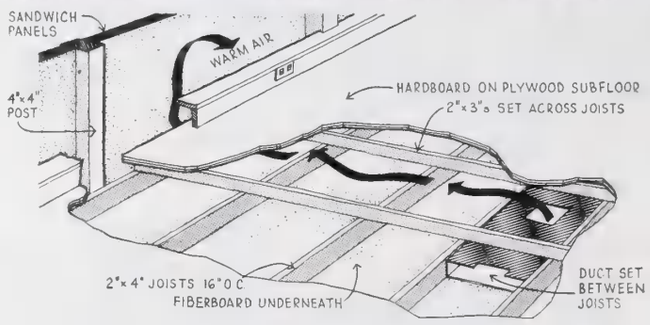
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BEAUTY ON A ROCK-BOTTOM BUDGET

CONTINUED FROM PAGE 139





Novel heating system eliminates need for registers. One duct, running the long axis of the house, spreads heat through the hollow floor. Heat enters rooms at perimeter from behind baseboard, which is offset from wall. Electrical wiring also runs through floor.

from 12 to 16 separate layers, each laboriously (and expensively) applied. For the deck rails, matching cement-asbestos sheet material was used.

No wiring or plumbing was run through the exterior panel walls. Instead, they were placed in the spaces between the floor joists. As shown in the photograph and sketch on this page, these joist spaces were also used to conduct heated air from the furnace to all parts of the house, warming the floor at the same time.

Interior partitions of the house are plasterboard, covered with grasscloth. There is no expensive millwork or detailing anywhere in the house that required specially skilled craftsmen. Every item in the house is stock and standard, so that cutting and fitting are minimized, and waste is reduced along with it. For large glass areas, fixed panes are merely set between the posts in the same manner as the sandwich panels, and held by wood strips. Caulking assures that all such joints are watertight.

The ceiling of the house is its exposed roof structure, with its covering skin of 2 x 6 tongue-and-groove boards. These cedar boards, left just as they are, quickly acquire a patina that softens the raw look of new lumber, so that finishing is unnecessary. A layer of rigid fiberboard, placed over the roof before application of asphalt shingles, provides insulation. Could anything be simpler?

If anything is simpler, it is, perhaps, the floor of the house. It is merely four-foot squares of tempered hardboard (17 cents per sq. ft.) glued to a plywood subfloor, then sealed and waxed. Kitchen and bathrooms have the added luxury of vinyl flooring.

This house was built in a town that has no building code. Some of the cost-saving features used in its construction would not have been permitted in severely restricted, code-governed towns.

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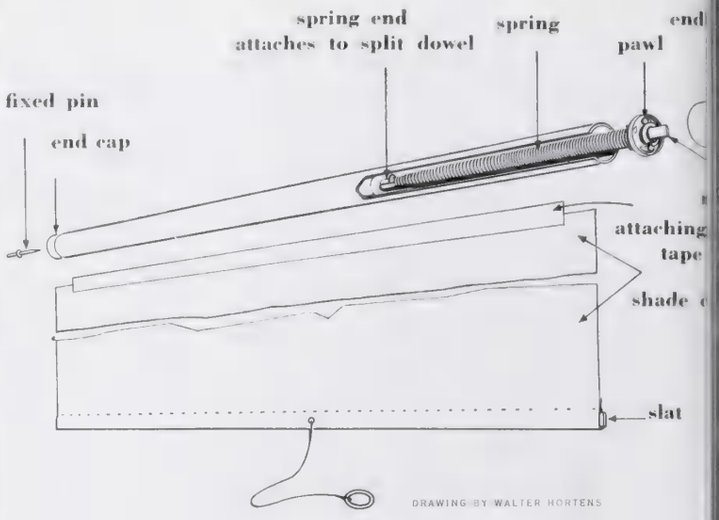


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How to stay friends with your window shades

You'll get better and longer service from your window shades if you understand what makes them roll, and what to do when they don't

By DONALD W. LEWIS

• That whirling clatter in the middle of the night that brings you to startled wakefulness may be caused by a window shade suffering from a too-tight spring. If for this or other reasons a shade gives you trouble, don't throw it away. It is often simpler and quicker to fix it than to buy a new one.

A shade with a too-tight spring, for example, can have its tension eased by this 60-second treatment: First, roll it to the top, then remove it from its brackets and unroll it halfway by hand. Replace it and the tension will be greatly relieved.

On the other hand, if a shade lacks pep and won't roll up all the way, pull it all the way down. Now remove the shade's roller from its mounting brackets and roll it up halfway by hand. Replace the roller in the brackets and its tension should now be just right.

If, however, no amount of rolling and unrolling gives enough tension, the spring may be broken. Check for this condition by removing the cap with the flat rotating pin from the end of the roller. The spring may now be taken out. If the spring is broken, you need a new roller, though if the break is near the end of the spring you sometimes can make a stopgap repair by resetting the spring's end. You can buy new rollers independent of shades.

If the shade has good tension but doesn't catch and hold w you want it to, check the end w the flat rotating pin. The rate ing device here sometimes sl and the pawl, or tongue, doe engage the cog. Lubricate it w graphite or light oil and your t bles may be over.

When a roller wobbles, look a bent stationary pin. This fi pin is at the opposite end of roller from the flat rotating Take this fixed pin out straighten it with pliers and h mer, or simply make a new pin of a nail.

If a shade falls out of its br ets when you try to raise or lo it, it's probably because the br ets are too far apart. You may able to bend them in enough make them hold. If not, and brackets are on the *outside* of window frame, relocate one them closer. If the brackets are the *inside* of the window fra loosen the brackets just enoug slip a thickness or two of c board behind them. Or you extend the length of the roller, this by removing the fixed-pin and placing cardboard under i necessary, you can extend the f pin by removing it and put washers or small nuts under collar. Still again, you can rep it with a new pin made of a na

(*Please turn to page* 169)



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HOW TO STAY FRIENDS WITH YOUR WINDOW SHADES

CONTINUED FROM PAGE 166

the appropriate size for the shade.

A shade may fall because one or both of its brackets have worked loose. If the brackets have been put up with nails, replace the nails with screws. If you are screwing into plaster, you can use screw anchors to insure holding. Screw anchors are sold at any hardware department in sizes to match screws.

If you want to move a shade to a narrower window, you can cut the shade down. Installed inside the window frame, the roller should be the width of the opening less $\frac{1}{8}$". measuring from the tip of one end pin to the tip of the other. Remove the roller's fixed pin and cap, and sand or saw off the required amount. Be sure you get the cut end square. If it isn't square, it will wobble. Replace pin and cap. Cut away excess shade cloth with a straight edge and a razor blade. Shade cloth should not overlap the end caps.

Window shades that are soiled can be cleaned. Most shades have a vinyl coating and can be wiped clean with mild detergent and water. When washing a shade, put it on a flat surface. Wash, rinse, and wipe it dry, section by section, keeping your sponge well squeezed out. Now, reverse the shade and do its back. After that, hang it on the window, pulled down full length, to dry. If there is a worn or uncleanable spot at the shade's pull, you can buy an opaque plastic pull to cover it. Shades that are not of washable material can often be freshened with wallpaper cleaner.

If a shade has become worn along its bottom, but is otherwise in good condition, remove the cloth from the roller. Cut away the worn part and attach this end of the cloth to the roller, using small tacks, tape, or staples. Sew a new hem for the stick at the other end of the cloth. If the shade now rolls to one side, it indicates the cloth has been attached crookedly to the roller. Remove the cloth and reattach it, moving its top edge down on the side toward which it runs.

When a shade is too shabby to save, throw the cloth away, but keep the roller and slat. Replacement shade cloths are available, and inexpensive. Shades should be about eight to twelve inches longer than height of window opening.

Where to get materials to begin tapestry weaving

(*See story on pages* 154-159)

Weaving Frame: The essential ingredient of the backstrap loom is the weaving frame (also called a belt loom). The Hughes Fawcett model used by Mrs. Tawney in the photographs on pages 158-159 may be obtained for $4.30 postpaid from: Carolyn Lewis, 720 West End Ave., New York 25, N.Y.

Yarn Samples: The following sources will supply yarn sample cards for the cost indicated. You can then choose from the variety of colors and textures offered, ordering them from the same company, following instructions sent with the sample card.

The Yarn Depot, 545 Sutter Street, San Francisco, Calif. Sample cards of about 200 custom colors and textures, $1.

Yarn International, P.O. Box 123, Islip, N.Y. Sample card of about 275 colors and textures, 75¢.

Fibre Yarn Co., Inc., 840 Sixth Ave., New York 1. Samples of about 50 yarns in white and natural colors only, to be dyed to specifications, $1.

Shuttlecraft, P.O. Box 6041, Providence 4, R.I. Sample card of about 150 colors and textures, 25¢.

Contessa Yarns, Ridgefield, Conn. Sample card of about 100 colors and textures, no charge.

Books on Weaving: The following will be of help to the beginning weaver:

Hand Weaving for Pleasure and Profit by Harriette J. Brown, Harpers, $4.95.

The Shuttle-Craft Book of American Hand-Weaving by Mary Meigs Atwater, The Macmillan Co., Revised Edition, $7.50.

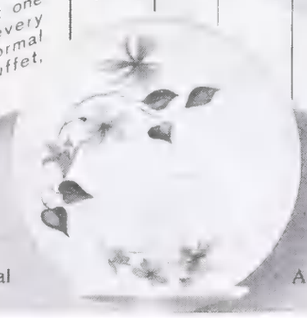
The Weaver's Craft by Simpson and Weir, Dryad Press, $4.75. Available in this country from Craftools, 396 Broadway, New York 13, N.Y. (Other books may be ordered at any bookstore.)



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Vermouth—
Magic Cooking Ingredient

Overlooked in the gourmet kitchens of its origin countries, both the sweet and dry types now add herbal spiciness to American recipes

By BETTY WASON
*Author of "Cooks, Gluttons, and Gourmets"**

• America's creative cooks have discovered a secret the great culinary masters of Europe somehow overlooked: Vermouth is a superb ingredient in marinades, sauces, and stews. This aromatic apéritif wine has been consumed as a beverage since ancient times. It was a favorite in taverns along the Appian Way when Julius Caesar ruled Rome, and it is still the most popular of café drinks throughout Europe. Yet, oddly, none of the classic French or Italian recipes includes vermouth as an ingredient.

Basically, vermouth is a white wine infused with an enormous number of herbs, spices and roots. It gets its name from the shrub *Artemisia absinthium*. The English called the same herb wormwood, the Germans pronounced the name *vermut*, and the French gallicized it to vermouth. (The roots of the same herb once were used in making absinthe, the liqueur which gained such an ominous reputation in the 19th Century that its manufacture finally was prohibited in both France and Switzerland. Absinthe was blamed as a cause of insanity, sterility, and various other ills, though in an earlier age the same herb was believed to have great potency in warding off disease. Anyway, only the harmless blossoms, not the root, are used to make vermouth.)

Even before the Romans discovered the appetite-provoking qualities of wine flavored with absinthium blossoms, the Greeks had made a similar apéritif and they, in turn, had borrowed the idea from the Persians. It was the Romans who began adding other flavorings: a recipe for "apsinthium" in the famous Roman cook book of Apicius called for dates, saffron, honey, resin, and dittany leaves, in addition to absinthium blossoms. The Apician recipe concludes, "As it should be bitter, you need not add coal." Curiously, 1,900 years later, the firm of Noilly Prat et Cie. in France would steep their dry vermouth in charcoal to make the aromatic infusion drier and less bitter, in response to 20th-century demands for drier beverages.

Noilly Prat was the first of the dry vermouths, and it did not appear until the year 1813 when Louis Noilly, a French wine merchant, first tried blending a herbal infusion with the light, dry wines of the region around Marseilles. Until that time, vermouth was made with sweet muscatel—as the Italian sweet vermouths are still made today. This is the difference between dry and sweet vermouths: the type of wine used as the base.

Many of the same flavoring agents are used in both the sweet and the dry, though in different proportions. Each producer has his own secret formula and as many as 40 different flavoring agents may be used, which accounts for the great variance in different brands. The ingredients usually include the herbs marjoram, oregano, thyme, gentian, and summer savory, and the spices cinnamon, cloves, coriander, and nutmeg. Bitter orange is an important ingredient; so is quinine bark and angelica root. According to the makers of Stock Italian vermouths, four different varieties of absinthium blossoms are used in the making of their sweet vermouth, while the dry has only an insignificant flavoring of wormwood, the blossoms of a single variety. Their dry vermouth also contains the herbs mint, hyssop, and camomile, flavorings rarely used in making sweet types. But, just to make everything both mysterious and confusing, the Taylor Wine Company says its domestic dry vermouth contains much more wormwood and bitter orange than its sweet vermouth.

The sweet vermouths usually contain a greater measure of cinnamon, nutmeg, and other sweet spices than the dry types, and these differences become apparent when it is used in cooking. The sweet has a natural affinity for the flavor o

*JUST PUBLISHED. DOUBLEDAY. $4.95

VERMOUTH—MAGIC COOKING INGREDIENT

CONTINUED FROM PRECEDING PAGE

orange and, when cinnamon is added, the spice points up the otherwise undetected essence of cinnamon in the vermouth. However, sweet vermouth is of limited culinary use. It is too sweet and too bitter. One cannot, willy-nilly, use it as a substitute for sweet sherry, for example. Yet dry vermouth may usually be substituted for dry white wine with surprisingly wonderful results. Its bitterness is only faintly discernible, its herbal flavor is more delicate, and the fact that it is basically a dry white wine makes it adaptable to fish and sea-food dishes as well as meats.

To produce each bottle of dry vermouth, about four years are required. There is, first, the natural aging of the wine in open-air vats at chilling temperatures for a long period of time. Then it is blended with additional basic wine, filtered, and bottled. Sweet vermouth is made in a shorter time, by blending a naturally sweet wine with sugar, fortifying it with brandy, and then infusing the fortified wine with the herbs, spices, and quinine.

Just why vermouth was overlooked as a culinary ingredient all these centuries by the French and Italians, no one can explain. Perhaps it was because the earlier vermouths were all too bitter, or perhaps because they were considered strictly apéritif drinks, as we think of cocktails. Anyway, it was not until the last decade here on our own shores that vermouth was accepted in cooking.

Dry vermouth is, in a sense, a "convenience" item, a cooking short-cut, since it is a blend of herbs and spices with wine. A little of it added to the pan in which meat or fish has been cooked makes a superb sauce immediately. However, a certain degree of caution must be observed in substituting dry vermouth for dry white wine. Occasionally, the herbal flavor of the vermouth does not blend with other ingredients. In a sauce or marinade with certain combinations, the bitter quality is intensified. The catalytic action is almost unpredictable.

It takes a bit of daring and imagination to use vermouth in the kitchen, but the results are so superlative in most cases that, once the trick has been learned, vermouth seems as indispensable as the jar of instant minced onion, or the curry powder.

Pâté au Escoffier

1 pound chicken livers
2 tablespoons butter
2 thick slices onion
¼ cup sweet vermouth
½ cup water
¼ cup boiling water
1 teaspoon salt
2 egg yolks
¼ pound butter
½ teaspoon unflavored gelatin
2 tablespoons sweet vermouth

Sauté chicken livers and onion in butter until lightly browned. Add ¼ cup sweet vermouth, salt, and water; cover, cook until chicken livers are very tender. Remove livers; purée in blender or force through food grinder with fine blade. Pour liquid from pan into top of double boiler over hot (not boiling) water. Add unbeaten egg yolks and a little of the butter. Stir constantly, adding remaining butter in bits until mixture thickens and is smooth. *Do not overcook.* Remove from heat; quickly add puréed liver. Stir in gelatin which has been softened in 2 tablespoons sweet vermouth, then dissolved in boiling water. Pour

(*Please turn the page*)

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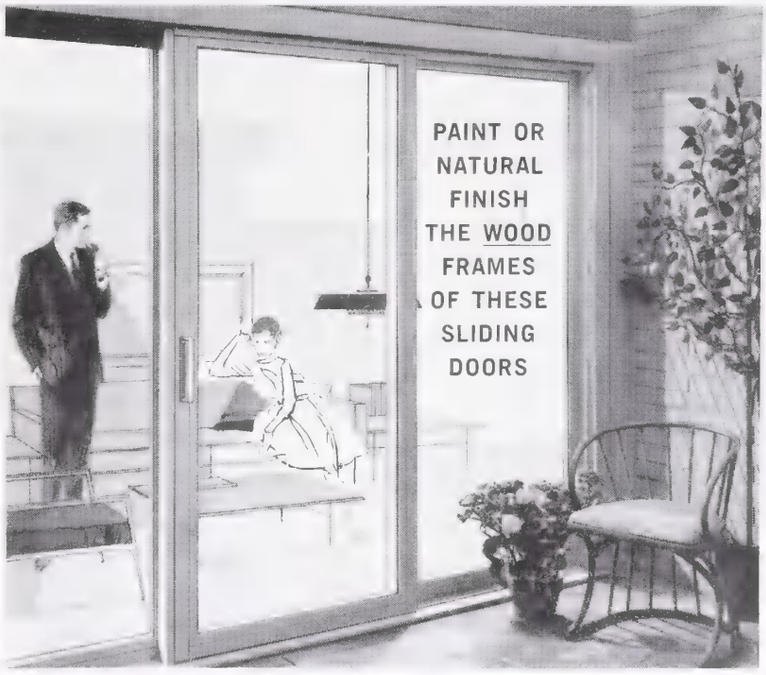


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VERMOUTH—MAGIC COOKING INGREDIENT

CONTINUED FROM PRECEDING PAGE

into electric blender, beat until smooth; or beat with wooden spoon until creamy. Pour into mold or 7½″ x 3½″ loaf pan (2 cups). Chill until firm, season 24 hours or longer before serving. Slice thin, serve with water cress. Makes about 12 to 15 slices for the first course.

Meat Balls Manhattan

MEAT BALLS
1½ pounds chopped chuck
1 egg, well-beaten
1 teaspoon salt
1 tablespoon tomato catsup
¼ cup water
1 slice bread

SAUCE
2 tablespoons olive or salad oil
1 small onion, minced
1 crushed garlic clove
¼ teaspoon salt
¼ teaspoon oregano
1 teaspoon flour
1 beef bouillon cube
1 cup water
1 teaspoon dry mustard
Dash of Angostura bitters
2 jiggers rye whiskey
1 jigger sweet vermouth

Blend meat with egg, salt, catsup, and the bread which has been soaked in water until soft; work with fingers until thoroughly blended. Make approximately 50 tiny cocktail meatballs. Sauté them in oil until brown on all sides; remove from pan. Add onion, garlic, salt, and oregano; cook until onion is tender, then add flour, blend until smooth. Add bouillon cube, water, mustard, bitters, whiskey, and sweet vermouth. Bring to a boil, cook hard until reduced and slightly thickened, stirring to dissolve bouillon cube. Replace meat balls in sauce, simmer 5 minutes. Store in refrigerator 24 hours. Reheat when needed to serve, simmering gently in chafing dish. Serve hot as cocktail appetizers.

Shrimp Pâté

2½ cups (1½ pounds) shelled shrimp, deveined, cooked
½ cup French dry vermouth
1 envelope unflavored gelatin
1 tablespoon instant minced onion
2 cups mayonnaise
1 teaspoon lemon juice
¼ teaspoon salt

Cook shrimp in salted water until pink (about 3 to 5 minutes); drain. Mash cooked shrimp in electric blender or force through food grinder, using fine blade. Blend with vermouth, mixing thoroughly. Soften gelatin in ¼ cup cold water; dissolve in ½ cup boiling water. Pour a small amount of clear gelatin in a one-quart fish mold, lay a slice of stuffed olive where eye of fish belongs, arrange paper-thin strips of carrot in pattern for fins and tail. Chill until garnishes are firm in gelatin.

Meanwhile, reconstitute instant minced onion by soaking in 2 tablespoons water. When soft, add to remaining gelatin. Slowly add this mixture to 1 cup mayonnaise, beating until smooth. Fold in shrimp and vermouth, lemon juice, and salt; finally add remaining mayonnaise. Spoon into mold, chill until firm. Used as hors d'oeuvres, this recipe will serve 25 persons.



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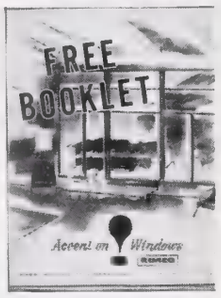
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Lobster with Sauce Suprême

6 4-ounce rock lobster tails
3 egg yolks
½ teaspoon salt
1 tablespoon cornstarch
1 cup clear chicken broth
½ cup dry vermouth
1 tablespoon lemon juice

Drop solidly frozen lobster tails into boiling, salted water; cook 7 minutes after water boils again. Drain immediately and drench with cold water. Cut off thin undershell, remove meat from hard shell in one piece. Chill. Meanwhile, blend together egg yolks, salt, and cornstarch. Slowly add chicken broth and dry vermouth, cook over low heat or in top of double boiler until it starts to bubble, stirring constantly. Remove from heat, stir 20 seconds, blend in lemon juice. Chill sauce. To serve, slice lobster evenly, replace in shells, cover generously with sauce. Serves 6 as an entree, or may be offered as hors d'oeuvres.



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Consommé à l'Orange

Add ¼ cup sweet vermouth to each can of condensed consommé or bouillon that you plan to use (or use 2 bouillon cubes and 1⅓ cups water). Bring to boil; simmer gently for a minute. Add 1 teaspoon minced parsley and a slice of orange to each serving. Each can of consommé makes 3 servings.

Hot Clam Consommé

1 cup tomato juice
1 bottle clam juice
¼ cup dry vermouth
2 drops Tabasco sauce
2 tablespoons lemon juice
Salt, pepper to taste

Combine all ingredients, season as desired, heat just to boiling, and serve hot. Makes 6 servings.

Shrimp Bisque Elégante

1 can frozen cream of shrimp soup
1 soup can dry vermouth
1 can condensed beef bouillon

Defrost frozen shrimp soup enough to beat in blender or with electric mixer; add vermouth and bouillon; beat until smooth. Heat just until it starts to bubble. Serve at once, topped with minced parsley or thin slices of avocado. Makes 6 servings.

Baked Halibut en Papillote

2 pounds halibut
2 or 3 parsley sprigs
1 bay leaf, crushed
1 small onion, sliced
½ cup olive oil
1 cup dry vermouth
1 teaspoon salt
¼ teaspoon cumin

Use a double thickness of aluminum foil, large enough to surround fish and fold over securely. Arrange foil in bottom of baking dish, place parsley sprigs, crushed bay leaf, and onion slices in center. Place fish on this layer of herbs. Combine olive oil, vermouth, salt, and cumin; pour over fish. Wrap securely. Bake at 350° F. for 45 minutes to one hour. If dinner is delayed, turn off oven heat but do not remove fish from foil until ready to serve. Serves 6.

Sole Veronique

1 pound fillet of sole
½ teaspoon salt
1 tablespoon flour
4 tablespoons butter
¼ lemon
1 cup white seedless grapes
½ cup dry vermouth
⅓ teaspoon curry powder

Dust each fillet with mixture of salt and flour. Melt 2 tablespoons of butter in a large skillet. Cook fish gently over moderate heat, until delicately browned on each side (avoid overcooking). Remove to platter, sprinkle each fillet with a little lemon juice. Add remaining butter to pan, lightly brown grapes in the butter, then add vermouth and curry powder and bring to boil; boil until reduced one-half. Pour grapes and sauce over fish; serve at once. Serves 3.

Red Snapper Ambassadeur

1 red snapper (3 to 4 pounds)
Dry vermouth
2 tablespoons butter
1 teaspoon curry powder
1 small white onion, minced
½ teaspoon salt
¼ cup dry vermouth
2 tablespoons heavy cream

Split fish, removing backbone. Sprinkle dry vermouth, about 1 tablespoon in all, over the fish. Melt butter, add curry powder, onion, and salt; cook until onion is soft. Add vermouth, spread mixture over fish. Bake at 375° F. for 25 to 30 minutes, basting once or twice with sauce in dish. Remove from oven, add heavy cream to sauce, blending until smooth. Serves 4.

Barbecued Salmon Steaks

6 salmon steaks, ¾-inch thick
½ cup dry vermouth
½ cup olive oil
1 tablespoon lemon juice
½ teaspoon salt
¼ teaspoon black pepper
⅛ teaspoon powdered fennel
⅛ teaspoon thyme
¼ teaspoon marjoram
⅛ teaspoon sage
2 teaspoons minced parsley

Combine all ingredients for marinade and pour over salmon. Allow to stand 3 to 6 hours. To grill, place over greased rack of charcoal brazier 6 inches from heat. Cook until brown on one side; turn over and brown on other side until tender to fork. Brush frequently with marinade. (If preferred, salmon can be placed in large piece of foil and baked for 30 minutes at 350° F.) Makes 6 servings.

Roast Chicken à l'Orange

Thinly peel a large orange, saving the outer rind. Cut off all white inner peel, and discard. Then cut peeled orange into 3 thick slices. Cover thin outer peel and the orange slices with ¼ cup sweet vermouth; add 1 teaspoon instant minced garlic. Marinate 24 hours. Remove orange from marinade, insert in cavity of roasting chicken, truss. Rub chicken with softened butter or brush with melted butter or olive oil; dust with salt. Combine sweet vermouth, strained, with ¼ cup dry vermouth. Pour the vermouth mixture over chicken; baste occasionally as it roasts at 350° F. for 1 to 1½ hours until leg moves easily and skin is brown and crisp.

Roast Duck Comino

1 duckling, 4 to 5 pounds
½ cup sweet vermouth
1 teaspoon powdered cumin
1 teaspoon salt
1 tablespoon honey
1 small peeled onion
3 sprigs parsley

Thoroughly dry duckling inside and out, using generous quantites of paper towels. With pastry brush, rub cavity of duck with sauce made of sweet vermouth, cumin, salt, and honey. Place onion and parsley sprigs inside duck with a tablespoon of the sauce; sew up or truss and fasten securely on spit of rotisserie or charcoal grill. If charcoal is used, keep fire low to avoid overbrowning before duck is cooked through; set electric rotisserie at 350° F. Barbecue 1½ hours or until leg moves easily or meat thermometer registers 175° F. (Duck

(*Please turn the page*)



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VERMOUTH—MAGIC COOKING INGREDIENT

CONTINUED FROM PRECEDING PAGE

will become glazed and brown before roasting time is completed.) Baste frequently with sauce. Keep drip pan under duck to catch marinade. When duck is roasted, carefully remove drip pan, pour off all excess fat and combine the few tablespoons remaining in pan with any remaining basting sauce or with ½ cup water. Heat sauce until it just comes to a boil. Serve this sauce over slices of carved duck. One duck serves 2 generously, 4 a little skimpily.

Scallopini au Vermouth

12 paper-thin slices of veal, cut from leg (scallopini)
2 tablespoons flour
½ teaspoon salt
½ teaspoon paprika
6 tablespoons butter
1 tablespoon minced onion
¾ cup dry vermouth
¼ cup water

Pound flour, paprika, and salt into scallopini with edge of plate. Melt butter in heavy skillet or in electric skillet set at 350° F. Brown scallopini in butter until golden on each side. Add onion to pan as meat cooks. When meat is tender, add vermouth and water, cover, lower heat (to 220° F. on electric skillet) and simmer 10 minutes. Makes 6 servings.

Chicken Sauté au Vermouth

1 2½-pound chicken, cut up
¼ pound butter
½ teaspoon salt
1 cup dry vermouth
1 tablespoon brandy or vodka

Heat butter in heavy skillet until foaming. Add chicken; cook over high heat until chicken is crisply brown on all sides. Sprinkle chicken with salt, add vermouth and brandy or vodka, lower heat; cover and simmer 20 minutes. Serve chicken with clear sauce, accompanied by hot, cooked parsley rice. Serves 4.

Barbecued Lamb with Caper Sauce

BARBECUED LAMB

1 boned leg of lamb
¼ cup dry vermouth
¼ cup olive oil
1 tablespoon liquid from bottle of capers
½ teaspoon salt
⅛ teaspoon thyme
¼ teaspoon instant minced garlic
½ teaspoon brown sugar

Combine all ingredients except lamb, pour over meat, marinate 6 to 12 hours. Place boned, rolled lamb on spit of rotisserie or barbecue grill. Keeping heat moderate barbecue until meat thermometer registers 150° F. (for pink), about 30 minutes to pound, basting frequently with marinade. Keep dripping pan directly under meat. Serve sliced with caper sauce.

CAPER SAUCE

Pour off all but 2 tablespoons fat from drippings; thicken with 2 tablespoons flour as for gravy. Add any remaining marinade sauce plus water to make 1 cup; add to flour mixture. Cook over moderate heat, stirring until thickened and smooth. Add ¼ cup capers, and salt and pepper to taste. (Sauce may be cooked in drip pan of rotisserie with heat control set at "bake.")

Blanquette de Veau

1½ tablespoons butter
2 pounds lean veal, cut in cubes
2 small white onions, each stuck with 1 whole clove
1 or 2 carrots, cubed
1 bay leaf
½ cup dry vermouth
1½ cups water
1 teaspoon salt
Small, thin slice of lemon peel
1 slice white bread, broken in fine pieces
¼ pound mushrooms, sautéed separately in butter

Sauté the cubed veal in butter until lightly browned. Add onions, carrots, bay leaf, vermouth, water, salt, and lemon peel. Simmer, covered, one hour or until veal is very tender. Add bread and the mushrooms which have been cooked separately. Simmer until sauce thickens. Makes 5 or 6 servings.

Hamburgers Elégantes

Make hamburger patties in the usual way, using chopped chuck or top round, working in 1 teaspoon salt to each pound chopped meat. Heat 1 teaspoon butter in heavy skillet, sauté burgers until well-browned on each side (about 2 minutes each side for medium rare), then add 2 to 4 tablespoons dry or sweet vermouth and simmer 2 minutes. Serve pan essence over burgers.

Savory Pot Roast

Place a 4-pound rump (bottom round) of beef in the center of a large sheet of heavy-duty aluminum foil inside shallow roasting pan. You can use a double thickness of foil to be safe. (If beef has been wrapped with covering of suet by butcher, remove suet and trim all other fat from meat.) Place around the meat ½ cup sliced mushrooms,

½ cup sliced onions, and 1 diced carrot. Add ½ cup dry vermouth and 1 teaspoon salt. Seal foil securely, place in oven set at 250° F., roast 4 hours. Serve clear sauce, seasoned to taste, with sliced pot roast.

Superb and Easy Spaghetti Sauce

3 tablespoons olive oil
1 medium onion, chopped
2 garlic cloves, minced
1 medium can (1 pound) best-quality tomatoes
1 can tomato paste
¼ teaspoon oregano
⅛ teaspoon thyme
⅛ teaspoon basil
½ cup sweet vermouth

Sauté onions and garlic in olive oil until tender but not brown; add tomatoes and tomato paste, herbs, and vermouth. Simmer, uncovered, until thickened and smooth. Excellent with any pasta. (When in a hurry, instant minced onion and instant minced garlic can be used. Add the olive oil to tomatoes, simmer until well-blended, then add the instant products, herbs, and vermouth; simmer until thickened and smooth.) You must use olive oil; salad oil will not do. Makes enough sauce to serve with one pound of spaghetti.

Steak Marinade

¼ cup soy sauce
¼ cup sweet vermouth
1 teaspoon wine vinegar
1 crushed garlic clove
⅛ teaspoon powdered ginger
1 tablespoon honey

Punch holes in steak (chuck, top round, sirloin, or flank), brush marinade over meat so that it penetrates through holes. Let meat stand in marinade 12 to 24 hours. Remove from marinade, grill in usual way, carving thin slices at a 45-degree angle, as for London Broil. (This same marinade is excellent with chicken, duck, and pork cut into small cubes for Pork Teriyaki.)

Café Tonico

To each cup of espresso coffee, add a teaspoon of sweet vermouth and a thin sliver of orange peel. Add sugar to taste.

Iced Café Tonico

Make double-strength coffee and add a jigger of sweet vermouth (2 tablespoons) to each measuring cup of coffee. Pour over ice in tall glasses. Place thin spiral of orange peel in each glass. Sweeten the beverage to taste.

LENORE TAWNEY—INSPIRATION TO THOSE WHO WANT TO DEVELOP THEIR ARTISTIC POTENTIAL

CONTINUED FROM PAGE 161

against light, expressing the essence of moonlight or dawn.

She has a great love of her materials, a sensuous joy in color and texture. In her spontaneity of expression, color sometimes comes to her simply from seeing the yarns piled around her in baskets while she works. Other times, color is integral to the whole image.

But form and subject, material and color, scale and density are synthesized in her unique manner. She has adapted herself to the conventional hand loom, and uses it like a poet; her devices, her expression, her attention to detail are such that areas or relationships speak out with impulsive feeling.

Her freedom of expression is also indicated in the scale of some of the tapestries. In this country Tawney's tapestries are the largest ever done by one person. She eschews the European tradition in tapestry of apprentice labor doing the actual weaving from the master's drawings, and she thus retains complete control of the entire project. By so doing, she has created a new quality of composition in her large pieces.

Her Recent Works

Weaving, like architecture, is specifically a premeditated and logical organization of material, structure, and use. Mrs. Tawney has transcended these constraints to a poetry of mood. In "Triune," for example, her most recent major work, the observer is caught, held, and drawn into the artist's deep involvement. Woven solidly of finger-wide yarns, it is a nine-foot square which contains a sphere almost as large, overlaid with a simple cross.

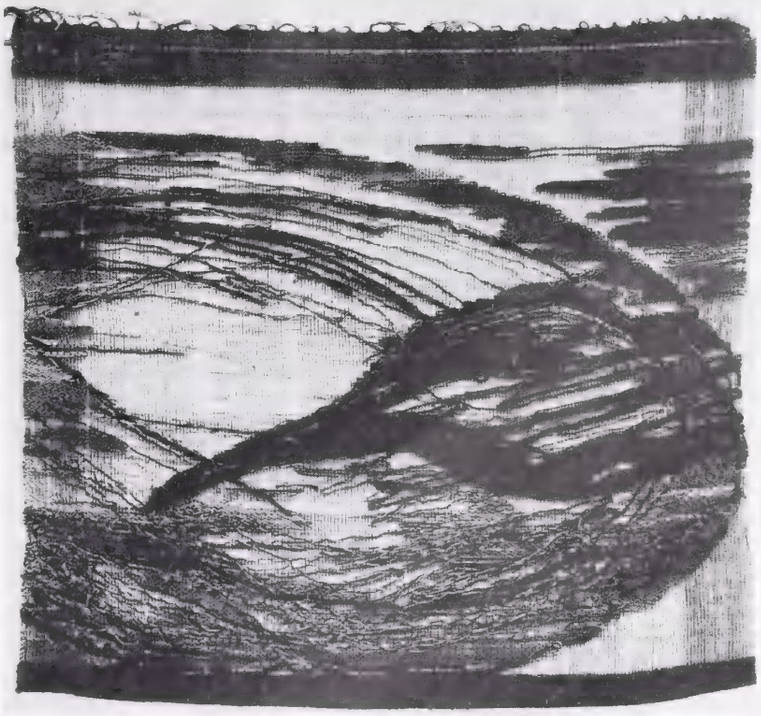
Monumental in its scale and in its vitality of symbol, the effect is awesome. Feelings of which we are unaware are stirred. The mood of profundity is reinforced in colors of rich purples, blues, and peacocks fusing into each other like the plummage of birds.

Her "Bound Man," in the collection of the Museum of Contemporary Crafts, and her druid-like "Owls," woven with weighty yarn in heavy, tangled construction, seem to define an inner marsh.

A crane appears on a tall, narrow panel, expressing aspiration with a cathedral-like, soaring thrust.

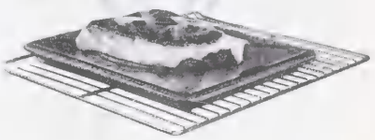
Birds are a recurring motif in her tapestries. There are owls, wise and fixed; woods and shore birds,

(*Please turn the page*)



"Lost and Proud," a hanging 30" x 36", reveals Mrs. Tawney's mastery of her medium. Here, dozens of yarns and threads can be seen woven and interwoven meticulously back and forth until the over-all pattern appears.

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LENORE TAWNEY—INSPIRATION TO THOSE WHO WANT TO DEVELOP THEIR ARTISTIC POTENTIAL

CONTINUED FROM PRECEDING PAGE

self-contained, protected, or in a state of high emotion. To Tawney they have a spiritual quality, related to the freedom of the human spirit.

In the early part of this century, some Scandinavian designers became interested in the revival of tapestry in 20th-century terms. They were intrigued with yarns and the exposing or expressing of them. Weavers such as Mrs. Eliel Saarinen were fascinated with playing wool pattern areas against a linen ground, and with creating a play of opaque and translucent cloth.

They were interested in speeding up the techniques of an art that flowered in the languor of the Middle Ages. They wanted a decorative panel that would be as vigorous and as direct as the new architectural spaces being developed. It is this new philosophy of tapestry design that Lenore Tawney has amplified.

Embodied in this approach to tapestry was the contemporaneous re-evaluation of weaving as a medium for expression, in which texture and silhouette were rediscovered. To see new and original expression in a very old medium, and not just one new form but a complete and new form in each piece of work, is wholly unlooked-for, and is a wonderful and gratifying experience. Fiber and yarn were revealed and exploited, and could be identified by the viewer. This contemporary approach to tapestry construction gives the viewer a feeling of participation. He can enjoy the construction and material. The experience is direct.

In the context of today's architecture, contemporary tapestries have heightened meaning, lending emotional warmth and texture to slick, unbroken surfaces. With their see-through qualities, they can be hung to modulate space without filling it.

Our contemporary interest in tapestry is also stimulated by the rediscovery of ancient cultures, such as the Peruvian and Coptic, with their extraordinarily developed weaving, for which we seem to feel more affinity today than for the classic tapestries of Gothic and Renaissance periods.

Lenore Tawney attended the Institute of Design and the University of Illinois, and then spent a memorable summer studying with the sculptor Archipenko, from whom she learned, above all, the crucial value of self-discipline in work. She then turned to weaving, but as the power loom came more and more to emulate everything the weaver could contrive on the hand loom, she found this work becoming less meaningful and increasingly limited.

When she decided to turn entirely to making tapestries, she spent eight weeks studying with Martta Taipale, the greatest of the Scandinavian innovators in the medium. From then on, Mrs. Tawney's course was set.

In the evolution of her career, Lenore Tawney has resolved on her own terms the problem of many postwar craftsmen in making the break-through to being studio artists, involved with neither sales nor production, per se.

Mrs. Tawney works with great independence, not lending herself to the conferences, preliminary drawings, and volunteered "suggestions" often attendant on special commissions. However, she recently completed a tapestry for the Chapel of the Inter-Church Center in Manhattan, handled in her own way, without the usual ceremonial preliminaries.

This independence stems essentially from her own strength of character. She is, however, fortunate, she believes, in having an independent income, which permits a full commitment and the freedom to do in her work exactly as she chooses without deferring to the market place.

Four years ago, Mrs. Tawney came from her native Chicago to live in New York for the stimulation of seeing contemporary work in the museums and galleries, and of living in the center. In contrast to the stultifying provincialism prevalent among craftsmen, Mrs. Tawney identifies with artists and is interested in all the arts. Her friends are artists.

When she decided to stay in New York, she wanted to be on the water. Almost literally, she is. Her home and studio are in an old sailmaker's building at the southern tip of Manhattan, overlooking the harbor with its continual movement of small craft and shore birds.

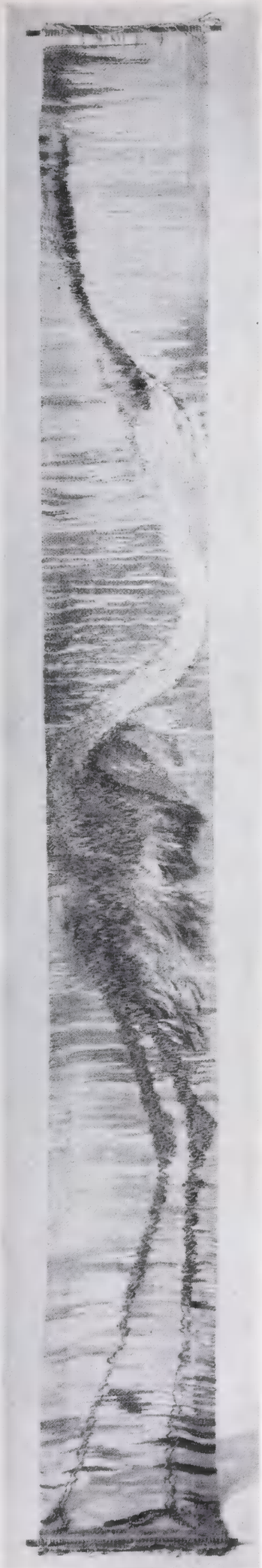
Her top-floor studio is a long sail



"Crane" is a typical expression of Mrs. Tawney's fascination with shore birds and life at the edge of the water.



"Bound Man" (right), an emotional statement, shows how Mrs. Tawney's weaving lends itself to social comment.



loft with windows on the harbor. There is enough space for things—old furniture, some left by the original sail-making occupants; four looms, baskets of yarn—all in an area of great openness, flooded by sunlight.

Here she works without encumbrance—isolated, concentrating on what she is doing, with the satisfaction of complete involvement.

Mrs. Tawney herself is tough and feminine, and a beautiful refutation of the idea that to be feminine is to be helpless. Physically she is diminutive, with high cheekbones and firm skin—a kind of ageless handsomeness. She moves like a dancer—nimble and relaxed. Her almond-shaped eyes are her most important feature. They take in everything. She can observe without speaking, and be a part of a situation without conversing.

When she speaks, her voice is soft and gently modulated—she "throws away" her lines like an assured actress—and she is incisive, colorful, gay, and wry.

Through traveling, she has learned to live outside the pressure of time. She feels no urgency to compete.

Travel, to her, means perspective, and a reorientation of values necessary as an antidote to some of the culturally deadening aspects of American life. Particularly in travels among primitive peoples and lands of ancient cultures does she find stimulation and affirmation.

Lenore Tawney's care is with inner growth. Being important or famous is not her concern. Her idea is to be flexible, rather than organized and efficient, to be moved by the world, rather than trying to move it.

She looks forward to getting better, living better, doing better work. To her, life is an accumulation leading to feeling more, expressing more. The idea, she says, is to be awake. Most of us are asleep.

She quotes from Rimbaud in saying, "The goal of life is the transformation of the self into a maker of poetry or beauty. This transformation is more important than anything done along the way."

It is her involvement with this transformation that makes Lenore Tawney what she is.

"The Song," another visualization of the crane, is a striking weaving that is 12½" high but only 16" wide.

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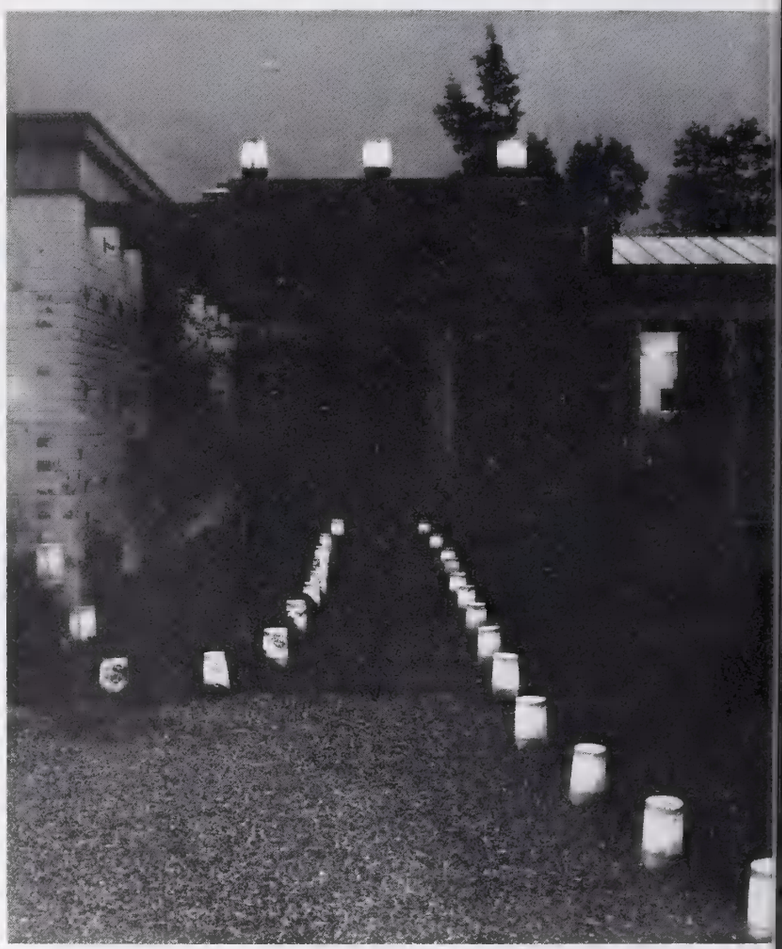


New Showrooms: 939 THIRD AVE. at 56th ST.

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Portable moonlight— with a candle and a paper sack

These lovely lights are called *luminarias* in Mexico, where they are used to brighten religious and other festivals. Try them at home for any joyful occasion. You'll be surprised at the dramatic effect produced by such simple ingredients



Perforated paper bags are an improvement on an old idea. Holes in the paper let the wind blow through. The candle will blow out before the sack can tip into the flame. Holes cast patterns of light and add sparkle to the glow of the paper. For the most dramatic effect, use them close together in line—as strands of luminous pearls. These are called Sparkl-Saks and come in green, pink, or white, as shown, or red, (a shorter sack). Available from Artisan Galleries, 2100 N. Haskell Ave., Dallas 4, Texas. Price: 12 sacks, $1.00; 12 sacks and 12 5" candles, $1.95; all postpaid.



TWO PHOTOGRAPHS BY WILLIAM HOWLAND ASSOCIATES



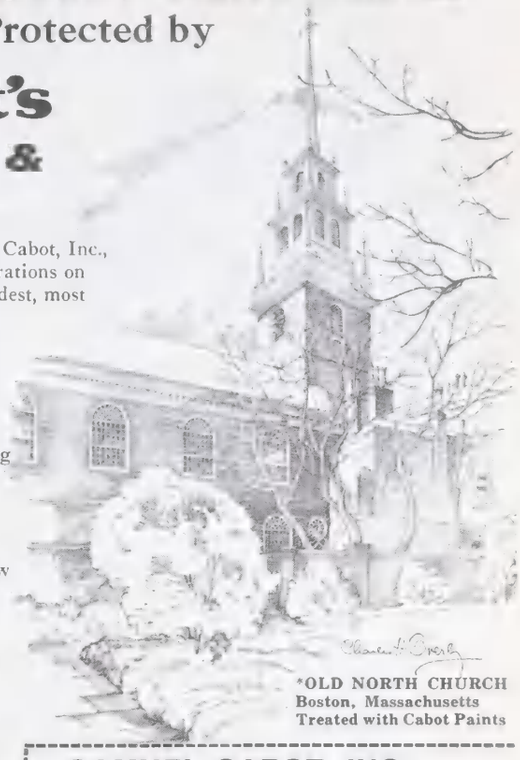
TWO PHOTOGRAPHS BY MAYNARD PARKER

Ordinary paper bags may also be used. They give a lovely, steady glow of light, but are not as windproof as the perforated sacks. Fold a cuff on the top edge to stiffen sacks. Put in enough sand (about 3") to hold candle firmly upright. Use them to define shapes, spotted singly or grouped, wherever they can serve as supplementary light. The eye adjusts readily to seeing in this soft light because there's little contrast between the source and background.



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HB-32

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See House Beautiful's Own Livable Color Schemes at These and Other Fine Stores*

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LORD & TAYLOR, New York *In February-March*
HALLE BROTHERS, Cleveland *In February-March*
THE BOSTON STORE, Milwaukee *In March-April*
KOOS BROTHERS, Rahway *In March-April*
JORDAN MARSH, Boston *In April-May*

See the actual displays used for the full-color pictures of Livable Color Schemes shown in this House Beautiful . . . duplicated fabric for fabric, paint for paint, carpet for carpet. Even the arrangements are the same!

As you study the actual House Beautiful Livable Color Schemes at your favorite store, you'll learn even more about the art of using color. You'll find out just how you can re-create these schemes in your own home.

The stores listed above cordially invite you to come see House Beautiful's own Livable Color Schemes during the months shown.

*And if a store in your area is not mentioned, watch your local newspaper and coming issues of House Beautiful for future announcements of still more store showings to come.

Order your Livable Color Schemes Kit . . . see page 163

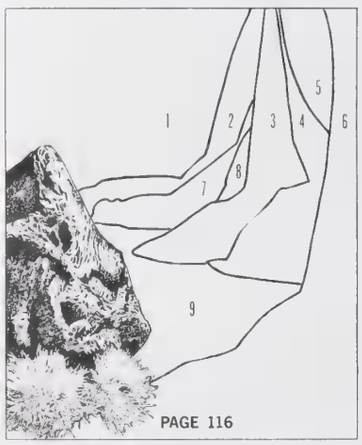
House Beautiful
572 MADISON AVENUE • NEW YORK CITY 22

Sources for Furnishings in Color Schemes

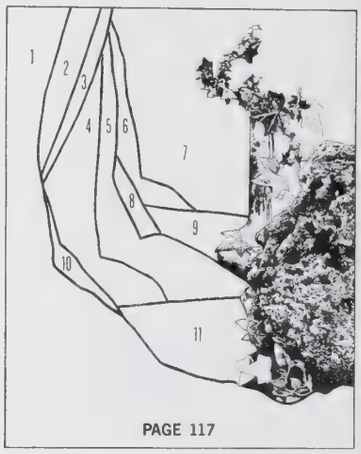
Following are drawings keyed to the color schemes on our cover and on pages 116-129, with additional information about furnishings on pages 110-115 and 130-132. Numbered items are drapery or upholstery fabrics unless otherwise identified. Items not listed are privately owned.



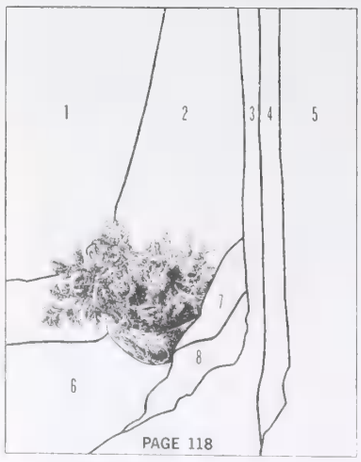
Cover: (left) 1. F. Schumacher. 2. Wall covering, Katzenbach & Warren. 3. Greeff Fabrics. 4. Thaibok Fabrics. 5. Tressard Fabrics. 6. Carpet, Alexander Smith. 7. H. B. Lehman-Connor. 8. (Shows both sides of fabric.) Kent-Bragaline. 9. Erbun Fabrics. 10. H. B. Lehman-Connor.
Page 110: Pot by Peter Rasmussen, Bonniers, 605 Madison Ave., N.Y.C.
Page 113: Fabric, Thaibok Fabrics. Plate, Bonniers.
Page 114: Fabric, Boris Kroll Fabrics. Tray and boxes, Bonniers.
Page 115: Fabric, Boris Kroll. Vase, Nuri Farhadi, 920 Third Ave., N.Y.C.



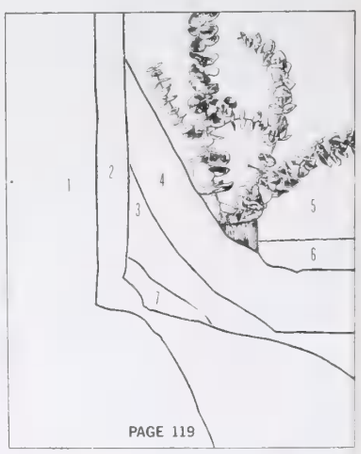
Page 116: 1. Wallpaper, Albert Van Luit. 2. Stroheim & Romann. 3. Jofa. 4. Jofa. 5. Owens-Corning Fiberglas. 6. J. H. Thorp. 7. Greeff Fabrics. 8. Thaibok Fabrics. 9. Carpet, Karastan. Stones on pages 116 and 117, Highlights, 617 Second Avenue, New York.



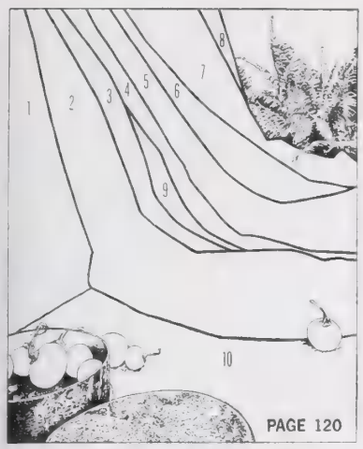
Page 117: 1. Cohn-Hall-Marx. 2. Greeff Fabrics. 3. H. B. Lehman-Connor. 4. S. M. Hexter. 5. Cohn-Hall-Marx. 6. Jofa. 7. Wallpaper, Albert Van Luit. 8. Thaibok Fabrics. 9. Cohn-Hall-Marx. 10. Shulman Fabrics. 11. Carpet, James Lee. Vase, Bonniers.



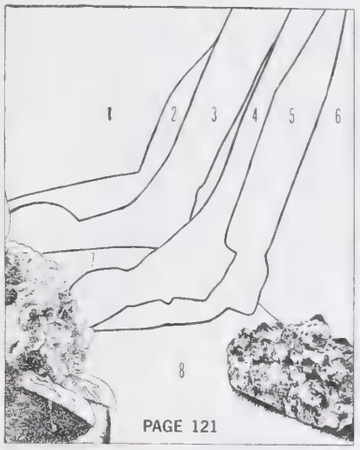
Page 118: 1. Wall covering, Timbertone Wall Coverings. 2. Greeff Fabrics. 3. Shulman Fabrics. 4. Cohn-Hall-Marx. 5. Shulman. 6. Carpet, Masland. 7. Thaibok. 8. Lehman-Connor. Vase, America House, 44 W. 53rd St., N.Y.C.



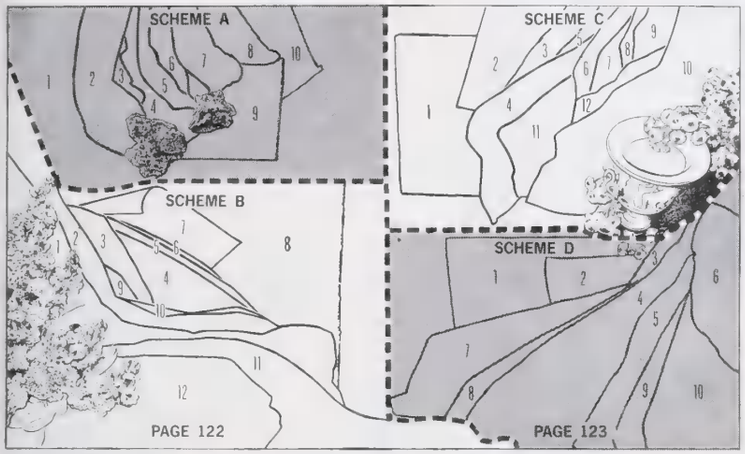
Page 119: 1. Shulman Fabrics. 2. Boris Kroll Fabrics. 3. Greeff Fabrics. 4. Greeff Fabrics. 5. Wall covering, Katzenbach & Warren. 6. Carpet, Loomweve Div., Congoleum-Nairn. 7. S. M. Hexter. Antique wood container.



Page 120: 1. Wall covering, W. H. S. Lloyd. 2. Jofa. 3. Boris Kroll. 4. Cohn-Hall-Marx. 5. Owens-Corning Fiberglas. 6. Baronio. 7. Thorp. 8. Cohn-Hall-Marx. 9. Thaibok. 10. Carpet, Masland.

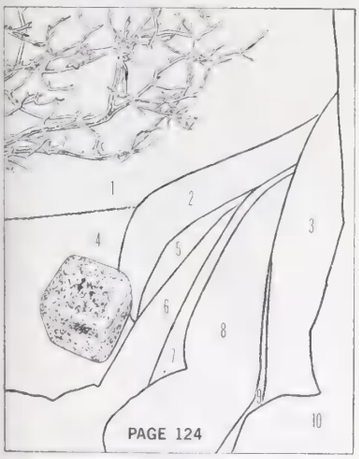


Page 121: 1. Kent-Bragaline. 2. Greeff Fabrics. 3. H. B. Lehman-Connor. 4. Kent-Bragaline. 5. Stroheim & Romann. 6. Wall covering, Albert Van Luit. 7. Thaibok. 8. Carpet, Barwick.

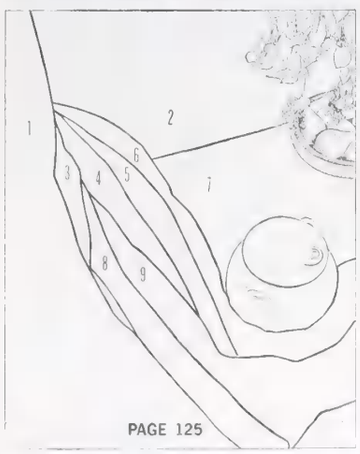


Page 122: *Color Scheme A:* 1. Jofa. 2. Scalamandre Silks. 3. Titus Blatter. 4. Boris Kroll Fabrics. 5. F. Schumacher. 6. Burlington House Fabrics. 7. Cohn-Hall-Marx. 8. F. Schumacher. 9. Carpet, Mohawk. 10. Wall covering, U. S. Plywood Corp. *Color Scheme B:* 1. J. H. Thorp. 2. J. H. Thorp. 3. Peter Schneider Sons. 4. Quaintance Fabrics. 5. Erbun Fabrics. 6. Erbun Fabrics. 7. Wall covering, W. H. S. Lloyd. 8. Carpet, Cabin Crafts. 9. Thaibok Fabrics. 10. Cohn-Hall-Marx. 11. Boris Kroll. 12. Thaibok Fabrics.

Page 123: *Color Scheme C:* 1. Carpet, Callaway. 2. Wall covering, Albert Van Luit. 3. Greeff Fabrics. 4. Shulman Fabrics. 5. Scalamandre Silks. 6. F. Schumacher. 7. Boris Kroll Fabrics. 8. Scalamandre Silks. 9. Cohn-Hall-Marx. 10. F. Schumacher. 11. Boris Kroll Fabrics. 12. Thaibok Fabrics. *Color Scheme D:* 1. Carpet, Firth. 2. Wall covering, Timbertone Wall Coverings. 3. Lee Behren Silks. 4. Boris Kroll. 5. Boris Kroll. 6. Jofa. 7. Boris Kroll. 8. Waverly. 9. Peter Schneider Sons. 10. Boris Kroll.



Page 124: 1. Wall covering, Louis W. Bowen. 2. H. B. Lehman-Connor. 3. Cohn-Hall-Marx. 4. Carpet, E. T. Barwick. 5. H. B. Lehman-Connor. 6. Scalamandre. 7. Shulman Fabrics. 8. Cohn-Hall-Marx. 9. Greeff Fabrics. 10. Charles Bloom. Jar, Bonniers, 605 Madison Ave., New York, N.Y.



Page 125: 1. F. Schumacher. 2. Wall covering, Imperial. 3. Thaibok Fabrics. 4. Scalamandre Silks. 5. H. B. Lehman-Connor. 6. Scalamandre Silks. 7. Carpet, Wunda Weve. 8. H. B. Lehman-Connor. 9. Cohn-Hall-Marx. Basket and casserole, Bonniers.

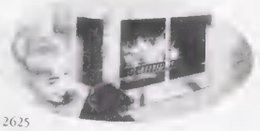
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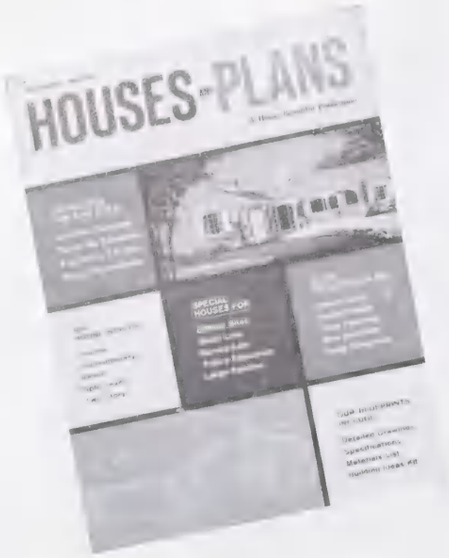
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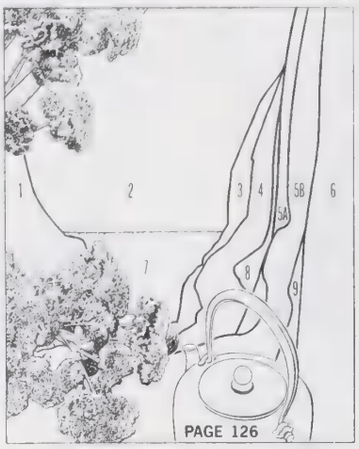
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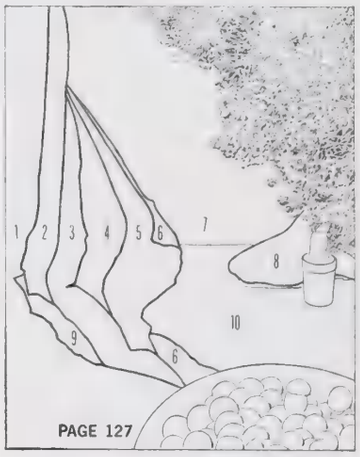


SOURCES FOR FURNISHINGS IN COLOR SCHEMES

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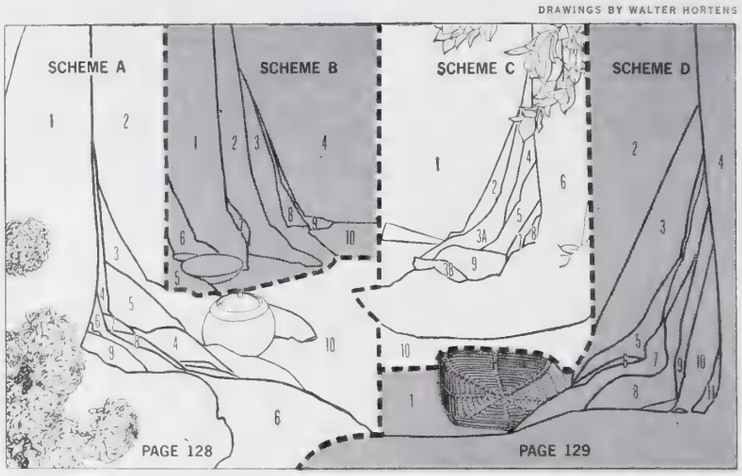


Page 126: 1. Everfast Fabrics. 2. Wall covering, C. W. Stockwell. 3. Charles Bloom. 4. Cohn-Hall-Marx. 5. (Shows both sides of fabric.) S. M. Hexter. 6. S. M. Hexter. 7. Carpet, E. T. Barwick Mills. 8. S. M. Hexter. 9. H. B. Lehman-Connor.



Page 127: 1. Scalamandre Silks. 2. Jofa. 3. Jofa. 4. H. B. Lehman-Connor. 5. F. Schumacher. 6. Shulman Fabrics. 7. Wall covering, Masland Duraleather. 8. H. B. Lehman-Connor. 9. Thaibok Fabrics. 10. Carpet, Archibald Holmes. Bowl, America House.

DRAWINGS BY WALTER HORTENS



Page 128: *Color Scheme A:* 1. Scalamandre Silks. 2. Wall covering, Katzenbach & Warren. 3. Boris Kroll Fabrics. 4. Peter Schneider Sons. 5. Lee Behren. 6. Greeff Fabrics. 7. Lee Behren. 8. Lee Behren. 9. Thaibok. 10. Carpet, Roxbury. Jar, Gene Thall, 9 E. 53rd St., N.Y.C. *Color Scheme B:* 1. Boris Kroll Fabrics. 2. Boris Kroll Fabrics. 3. Fortuny. 4. Wall covering, W. H. S. Lloyd. 5. Scalamandre Silks. 6. Boris Kroll Fabrics. 7. Boris Kroll Fabrics. 8. Boris Kroll Fabrics. 9. Boris Kroll Fabrics. 10. Carpet, Magee. Bowls, Reed & Barton.

Page 129: *Color Scheme C:* 1. Wall covering, Wall Coverings of Merit. 2. H. B. Lehman-Connor. 3. (Shows both sides of fabric.) Cohn-Hall-Marx. 4. F. Schumacher. 5. Fortuny. 6. F. Schumacher. 7. Brunschwig & Fils. 8. Thaibok Fabrics. 9. Boris Kroll Fabrics. 10. Carpet, Downs Carpet. *Color Scheme D:* 1. Carpet, Bigelow-Sanford. 2. Wall covering, W. H. S. Lloyd. 3. Burlington House Fabrics. 4. Charles Bloom. 5. Burlington House Fabrics. 6. S. M. Hexter. 7. Peter Schneider Sons. 8. S. M. Hexter. 9. Harben Fabrics. 10. Harben Fabrics. 11. Thaibok Fabrics.

Pages 130-131

Chairs, Heritage Furniture Co. Fabric on chairs, J. H. Thorp & Co., Inc. Draperies, Shulman Fabrics, Inc. Lamp, Nessen Studio, Inc. Carpet, Rugcrofters, Inc. Square table, Dunbar Furniture Corp. of Indiana. Cushions on floor, U. S Rubber Co. Fabric on cushions, J. H. Thorp & Co., Inc. Triangular tables, custom-made by Richard Tollerton, Big Sur, California.

Page 132

Wallpaper, C. W. Stockwell Co. All furniture, Dunbar Furniture Corporation Fabric on sofa, Boris Kroll Fabrics, Inc. Carpet, Roger H. Mullen Company

HOW TO BEGIN MAKING YOUR OWN MUSIC

CONTINUED FROM PAGE 162

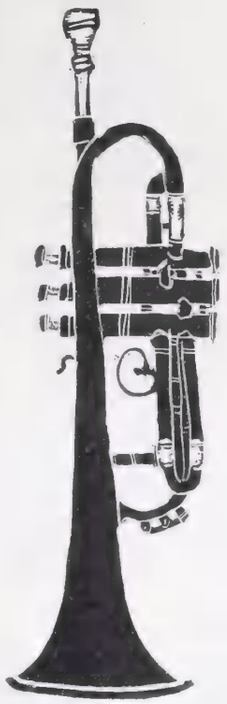
says. "You amateurs are more fortunate in your playing than most professionals are in theirs. . . . For you the work is pleasure, as all hobby work is, by its nature."

Part of the pleasure simply comes from the muscular mastery of coordination. Related to this is the personal pleasure of actively creating. We spend so much of our time passively observing that the joy of doing is an especially happy one.

Which Instrument?

Some instruments are easier to learn than others, some are primarily solo, others belong in an ensemble. Choose according to the sounds you like to hear, the kind of music you want to make, and the amount of time you can set aside regularly for practice. Don't, for example, take up the difficult, demanding violin unless you have a good ear, patience, and, at the very least, an hour a day every day for practice. It takes considerable time before you can make a pleasing sound on the violin, achieve accuracy of pitch, and play a tune. The classic guitar is another difficult instrument to learn. The bassoon is not only difficult—it has a limited library of interesting music.

Consider what you really want from lessons. Is it knowledge of music and a desire to explore the world of music making, or are you in love with the sound of a particular instrument? One woman in her seventies took up the cello, saying, "Ever since I was a small child, I longed to play the cello. Now, at last, a sixty-year-old dream is coming true." For her there was no other instrument.



The Piano

If, however, your interest is in music as a whole, consider the piano as the "complete" instrument. It is *the* musical instrument with a library of music covering every mood, form, and style. As Cooke says, "Masterpieces lie on every shelf, from the lower rungs to the highest, from the technically simple to the technically forbidding, along with a profusion of lesser but still outstanding compositions." There are compositions not too difficult for the beginner by Bartók, Schumann, Chopin, Grieg, Debussy, Liszt, Milhaud and Copland, to name just a few. Bach composed "The Little Notebook of Anna Magdalena," a collection of simple works for his nine-year-old daughter. Her notebook is delightful and quite easy. A good teacher will have you playing interesting music from the first lesson.

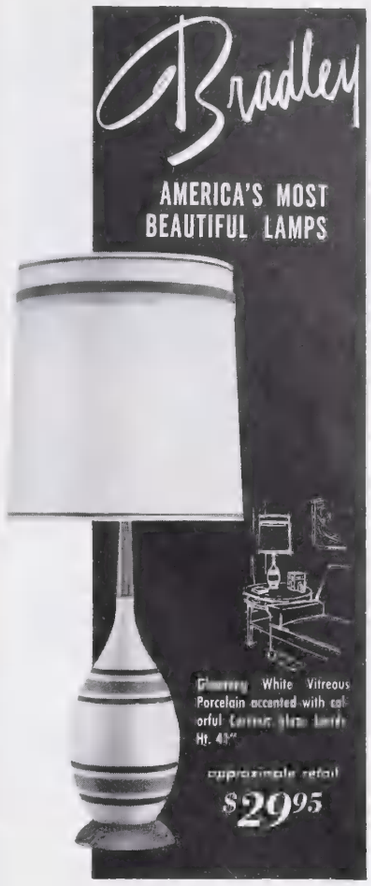
The cost of a piano is far less than you think. You can rent one from $1 or so a day. Most dealers will rent with option to buy, giving you a chance to decide if you want to own the instrument. If you do, you can apply the past rent to a down payment. Verticals (including uprights and spinets) cost from about $500; grands (which come in as many as five sizes) start at about $1,700. Although used pianos seem to be inexpensive, be careful! You may find yourself with a dud. A good piano never wears out. When a Steinway executive was asked, "What is the life span of your pianos?", he said, "We've been in business only a little over a hundred years. We don't know yet."

If you prorate the cost of a piano over ten years during which time you are replacing your car, refrigerator, and sofa, you will find that the piano costs less than each of these in the long run.

The Recorder Family

A popular and easy-to-learn group of instruments is the sociable recorder, branch of the flute family, blown like a whistle. There are five sizes of recorders—bass, tenor, alto, soprano, and sopranino. Each has a range of a little over two octaves, is fully chromatic, and has its own distinc-

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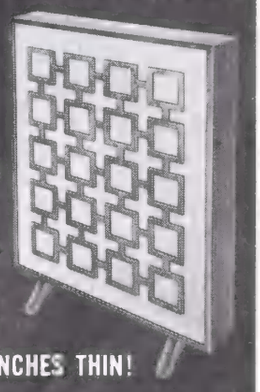
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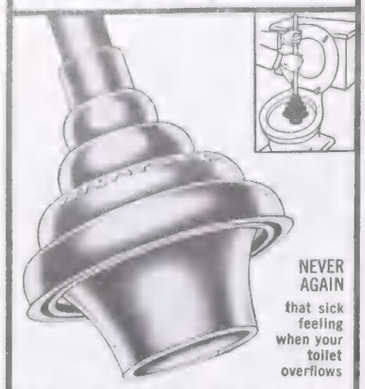
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HOW TO BEGIN MAKING YOUR OWN MUSIC

CONTINUED FROM PRECEDING PAGE

tive and lovely tone. Since the fingering on all is fairly similar, you can switch from one to another as the mood strikes you. These are instruments for accompanying the voice, for duets and chamber music. There is a large library of music, from the baroque of Bach to contemporary works by Hindemith, Norman Della Joio, and Benjamin Britten. So easy to learn that children pick out melodies right away, the recorder has almost limitless musical possibilities. The alto and tenor are the most popular and are good solo instruments, too, with their pleasantly low pitches. Recorders cost little, ranging from $4 to $75.

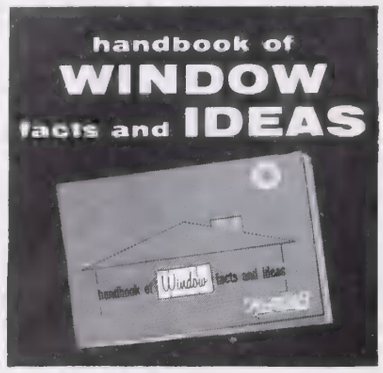
The recorders are part of a group of easy-to-play, musically interesting instruments dating from the 16th and 17th Centuries. Since music until the 1800's was largely amateur-made, instruments were relatively uncomplicated and non-virtuoso. Music of that era was often easy, too, with difficult florid passages optional according to the desire, skill, and improvisation of the player.

More Baroque Instruments

Other baroque instruments, easy to learn and rich in reward, include the lute (see HOUSE BEAUTIFUL June, 1961), plucked and strummed, sounding like a classic guitar, and the more difficult viola da gamba (see HOUSE BEAUTIFUL, October, 1960) a fretted, stringed instrument, played with a bow, much like a cello. Both are well-suited to accompaniment or ensemble playing, and are solo instruments, too. Of the difficult-to-learn family of strings, the viola da gamba is probably the easiest, for it is fretted, insuring correct pitch. Playing in tune is the most difficult part of learning stringed instruments. There is a vast library of music for all baroque instruments. Prices start at $200 for a lute and $150 for the viola da gamba.

Winds

The trumpet, trombone, saxophone and clarinet, in rising order of difficulty, are mainly ensemble instruments, and, while having a generous library of music, are usually associated with "popular" music. If yours is already a music-playing family, Father might well take up the trumpet and add color to Saturday-night jam sessions. This instrument costs from $50.



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The saxophone is one of the easiest of the woodwind instruments. Of the six "varieties," the alto, C-melody, and tenor are the easiest to learn. It is most commonly an ensemble instrument in popular swing music, and its mellow tone lets it stand out for solo passages. Its library is limited, but if you like the sweet and easy, and can organize a small group, this may be the instrument for you. It is priced from $60.

The trombone makes for many unusual musical effects and, while 76 of them make quite a blast, the sound of one is rich and mellow. It is most popular in bands and dance combinations; it is an excellent jazz instrument, and blends well with the piano for duets. It is a fairly difficult instrument to learn, because the slide has seven positions, none of them exact. You need a good ear. But it is such fun to learn that the rewards far exceed the demands of the instrument. It costs from $50.

The clarinet, thanks to Benny Goodman, has not been confined to band and orchestra. Its sweet tone is a fine medium for music of several centuries. While it is fairly difficult to learn, the popularity of the B-flat clarinet indicates that many people enjoy the effort. It is a good ensemble instrument with a large library of interesting music. Prices start at about $40.

Playing as a Social Accomplishment

But perhaps you are primarily interested in music as informal entertainment. There are instruments especially suited to socializing. They do not require the musical attention, the amount of practice or the skill of more serious instruments. They are for fun and do much of the work for you. (In fact, the player piano, which is enjoying a rebirth of popularity, does *all* the work for you.)

Such instruments as the piano accordion, the harmonica, the electronic organ, the ukulele, and the guitar are surprisingly easy to learn. The accordion and organ have "built-in" chords, requiring only a finger touch to achieve harmony. You can make the rich effect of chords from the beginning. Accordions range in price from $350, and are highly portable, weighing as little as 13 pounds. The chromatic harmonica costs from $7, a good ukulele from $10, and the guitar from $30.

The electronic organ starts at $500, and can be so compact that you can have one in an apartment. One enthusiast has a Hammond

electric organ clamped to his boat (damp and weather extremes do not affect its pitch) and plays as he cruises. The organ can get quite elaborate with a double keyboard, dozens of stops, pedals, and side effects.

The strummed guitar (second in popularity to the piano) and the ukulele join the accordion in portability; they can go anywhere.

All of these instruments are for group fun, for after-dinner singing, and at parties, and anyone who can play them is a social asset wherever he goes. But, except for the ukulele, they are not limited to simple music. You can play quite complicated and demanding music as you develop your skills.

Ways to Learn

The last ten years have seen the development of more and better ways to learn. Nowadays, emphasis is put on playing interesting music from the beginning, on enjoyment rather than aptitude, and upon the whole world of music. This new attitude reflects the needs of amateurs, none of whom expect to star at Carnegie Hall.

The number of ways to learn has increased. You can buy books, records, take group or private instruction. Whatever way you choose, however, you must make one or two serious decisions before you can expect to progress. You must set aside time, hopefully an hour a day, every day, for practice. It can be broken into bits and pieces, though once you find what joy it gives, you may prefer the unbroken stretch. Practicing, which is the process of learning, is the great joy of playing. The means *are* the ends. If you do not enjoy the process of music-making, you are missing the main point of learning to play an instrument. The more you concentrate, the more quickly you progress. This intensive concentration is a great tonic for the hectic lives so many of us lead. In fact, you will finish a practice session refreshed both physically and psychically.

Books and Records

Aids to instruction come in many forms and levels of quality, but they do not replace a good teacher. Your teacher will recommend books that are helpful and records that may be useful. It is doubtful that much progress can be made with books and records alone.

The Music Minus One record series is fun and good practice. These recordings leave out a crucial instrument (the one you are playing) so that you can add it. The list of available records includes American folk songs, motets, and Renaissance dances (with soprano, alto or tenor recorder left out), brass music (trombone or trumpet left out), and Mendelssohn piano trios (piano left out). It will take practice before you are a successful addition, but you will enjoy working at it.

Some tape recorders come with recording and playback features that let you record and lock in on one track and then, listening to the first tape, record on top of it. The resulting duets or responses are a helpful way to listen to yourself and check progress, as well as an opportunity to be a one-man ensemble.

Group Instruction

Group instruction is usually for the piano and can be most easily found through piano dealers and the Y.M.C.A., where there is space and the required number of pianos. The primary gain from group teaching is the moral support and motivation of fellow students in the same boat. A very practical benefit is that you can't stop once you've begun a phrase of music. The rest of the group is playing and you are swept along with it. This is excellent practice, for wrong notes are far less important than a sense of the musical whole. Group instruction usually runs in series of sixteen-week units paralleling a school term. One of the best programs is at Columbia Teachers College, New York, where Director Robert Pace sees piano instruction as music-in-the-whole lessons in composition, harmony, improvisation, and style as well as sight reading. By the end of the first term, his students are playing tunes and know basic accompaniments appropriate to hundreds of songs. The tuition of $80 a term breaks down to $5 for a two-hour lesson. Group lessons at the Y.M.C.A. may be as low as $2 a class for a sixteen-week term.

Private Lessons

Most instruments, other than the piano, are more practically and rewardingly taught through individual instruction. For those who find a group of fellow beginners overwhelming, private lessons are also the answer. With a good teacher, progress and musical literature are geared to your individual ability and interests. You can expect a half-hour lesson to cost a minimum of $3 to $5. Fees rise according to the difficulty or rarity of instrument and the fame of the teacher.

(*Please turn the page*)



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HOW TO BEGIN MAKING YOUR OWN MUSIC

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The enormous change in music-education philosophy is nowhere more apparent than in private teaching where aptitude is no longer held to be of primary importance. Your interest is the important factor. Individual teachers can be found through music dealers, through schools with music departments, or by writing to The Music Teachers National Association, 775 Brooklyn Avenue, Baldwin, New York, for their local membership list. Sometimes you will find instructors on the faculties of music schools and you can take advantage of their classes in music theory along with your individual lessons. Schools also offer the fringe benefits of concerts, workshops and musical get-togethers that will bring others like yourself into your acquaintance. For example, the Turtle Bay Music School in New York offers both class and private instruction, studio recitals, theory classes and practice rooms.

How to Find a Good Teacher

Finding a good teacher or good group instruction course is not as easy as looking in the Yellow Pages. It is more like looking for a good doctor, one who suits you and whose advice you can take trustingly. It is not too difficult to locate names of teachers or courses through schools and music dealers, but then how do you choose? In a preliminary interview, find out:

1. Does the person or course teach a basic acquaintance with harmony so you can learn to harmonize on your own?

2. Is sight reading taught with techniques of music reading in any key so that you can play music in all keys?

3. Is improvisation taught so that you learn how to create on your own?

4. Does the teaching lead to relaxed, self-assured playing in front of people? Music is a communicative art and the communication should be fun.

5. Will you play interesting music from the start?

Learning a musical instrument is a serious and joyful undertaking. You must practice. You should concentrate every mental muscle and develop your own musical discipline. Surely this is not too much to ask for an interest that will give back such riches.

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A realistic program for the Rose Bed

There's room among roses for other flowers, too

By ELSIE LOUISE SCULTHORP
Landscape Architect

■ A rose catalog says: "Roses have enemies. The first is a cold, wet soil, and the next is competition with plants in the same bed." Although I have had roses bloom profusely in a perennial border, they probably would have done even better in a bed of their own. So, let us assume that the catalog is right in principle. But still there are plants that can be grown as ground covers in the same bed with roses. These will not give them too much competition and will be more interesting and colorful than the mulch or bare earth of the rose bed.

Getting maximum use from every bit of garden space is an end much to be desired, especially nowadays when we haven't as much time to garden, or room in which to spread our plants about.

The rose bed, usually sacred to the roses, offers a good place for experimenting. If the bed is prepared as it should be, well-fertilized and fed regularly, the bulbs, annuals, or whatever ground cover we might want to grow there should have no adverse effect on the roses.

If you are a dedicated rose fancier, this will certainly seem like heresy. But if you garden for color, form, fragrance, and fun, and if you are more concerned with growing plants than with which plants you grow, this idea may be of interest to you.

One precaution is in order. Because roses need a good deal of spraying, dusting, feeding, watering, and general attending to, leave

space for this around the plant and around the root area. Also, be prepared to use extra care in the application of dusts and sprays to keep them from discoloring the ground cover in the rose bed.

Many plants may be grown in a rose garden, providing they don't become too large and smother the roses, or do not have large and hungry roots which would rob the roses of the nourishment they require to produce their best flowers. After all, it is *their* bed, and their requirements should come first.

The fact that roses do not bloom until two months after the arrival of spring suggests a colorful opportunity. Why not take advantage of this time and space in the rose bed to enjoy a really good collection of bulbs?

Most of the small bulbs bloom early; they are not planted deeply enough to interfere with the roots of the roses; and if you put them between the plants in the bed, and not too close to them, they should not rob the roses of their rightful room and food.

There are many colorful and delightful sorts to choose from, any of which can give you a welcome extra color dividend. Why not try the early and species tulips, the muscari, small scillas, crocus (throw in a few fall-blooming kinds just for fun), snowdrops, chionodoxa, stars of Bethlehem, or triteleia. You might even try dwarf iris, although it would be more difficult to handle.

These will fill your garden with color from February until the end of May. And, if you'd like to have a collection of good daffodils, with the named varieties kept labeled and separate, what better place than a patterned rose garden to show them off?

BY THE time the roses bloom, the bulb foliage will have ripened and disappeared. If some of the bulbs are late ones and their foliage has not ripened by rose-blooming time, their yellowing leaves can be laid flat on the ground, where they will not be too conspicuous, and partly covered with a light layer of mulch. You can arrange the time schedule to suit your garden by using bulbs that will ordinarily have finished flowering before the roses take over.

Once they are in place, the bulbs require little attention. They will bloom next year and increase year after year. If they should encroach upon the root area of the roses, simply pull them up after the foliage has died down and put them where you want them.

If the idea of a bulb ground cover doesn't appeal to you, consider the annuals. They have definite limitations in the usual rose bed, but can readily be grown in a new bed designed with their use in mind.

Most annuals need lots of sunshine and will not do very well where roses are planted close together and have the full dense foliage they should have. By spacing the roses wider than usual there could be room for an underplanting of annuals. They should be far enough from the roses not to interfere with the roots and to leave space to work around the plants.

IT REALLY doesn't matter much if annuals become temporarily untidy from the spraying, or are damaged while you work on the roses. Others will soon fill in the spaces. And, before it is time to protect the roses for winter, the annuals will have finished blooming and be cleared away.

Of course, there is not enough time to grow annuals from seed in the rose bed. They should be started in a cold frame or greenhouse and planted in the bed as soon as the spring work is finished there. Or you might prefer to buy the annuals in flats in early spring and plant them out as early as you can.

Keep in mind, too, that, if the ground cover is to bloom with the roses, it should not conflict with them in color or compete with their fragrance. There is, however, a loophole. Many of the newer roses are not fragrant.

Here are some of the annuals you might like to try: sweet alyssum, forget-me-not, viola, portulaca, verbena, Johnny-jump-up, viscaria, dwarf ageratum, *Cerastium tomentosum*. And what's the matter with good old petunias among the roses?

The usual ground covers, such as vinca, pachysandra, ivy, or lily-of-the-valley should not be used here. They become too dense and would make it difficult to cultivate or mulch the roses properly. They would also compete for water and plant food to the detriment of the roses nearby.

So, we're left with bulbs or annuals. And, since this is by way of an experiment, why not try both? Plant what you like, feed and water well, and see what happens. You will never know how your roses will react to the underplanting or how the ground covers will get along with the roses until you try. Personally, I would rather have good roses and the color afforded by the annuals, than have perfect roses and no color anywhere else in the bed.

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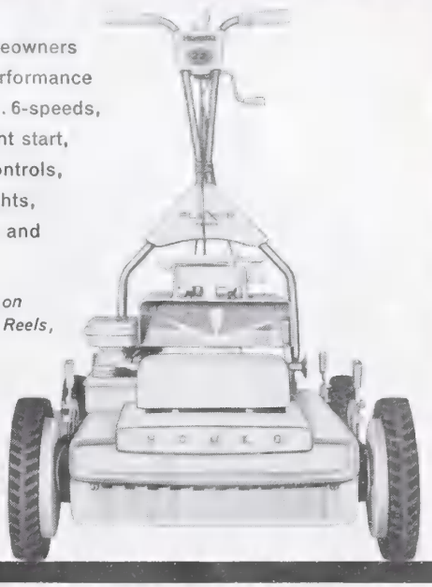
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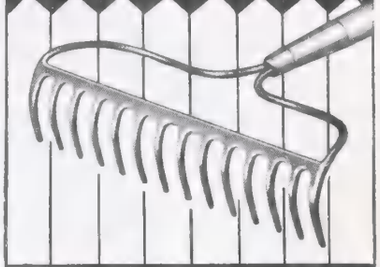


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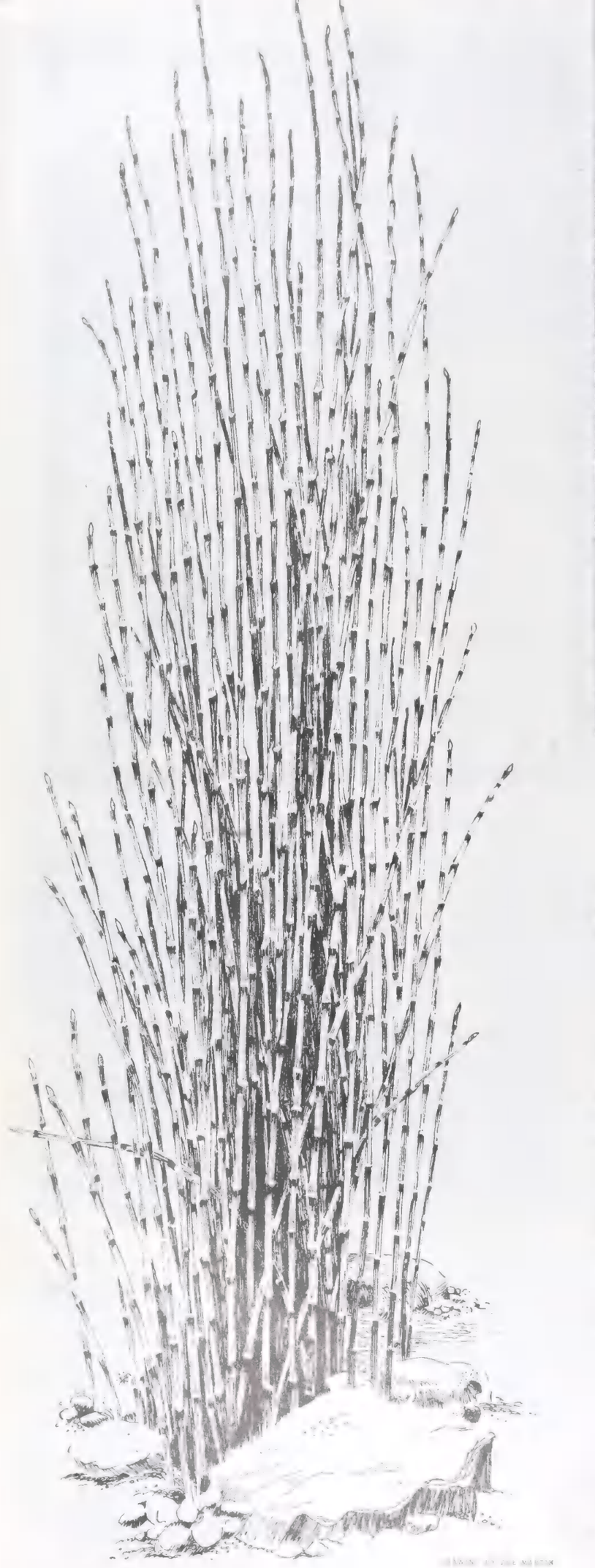
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This is the plant to use where you wish to draw a bold cluster of straight lines on the landscape. It's the ideal plant for an astringent accent, to call attention to a focal point, to use as a sharp contrast to all that surrounds it.

To set off the drama of its line, give it the plain background of a fence or wall, or the uniform surface of a rock. Or take advantage of its verticality to accent the roundness of a boulder.

It's ideal to use near water. Essentially a bog plant, it will grow in the wet soil at the edge of a pool or stream, or it can be grown in containers set right in the water. From some angles of view you'll see the reflection, doubling the effect of its linear form.

There is a refreshing simplicity in the way it grows. It's as direct as pulling out the segments of a telescoping fishing rod. Each new segment seems to come up from inside the one below, and you can count them as they appear.

This is one of the ancient (*Please turn the page*)

Refreshing is the word for equisetum. Visually it is as simple and uncomplicated as a plant can be—just a hollow, jointed reed unadorned by branch, flower, or fruit. Use it where your garden can stand a sharp visual pick-up. Contain it at the roots for it can spread fast and become a pest.



For all the richness and variety in the design of this garden, the equisetum immediately takes your eye. The planting grows around the large rock and forms a perfect backdrop to show it off. In the picture above you can see the nodes and their visual relationship to bamboo (upper left). The impact of rock and reed is increased when, in certain lights, it is reflected in the water. The garden of Frank Stout. Geraldine Knight Scott, landscape architect.

Equisetum

THREE PHOTOGRAPHS BY MORLEY BAER



The plant is so distinctive that just a few stems growing in a pot become the focus of interest. The linear texture of the stems accents the similar quality of the pine needles. Notice the contribution of the plain background. Without it the subtle interplay of forms would be lost. Geraldine Knight Scott, landscape architect.

(*Please turn the page*)

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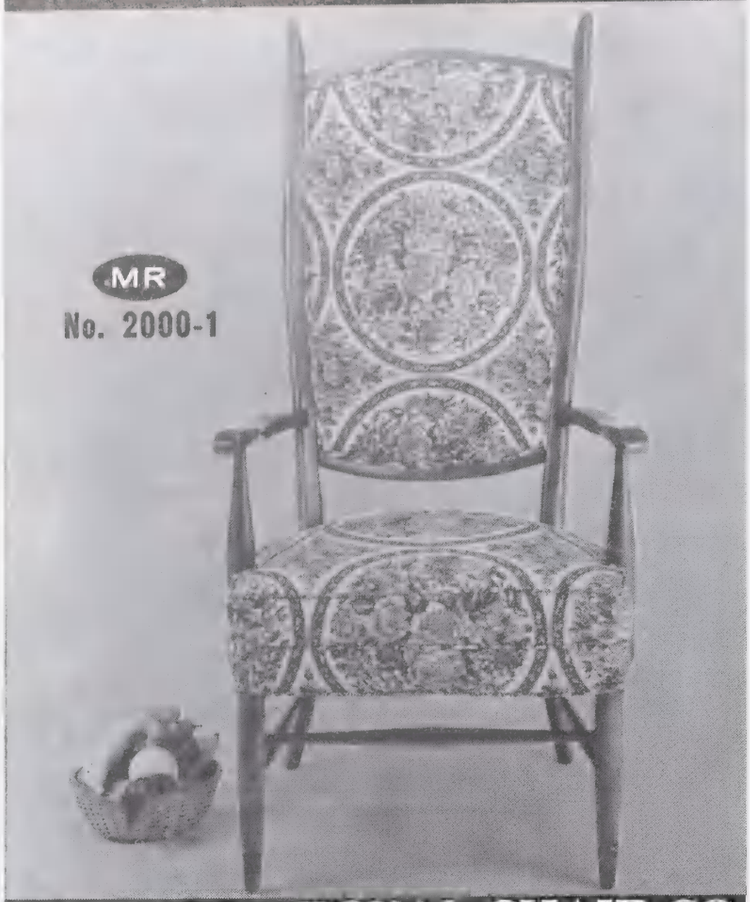
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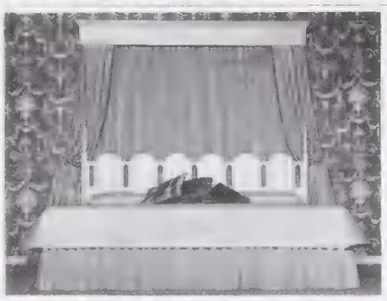
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MEET THE USEFUL EQUISETUM

CONTINUED FROM PRECEDING PAGE

plants related to the ferns and club mosses. Its utter simplicity is a characteristic of those that came early in the evolution of plant life. Some species, in their native state, develop short radial stems at the upper nodes. This is not likely in garden-grown plants.

Horsetail is the common name for the genus *Equisetum*. There are some 20 species. The best one for gardens, and the most available, is the scouring rush (*Equisetum hyemale*), with elegant slender stems to three or four feet tall. It is the one shown in all our illustrations.

The common name comes from the discovery long ago that this waterside reed was very effective for polishing tools and utensils. Now we know why: the cell walls of *E. hyemale* contain a good deal of silicon.

If you fulfill a few easy requirements, the scouring rush will, literally, grow like a weed. It grows naturally in shady boggy places where the soil is heavy and wet. You may have seen a low-growing species of equisetum growing wild on dry sandy banks, but *E. hyemale* does best with lots of moisture at the roots. It grows in shade, but will take full sun in a cool climate if there's plenty of water in the soil. In hot climates it should have some afternoon shade. Plant the roots close together, about three inches below the surface. Almost any garden soil will do, but a good bit of humus, such as peat moss, will help retain necessary moisture.

Botanically, equisetum is an evergreen and grows from a perennial creeping root stock (a rhizome). When conditions are right, it spreads fast and can become a real pest. It is best to keep it in pots or containers. To grow it in a pool or stream, set the base of the container in the water but don't submerge it completely. This provides the needed air and moisture, and there's no possibility of its escaping and running wild.

In mild climates, such as most of California, it is green the year round. In colder climates the stems may freeze back but will probably come up again from the roots. It has not, however, been tested enough in cold climates to ascertain its hardiness. If you would rather not risk losing it in a cold winter, cut back the stems in the fall and put a deep mulch over the roots.

It seems completely impervious to pests and disease. Don't plant it in a windy place because it is brittle and easily broken. The broken stems won't harm the plant, but they are unsightly.

It looks best if thinned occasionally. The stems can be brought indoors for decoration or for use in flower arrangements. The strong vertical line is as distinctive indoors as out.

If nurseries in your area do not carry it, you can get it by mail from these sources: Van Ness Water Gardens, 2460 North Euclid Avenue, Upland, Calif. Henderson's Botanical Gardens, Route 6, Greensburg, Indiana. (Henderson's is a wholesale source from which your nurseryman can order.) Plant it spring, summer, or fall.

Pacific Fulmar

(Fulmaris glacialis glupischa)

Cousins of the mighty albatross



Outstanding characteristics of the all-time best *Roses*

▪ There is no one rose with every desirable attribute. Some with magnificent flowers have little fragrance, others with wonderful fragrance may have poor foliage or may not keep well after cutting. But, as you might expect, each of these rated as the all-time best by the American Rose Society has most of the characteristics that make a rose outstanding.

The ten listed on the chart below have gained eminence in the A.R.S. "Proof of the Pudding" program. This is a test in which impartial gardeners, in every major climate of the United States, grow and judge each new rose for five consecutive years after its introduction. As many as 3,000 individual scores have been recorded for some roses on this list. The scores are averaged to determine the national rating. You'll find the rating for the all-time best on the last line of the chart below.

Also on the chart are the major criteria by which roses are judged. To get an impression of the character and performance of each of these, read the list vertically under the variety name. To see how specific characteristics compare for each rose, read the chart horizontally.

The perfect rose, if it is ever found, will get 10 points. All roses with an average of 9 to 10 points are considered outstanding; 8 to 8.9 is excellent, 7 to 7.9 is good, 6 to 6.9 is fair. Those rated under 6 are of questionable value. For photographs, and more about these roses, turn back to page 140.

	***Peace**	***Crimson Glory**	***Charlotte Armstrong**	***Chrysler Imperial**	***Tiffany**	***Betty Prior**	***Fashion**	***Red Pinocchio**	***Carrousel**	***Queen Elizabeth**
Class	hybrid tea	hybrid tea	hybrid tea	hybrid tea	hybrid tea	floribunda	floribunda	floribunda	grandiflora	grandiflora
Color	yellow, rose edge	dark red	light red	dark red	pink blend	medium pink	coral peach	dark red	dark red	medium pink
Flower size (across)	to 8″	to 6″	to 5″	to 6″	to 6″	to 3″	to 3″	to 2″	to 4″	to 4″
Fragrance	slight	intense	moderate	intense	intense	moderate	slight	slight	slight	slight
Amount of bloom	abundant	generous	moderate	moderate	generous	abundant	generous	abundant	generous	generous
Holds color in sun	very well	very well	very well	fairly well	fairly well	not so well	not so well	very well	very well	fairly well
Stems for cutting	excellent	fair	excellent	excellent	superb	fair	fair	good	excellent	excellent
Keeps after cutting	very well	fairly well	fairly well	very well	very well	not so well	not so well	very well	very well	very well
Quality of foliage	superb	good	very good	good	very good	good	good	good	good	excellent
Vigor of plant	superb	good	excellent	good	excellent	superb	good	very good	very good	excellent
Resistance to disease	superb	very good	excellent	good	excellent	excellent	good	very good	excellent	excellent
Habit of growth	tall and bushy	rather spreading	tall	compact, upright	upright	bushy, upright	compact	full and bushy	upright	upright
A.R.S. rating	9.6	9.1	9.0	8.8	8.8	9.0	8.9	8.8	9.0	9.0

* ***All-America Rose Selection***

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"The plant I wouldn't be without"

A knowledgeable gardener selects this plant to brighten her garden in early summer



I met the Japanese Primrose ten years ago in a friend's garden. And, ever since, I've been in love with the whorls of blossoms that grow taller and multiply throughout the flowering season. They begin to bloom and keep the color going just as the early spring show is winding up. Although all the primulas are my most treasured plants, I single out *Primula japonica* because the plants have self-sown, completely filling an informal border, putting on a show of many-whorled flower spikes in shades of red, pink, and white. They present a fairy-like effect on tall, straight, slender stems, set in handsome rosettes of light green leaves. Blossoming heavily every year, they require only that the bed be free of large weeds and the soil be reasonably moist in summer. This is a special plant for a special place and rewards you unbelievably. It's a handsome cut flower, too.

Mrs. Lucien B. Taylor
Dover, Mass.

Teacher, writer, and skillful gardener, she was awarded The Thomas Roland Medal for being one "who has demonstrated her ability to impart her rare knowledge to others," an award from the Massachusetts Horticultural Society.

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PHOTOGRAPHS BY EDDIE HOFF

A pleasant area (photos above and at right), paved with log sections set in marble chips, enlarges this bathroom's view and affords an effective retreat for sunning and relaxing. The frost-colored fiber-glass panels serve as a windbreak and privacy screen without shutting off appreciable light from either the garden or bathroom. Panels are by Filon.



. . . a pool dressing room



Here, near the pool, in matching construction, a translucent enclosure becomes, in effect, a cabaña with access to an adjoining bathroom. Swimmers can use facilities without entering house. House was designed by Lundberg, Armet, & Davis, architects.

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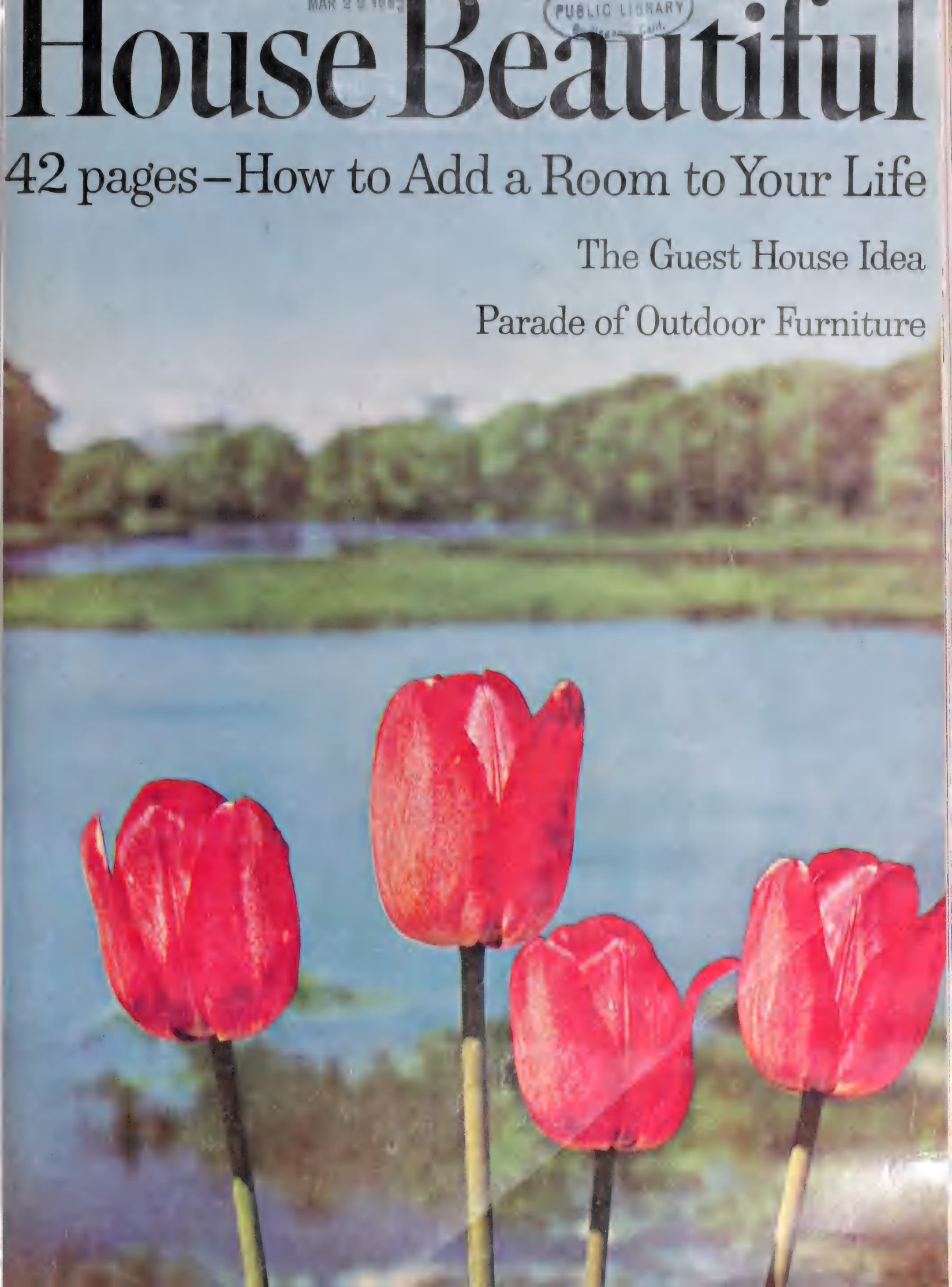
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House Beautiful

42 pages–How to Add a Room to Your Life

The Guest House Idea

Parade of Outdoor Furniture



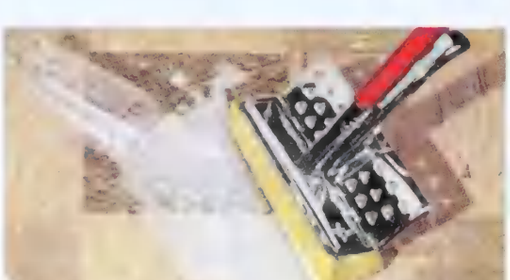
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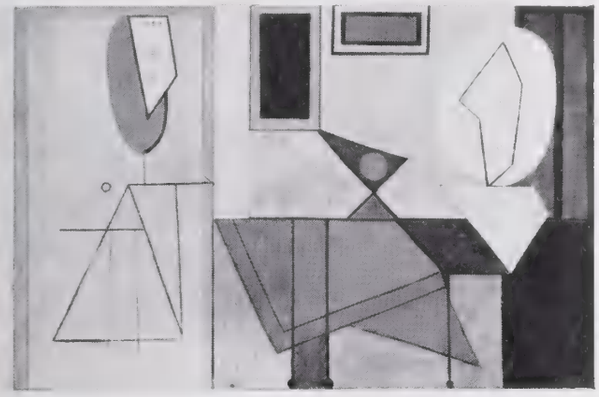


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Can you see any similarity between these two paintings?



TO THE UNDISCERNING EYE these paintings — one by Picasso, the other by the 17th-century Dutch artist Vermeer — appear to be about as unrelated as any two works of art could possibly be. To the knowing eye, however, there are striking similarities between them, quite as obvious as their differences. In fact, the Picasso work, to quote from one of the portfolios in the Metropolitan Museum Seminars in Art, "is such a close parallel to the Vermeer that it might almost have been painted to demonstrate how the Vemeer could be translated into abstract terms."

Knowing what to look for when you stand before great works of art obviously adds immeasurably to your enjoyment; indeed, to be able to view paintings with understanding can be one of life's most rewarding experiences. Yet it is surprising how many cultivated persons have cut themselves off from this rare form of pleasure. When they visit a museum they see nothing beyond what the paintings are "about"—and often they are unsure of that.

Anyone who suffers from this sort of bafflement probably has never had the opportunity to take a good art appreciation course at a university or to attend a clarifying series of lectures at a museum. It was to remedy this widespread situation that The Metropolitan Museum of Art in New York developed its unusual program of assisted self-education in the appreciation and history of art. More than 200,000 familes throughout the country have now subscribed to this remarkable program. To acquaint you with the thorough nature of the course . . .

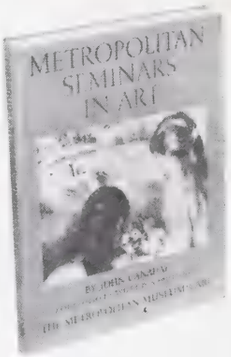
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Vol. 104, No. 4

House Beautiful®

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TO THE BUSINESS OF BETTER LIVING
Published by the Hearst Corporation
RICHARD E. BERLIN, President

Our Cover: The colors of spring are fresh and clear—red tulips, new green of foliage, rain-washed skies and mirror-blue waterways. A few days of warm April sun and we, catching spring fever, are ready and eager to move out-of-doors. Variety of tulips shown, "Henry Ford."



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Write Department C-11 for the 1962 edition of REDWOOD HOMES, a new booklet showing how leading architects make effective use of redwood.

CALIFORNIA REDWOOD ASSOCIATION • 576 SACRAMENTO STREET • SAN FRANCISCO 11

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The California Redwood Association coordinates the research, forest management, and consumer service activities of these member mills: ARCATA REDWOOD CO. GEORGIA-PACIFIC CORPORATION • THE PACIFIC LUMBER CO. • SIMPSON TIMBER CO. • UNION LUMBER CO. • WILLITS REDWOOD PRODUCTS CO.



There are times when a man must collect his thoughts, muse over memorable achievements, plan for future triumphs. The understanding arms of a Dunbar know a man's needs. Its own illustrious image projects the best in comfort, craftsmanship and design. Dunbar possessors, gratified by consistent excellence, become collectors. This drop arm sofa is artfully proportioned for scaled down interiors. Edward Wormley designs. Send $1.00 for "Dunbar Portfolio" of four separate booklets, over 150 designs. Dept. 14. Dunbar Furniture Corporation, Berne, Indiana.

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This is glass, not unlike the crystal in a fine goblet. But this glass has been drawn to a gleaming strand, spun to fiber, then woven into a remarkable textile. Soft. Supple. Strong. Beautiful. Yet it remains true to itself. It is glass. Easy to wash. Fast drying. Ironed for you, forever. Can't shrink. Is even fire-safe. No other fabric is as perfect for window decor. And no one else weaves into it the good taste that you will find in **Burlington Glass Fabrics**



At most stores in ready-made curtains and draperies as well as in yard goods by leading manufacturers. Choose from a multitude of beautiful patterns, textures and colors.

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MOUNTAIN LAKE COMFORT
by the houseful - 365 days a year



Now one economical central unit—a GM-Delco 365 Conditionair—brings you vacation climate—coolness in summer, warmth in winter, and healthfully clean air every day of the year.

Live better—in a climate that's as clean and comfortable as nature at its best. Just set the dial of your all-season GM-Delco 365 Conditionair for comfort. Like magic, you stay comfortably cool in summer, snugly warm in winter, the humidity is controlled, and clean, filtered air—free from pollen, dirt, and odors—is circulated through every room of your home.

In this healthful atmosphere your family relaxes better, sleeps better, eats better, feels better. What's more, your home stays noticeably cleaner. All this for mere pennies a day.

This wise investment in living comfort and greater home value comes from Delco—specialists in home comfort—with the reliability of General Motors. Delco also offers the option of installing Delco Heating now and Delco Cooling later. When buying, building or modernizing, call a GM-Delco Dealer for a free survey. He's listed under "Furnaces" or "Air Conditioning" in the Yellow Pages.

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Gloire des Rosomanes...Glorious Red Rose of Empress Josephine

NOW ALL AMERICA'S FAVORITE

RED ROBIN LIVING FENCE

ruder-proof Red Robin is beautiful . . . permanent . . . fast-growing . . . low-cost

or landscapes your outdoor living . . . surrounds your home with beauty and protection!

ibulous *Gloire Des Rosomanes* was developed in 1825 e Empress Josephine, wife of Napoleon, by the great hybridizer, Vibert. Today, more than a century later, as d Robin Rose, grown exclusively by the Ginden Nursery Bruno, California, it has become America's most exciting pular landscape treatment and home fencing.

s no other rose known and proven today that can give your he fencing beauty and protection of the Red Robin. It grows , upright, stays compact, needs absolutely no support. In a ort months after planting it is covered with fragrant, richly-red And it remains in bloom month after month. Today, Red Robin ne-tested, RED ROSE Living Fence, thriving in all climates. from coast to coast it is beautifying, giving privacy, and in- g the value of thousands upon thousands of homes. And Red grows and blooms in even poor soils.

e your property with Red Robin

ome and garden will enjoy the privacy of a country estate— a modest city or suburban lot! This living wall of lush green is covered with richly scented red roses, month after month. e areas it never stops blooming! *Just place my husky, sturdy, rooted, Red Robin plants in the ground this spring . . . this your own Red Robin Living Fence will be in full bloom.* Folks they've picked up to a thousand fragrant red roses from a ew feet of Red Robin Living Fence.

ear I get hundreds of letters from happy Red Robin owners s. Mary La Rose of Ogdenburg, New York, who says: "*They ost 5 feet tall now and everyone in Ogdenburg talks about and the plants. Thank you very much for such a wonderful idea ce.*"

es of landscape uses

ow, this spring, plant Red Robin roses about 18 inches apart. et your Red Robin Living Fence grow to any height you like— ix or seven feet. You may have a neat three or four foot hedge. ay prefer a higher hedge of 5 feet to keep children and pets strangers out. Or you can enjoy a full six foot living wall of oliage and red roses. Red Robin requires little trimming, is and disease-resistant. It grows and thrives in even poor soils, rt sun and severe winter climates.

H. Nason of Bucyrus, Ohio, writes, "*Our roses are doing nicely. een a pleasure doing business with you.*" With a four to six foot Fence of Red Robin roses, you'll enjoy privacy, permanent land- eauty and security against unwelcome noise and intruders . . . aves you up to 85% of your hard-earned fencing dollars! Red is providing beautiful protection to homes in every state in the It requires no special care or attention.



Over ten million Red Robin plants have gone from my nursery . . . to homes all over America. These ten million plants are at work today beautifying and protecting . . . perhaps America's all-time record for a single plant.

garden editors feature Red Robin

Garden editors are hard to please. That's why we're so proud of the pictures and stories about Red Robin in *Sunset*, *American Home*, *Family Circle* and such famous newspapers as *Portland Oregonian*, *Atlanta Journal*, *Philadelphia Inquirer*, and *New York Mirror* and *Los Angeles Examiner* . . . and many more!

Mrs. E. A. Chenault of Hurst, Texas, writes: "*In one month they grew unbelievably . . . already have some rose buds.*" With a 4 to 6 foot Living Fence of Red Robin roses, you enjoy privacy, permanent landscape beauty, security against unwelcome noise and intruders . . . yet you save up to 85% of your hard-earned fencing dollars! Red Robin is providing beautiful protection to homes in every state in the Union. It requires no special care or attention.

Plant Now for Permanent Beauty

Just put these uniquely hard-working roses in the ground. Then watch them grow! Red Robin is not a "climbing" rose nor is it a sprawling "multiflora" rose. It grows straight upright, requires absolutely no support. Each sturdy plant grows into the next plant to form a compact living wall of green foliage and red roses. Plant them this spring. You'll actually enjoy the beauty and fragrance of these Red Robin roses in a few short months. *And this coming summer you'll discover that you could actually spend hundreds of dollars and receive no better fence protection,* no greater garden beauty than my Living Fence will bring you year after year. And to see how little my Red Robin Living Fence will actually cost . . . glance at the special offer coupon below!

IN TWO T.V. FILMS

Recently Red Robin Living Fence and Ben Ginden, of Ginden Nurseries, were featured in color films,

"Men of Achievement"

"Trends of Tomorrow"



d Robin grows to 4 feet high ust a few short months!

ence was planted in Janu- took this picture of my July. It's already covered ragrant red blooms just onths later.

And here's the same Red Robin fence just 9 months later... in April. See how Red Robin thrives, growing higher and lovelier, month by month!





Don't delay! Order today!





MY OWN PERSONAL DOUBLE GUARANTEE

First—I'm certain that when your Red Robin plants arrive you'll be completely satisfied . . . but if for any reason you are dissatisfied, return them at once and I will gladly return your money in full.

Second—In fact, I'll go even further. If any of your Living Fence plants fail to grow, I will replace them FREE OF CHARGE! This is an unconditional full year's guarantee.

left is Ben Ginden with a typical Red Robin Living Fence.

ORDER NOW FOR FREE BONUS PLANTS!

ORDER NOW FOR AS LITTLE AS 12¢ A FOOT!

GINDEN NURSERY CO., DEPT. 331, SAN BRUNO, CALIFORNIA

I want your FREE BONUS OFFER: Enclosed find check or money order for $_____ for which send me at proper planting time for my area bonus offer checked below—All charges prepaid together with simple planting methods and your double guarantee.

- ☐ 10 plants plus 1 Bonus plant for 15 feet . . 5.95
- ☐ 25 plants plus 3 Bonus plants for 40 feet . . 10.75
- ☐ 50 plants plus 5 Bonus plants for 75 feet . . 15.75
- ☐ 75 plants plus 8 Bonus plants for 112 feet . . 22.95
- ☐ 100 plants plus 10 Bonus plants for 150 feet . 26.50
- ☐ 250 plants plus 25 Bonus plants for 375 feet . 64.50
- ☐ 500 plants plus 50 Bonus plants for 750 feet . 115.00
- ☐ 1000 plants plus 100 Bonus plants for 1500 feet . 195.00

Name_____

Address_____

City_____ Zone_____ State_____



The time is ripe for color in silver by Reed & Barton

Silver bursts into color—lucent, lustrous Color-Glaze in jewel tones: sapphire blue, emerald green, ruby red. Developed by Reed & Barton, Color-Glaze is impervious to salt, sulphur and extreme temperatures, gives brilliant new protection to fine Reed & Barton silverplate.

Beginning at top, left to right: green Bridal Bowl 7¼″, $9.75; red Jamestown Bowl 6¾″, $14.50; red Triangular Dish 6″, $10.95; blue Embassy Bowl 8″, $18.75; green Embassy Tray 11″, $16.50. Prices include Federal Tax. Reed & Barton, Silvermasters since 1824, Taunton, Massachusetts

HERITAGE



& value

When you are buying furniture and have an impulse to swing a door, slide a drawer, or bounce a bit on a chair or sofa — go right ahead. You are quite properly seeking some of the many clues to furniture value.

Remember, however, that there are elements of value in furniture not readily apparent — thoughtful subtleties of design, construction and finish that can add immeasurably to your pride of possession.

In fine furniture the name Heritage is virtually synonymous with value. In the magnificent Modavanti buffet shown above you will find examples of the uncompromising standards that make this so. Its Antique White and Gold finish, for example, is not a mere coat of paint but a hand-finished reproduction of the variations and the warmth found in a true antique.

The top reveals the splendor of natural wood in veneers individually selected for color, figure, and character. It also reveals a typical Heritage consideration, the greater practicality of wood surface over a painted one for serving.

In every piece throughout the Heritage collection you will find such evidences of aesthetic and practical value.

If you would like a booklet showing the complete Heritage collections in living room, dining room and bedroom furniture send fifty cents to Heritage Furniture Company, Dept. HB-4, High Point, North Carolina.

HERITAGE, A LIVING TRADITION IN FURNITURE

Two things to ow



1. A HILLSIDE HOUSE IN CALIFORNIA

For Sale: This stunningly modern 1-to-5-room home, designed in 1956 by one of America's outstanding architects for her own use. Flexible floor plan allows owner to shift room areas by means of movable closets. House is perched on hillside for a sweeping view of Beverly Hills and Pacific Ocean. Cantilevered construction makes it seem to float in space . . . slim steel supports emphasize its airy silhouette. Outside walls are clear glass, alternating with panels painted yellow, aqua, grey, white. Graveled terrace in rear. $69,500.

OFFERED BY: GRETA MAGNUSSON GROSSMAN, BEVERLY HILLS, CALIF.

In Extreme Modern:



2. VISION STERLING BY INTERNATIONAL

For Sale: This stunningly modern 5-piece place setting, designed in 1961 by one of America's outstanding designers. Its space-age lines are due to a new way of construction. Handles are turned at right angles—to make VISION simpler to hold, better balanced, more graceful to look at. Slim silhouette echoes the slender steel supports of contemporary architecture. Only the Soaring '60s could produce such a knife blade. Gives any home a modern touch... makes a modern home *ultra*-moder. ...ngle 5-piece place setting, incl. Fed. Tax, $50.



New Toast-R-Oven* toasts anything—bakes, too!

Big slices, little slices, thick slices, thin slices, French bread, garlic bread, moist or dry, you name it—General Electric's new de luxe Toast-R-Oven serves it up a delightful golden brown.

It loads from the *front*—can easily accommodate all those odd shapes and sizes. Even top-browns muffins! There's a new "sensing" device that makes sure each is done just so—automatically.

Bakes, too! Cookies, muffins and rolls, frozen meat pies and desserts, even potatoes and meat loaf.

It's the newest idea in toasting since bread. General Electric de luxe Toast-R-Oven. General Electric Co., Housewares & Commercial Equip. Div., Bridgeport 2, Conn.

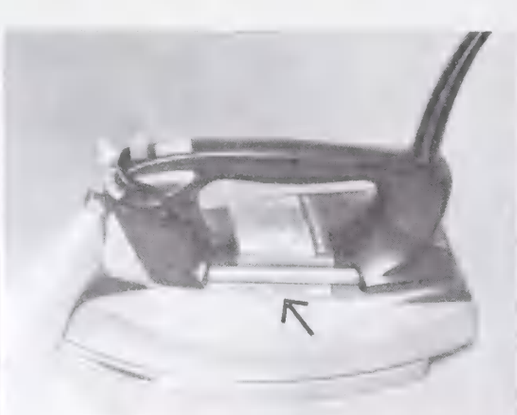
*Trademark of General Electric Company

Progress Is Our Most Important Product

GENERAL ELECTRIC



New All-Stainless-Steel Coffee Maker! New oval shape blends with any décor. Peek-A-Brew® gauge counts the cups.



New Spray, Steam & Dry Iron with "Water Window"! Shows when to add water. Sprinkles, has 3 wash-and-wear settings.



Portable Mixer sharpens knives, too! Beats, whips, mixes drinks. Optional accessory for sharpening knives.

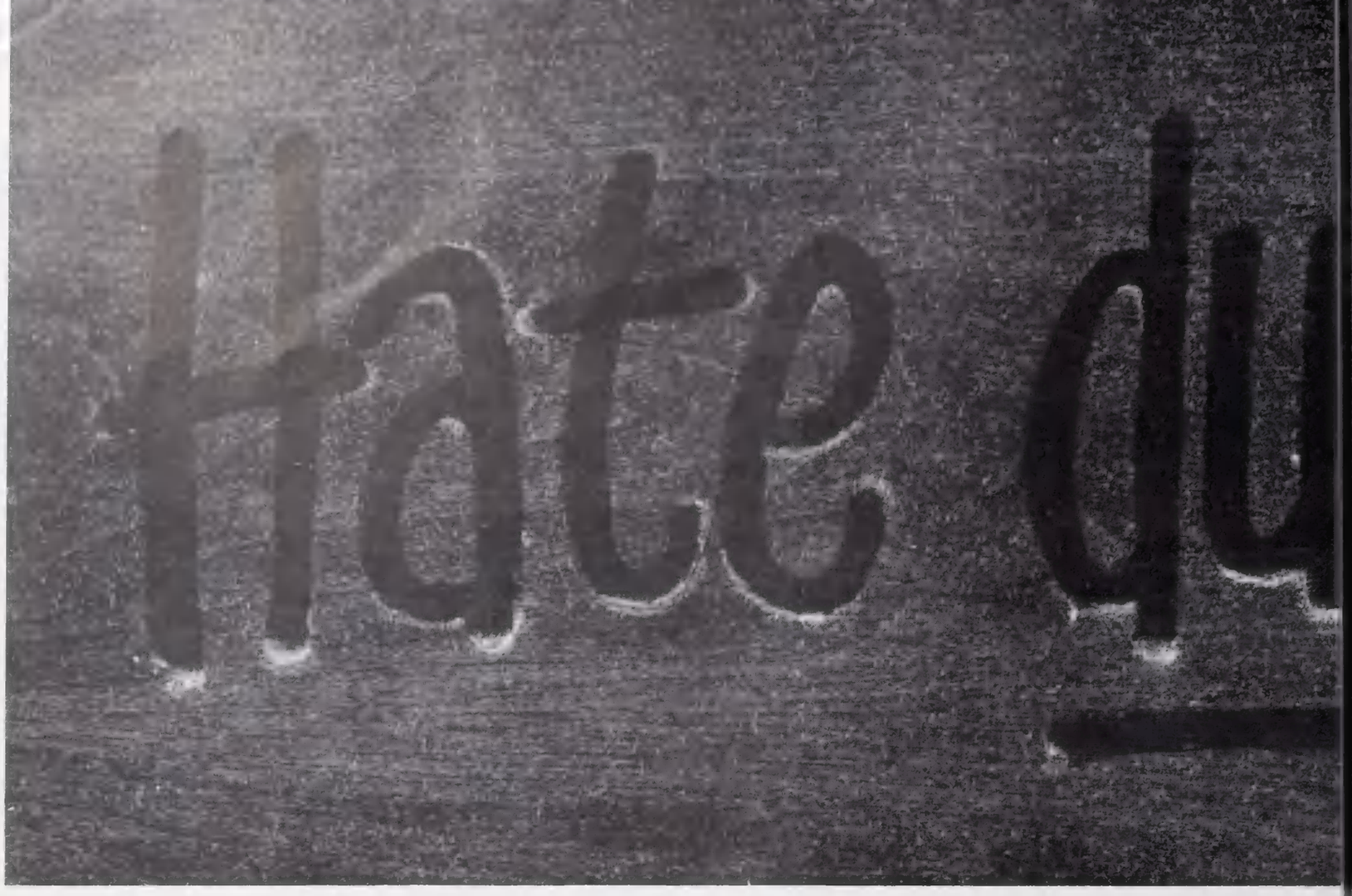


"...and we'll live happy ever after in a room like my Mommy's."

When your bedroom shares the enchantment of "Charmante", it becomes the dream world of a child. For here is furniture of such graceful line and exquisite finish that it wears the charm of a fairy story. And like most fairy stories, "Charmante" has a time-honored heritage—a background of more than 50 years in quality crafting. Choose your pieces in antique white with gold, or in fruitwood finish—at prices to keep you "happy ever after"!

KENT-COFFEY of Lenoir, North Carolina

Send 10c for "Bedrooms Beautiful, Edition III", in color. Send another 10c for color brochure of "Teakway" modern with mar-proof tops and fronts, to dept. HB42



Now, clean your entire home q

New Electronic Air Cleaner from Honeywell removes up to 95%* of airborne dust and irritants

What's a home with almost no dust? Paradise! That's what.

And now your home can be virtually dust-free with the new Honeywell Electronic Air Cleaner. It fits in the return air duct work of any forced air heating, ventilating or air conditioning system. With powerful electronic-magnet action, it removes up to 95% of airborne dust and other irritants from the air passing through the system—air not from just a single room—but from all through the house.

It catches the millions of particles so tiny that they pass right through ordinary filters (the kind you probably have on your present heating or cooling plant).

And these tiny particles—bits of smoke, grease and grime—carry most of the soiling power to smudge your furnishings, begrime your curtains, put a dingy haze over your windows, mirrors, crystal.

The principle of electronic air cleaning has been proved for years in hospitals and other buildings where clean air is vital. Now the same benefits are available to you in a system of practical home-size and price. On a 3-year FHA loan, it costs as little as $14.38 a month, installed. It's a natura companion for your heating system—even better with ai conditioning.

And what a wonderful difference it makes! Air pass ing through the system is freed of up to 99% of the polle that aggravates allergies**—cleaned of tobacco smoke an odors, other irritants. Dusting is cut to a fraction. Mirror and crystal stay sparkling—draperies and slipcovers, fresl and clean—far longer than ever before. You cut cleaning bills

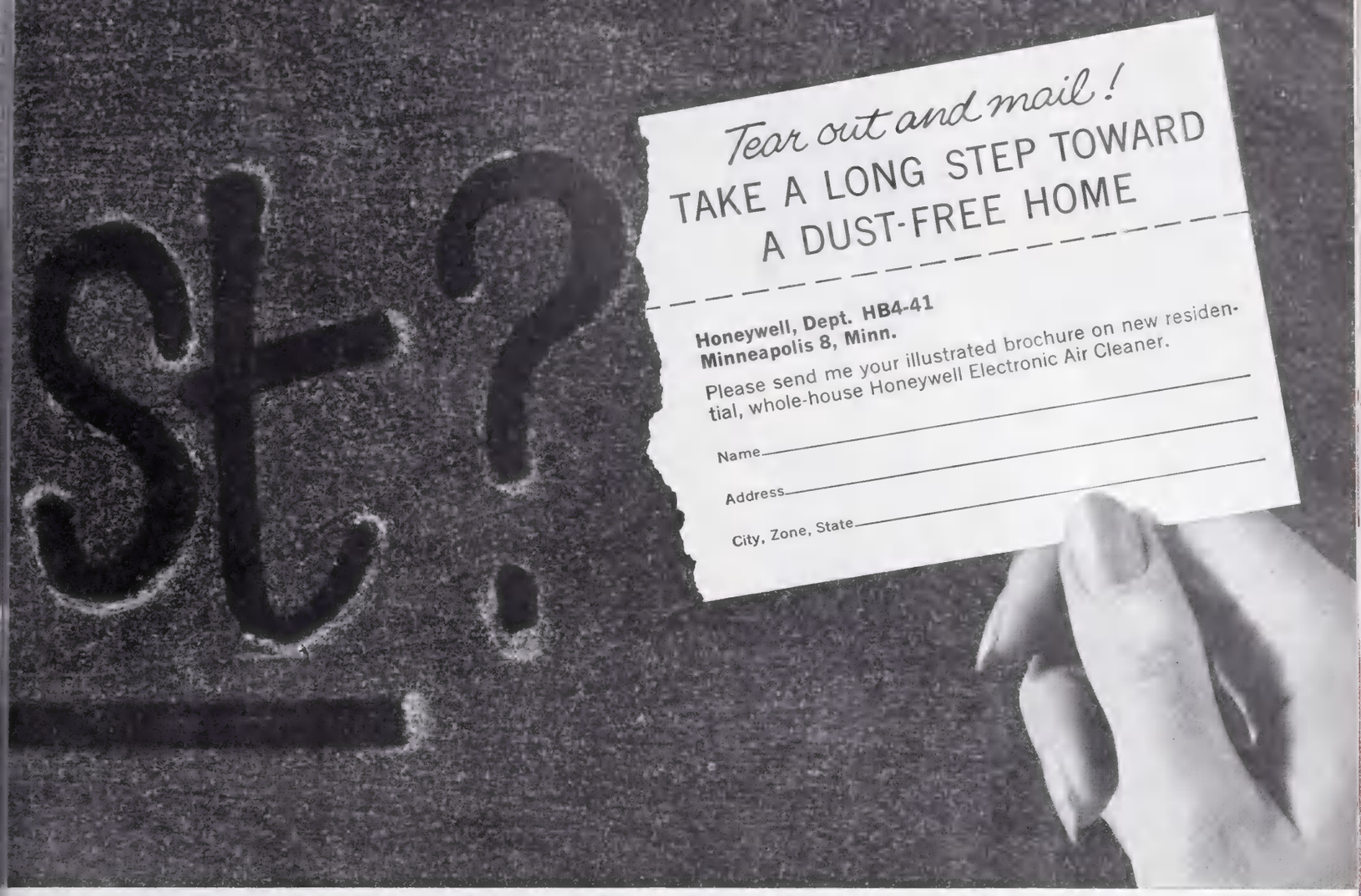
You'll probably find the Honeywell Electronic Ai Cleaner pays for itself in what you save on cleaning an decorating, too.

And even if you don't have a forced air system in you home, you can still enjoy cleaner air in *single* rooms wit the Honeywell Portable. Also, ideal for your office.

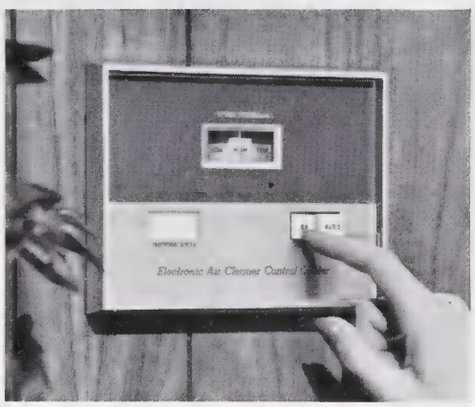
So why dust and polish all the time, when there is no such a *practical* way to trap the dust *in the air?* The coupo above makes it easy to take a long step toward a dust-fre home.

**As measured by National Bureau of Standards Dust Spot Metho*

**Electronic air cleaning is a preventive measure, not a treatment. Be sure to consult your doctor. Ask him what it may do for you.



dust & pollen...electronically



This handsome control panel in your living area is the new sign of a modern home. It shows your Honeywell Electronic Air Cleaner is working at peak efficiency . . . signals you whenever the unit needs cleaning.



With a forced air heating or cooling system, it is easily installed in duct work of either new or existing homes, with little interruption of the heating or cooling. It is backed by Honeywell, home comfort leaders for over 76 years.



Easy for you to clean. Three or four times a year is usually enough. And this may surprise you: it uses no more current than a 40-watt bulb, yet the Honeywell Electronic Air Cleaner cleans the air clean—all through your house!

New whole-house **Honeywell** H HONEYWELL

Electronic Air Cleaner

traps the tiny bits of grime that ordinary filters miss

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF NOT AS ADVERTISED THEREIN



Her carpet choice will fulfill its promise

. . . because she knew the carpet-shopping pitfalls and how to avoid them

She knew an established manufacturer's word is her best assurance of quality—any carpet is only as good as the skill and experience of its maker.

She relied on a reputable retailer to help her find the right combination of style, color and construction for her needs. She steered clear of "bargain-baited" ads offering "501 Type Carpets" at temptingly low prices.

She learned Du Pont makes only the fiber, not carpets. She knew that the price of a carpet reflects *everything* that goes into it. (That's why many different manufacturers can start with the same basic Du Pont 501 Carpet Nylon and create scores of styles, hundreds of colors—at more than a dozen different prices.)

She found out what pile of 100% Du Pont 501 Nylon offers in carpets. She learned about its cleanability, resistance to shedding and fuzzing, how well it wears under the heaviest traffic. Texture retention, crush recovery, resistance to moths and mildew . . . these qualities promised her years and years of satisfaction.

She insisted on the blue "N" label that appears *only* on carpets that meet or exceed Du Pont's high-quality standards. She was informed that Du Pont established this label (shown below) to protect the good name of Du Pont 501 Nylon—and to protect *her* when she looks at carpets.

These points helped her know what to look for—and what to look *out* for. They can help you, too, when you shop for carpets. For a free "Carpet Buying Guide" and a list of all carpets authorized to carry the Du Pont 501 Nylon label, write to Department 62-G, E. I. du Pont de Nemours & Company (Inc.), Wilmington 98, Delaware.

Du Pont 501 Carpet Nylon

DU PONT

Better Things for Better Living
. . . through Chemistry

Watch the "*Du Pont Show of the Week*," NBC-TV, Sundays

ALL NYLON PILE
MADE 100% OF
DU PONT
501
CARPET N NYLON
Certification Mark of E. I. du Pont de Nemours & Co. (Inc.)



The French Provincial Stereo Theatre 27. Gliding top panels give convenient access to record player, all controls. Sliding doors cover TV, too. In Fruitwood or Antique Ivory, $895.

Give your family the finest home entertainment they've ever known . . . from true Stereo-High Fidelity and fully automatic Magna-vision 400 TV

Enjoy the full beauty of music magnificently re-created . . . thrill to TV programs with dramatic new realism.

The Stereo Theatre brings you revolutionary new Video-matic TV—Stereo Phonograph—Stereo FM plus regular FM Radio—and selective AM Radio—all in one elegant cabinet. And, Magnavox gives you all these advanced features that distinguish it as the world's finest:

Biggest, clearest picture in TV. New Magna-vision 27" tube shows thrilling pictures **400 sq. in. big**—more than twice as big as the average TV. **Easy on your eyes, too**—for its chromatic optical filter eliminates reflections and glare, adds picture beauty and depth. High fidelity sound puts the "breath of life" into every scene.

Video-matic—the only fully Automatic TV! Just select your program for the best pictures day and night. All critical tuning and picture adjustments are made electronically, continuously—and always perfectly!

True Stereo-High Fidelity. Only Magnavox attains the spectacular dimension of stereo and tonal purity of high fidelity with an advanced acoustical system that projects sound from the sides as well as the cabinet front—to surround you with the full beauty of music—just as in a concert hall.

Now your records can last a lifetime! Because there is no discernible record or stylus wear with the new Micromatic player, **the Diamond Stylus is guaranteed for 10 years.**

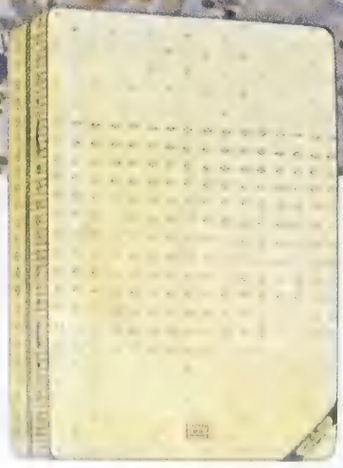
The most dependable—so trouble-free only **Magnavox guarantees service, as well as all parts and tubes for a full year.**

Magnavox is the finest and your best buy on any basis of comparison—sold direct only through selected fine dealers (listed in the Yellow Pages)—thus saving you the cost of "middleman" distribution. Select from over 100 beautiful styles: Portable phonographs from $69.90 . . . Stereo Consoles from $149.50 . . . Television from $168 . . . and Stereo Theatres from only $399.50.

the magnificent **Magnavox**



Sleep away your backache



Our mattress is different. It's kind to your back. The new Spring Air Back Supporter is made to give you the surface softness and comfort you want with the firm inner support you need. It provides more comfortable, healthful sleep that actually relieves backache caused by a mattress which is either "too firm" or "saggy." Twin or full size, mattress or matching box spring, just $79.50. Call your Spring Air Dealer today . . . and sleep away your backache tonight.

SPRING AIR BACK SUPPORTER MATTRESS

SPRING AIR COMPANY • 666 LAKE SHORE DRIVE • CHICAGO 11, ILLINOIS

Left: Petite Fleur, $24.75 the 5-piece place setting. Right: June Garland, $21.75 the 5-piece place setting.



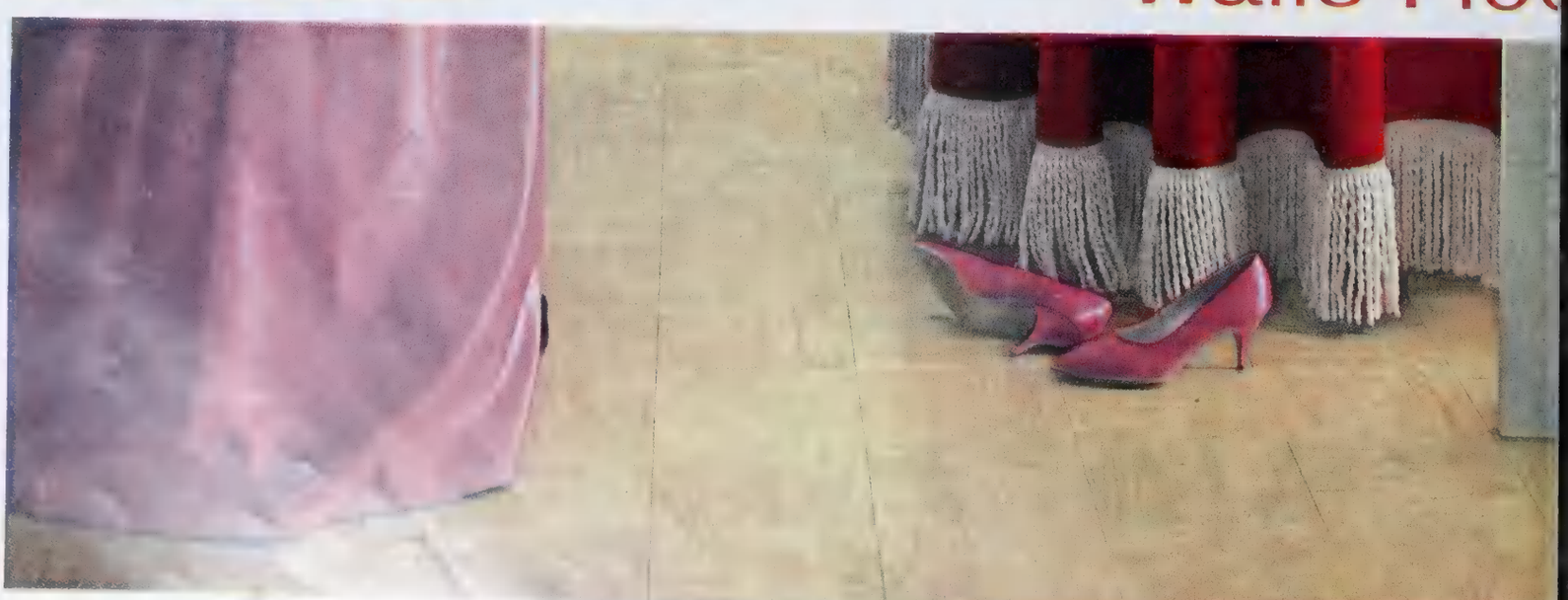
Museums collect Royal Worcester® (why shouldn't you?)

Just arrived: two new classics from England—Petite Fleur and June Garland. Nobly white. Divinely translucent. Remarkably resistant to chipping. See this finest of bone china at the finest of stores. (Just give them a day to unpack it.)

Send 25c to Royal Worcester, 11 East 26th Street, New York 10 (in Canada: 13 Elm Street, Toronto) for the booklet: How to Choose Fine China...Its Use and Care...plus color pamphlets of all patterns.

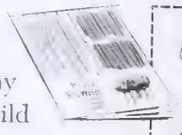


BRUCE PREFINISHED HARDWOOD Walls·Floo



Illustrated above: Bruce•Ply Driftwood Ash Paneling and Bruce Laminated Oak Blo

A natural combination. Bruce Walls and Floors of genuine hardwood complement each other like candlelight and romance. Their mellow beauty adds warmth and charm to any room. Bruce prefinishes both paneling and flooring at the factory with a baked-in finish that preserves the natural beauty of the wood, makes upkeep simple, and lasts years longer than ordinary finishes. Choose from 29 paneling woods, four flooring styles, for many beautiful combinations. When you build or remodel, insist on the lifetime beauty of genuine hardwood floors and walls prefinished by Bruce. Mail coupon now for free color literature.

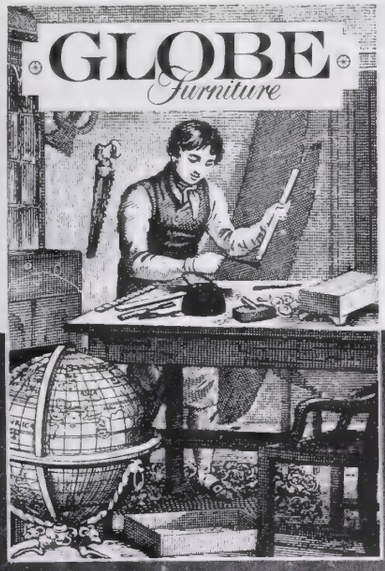


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Address _____



The sign of Distinction in your Home

TRADITIONAL by Globe recalls gracious living that is timeless in its beauty. There is beauty in every line, every fabric, every new shade of color that is introduced into these sofas, chairs and tables. Globe creates Traditional with meticulous craftsmanship and impeccable taste for warmth in day-to-day living that renews and refreshes with every passing year.
For catalog, send fifty cents. Globe Furniture, High Point, North Carolina.



Delray Square Bath Exclusive! *Triangle* Corner Toilet *Brent* Lavatory

This is the first furniture to arrive in your new home. You can't slip-cover it, reupholster it, hide it in the attic or move it around.

So it pays to select bathroom fixtures that will last a housetime. Pick clean, simple, modern (Eljer) designs that won't go out of style with next year's whim. Choose fixtures of (Eljer) substance—fixtures you know will stay new longer. Before you break ground (or modernize), check with your builder and plumbing contractor. Chances are they have Eljer fixtures in their own homes. The Murray Corporation of America, Eljer Plumbingware Division, 3 Gateway Center, Pittsburgh 22, Pa.

ELJER *fine plumbing fixtures*

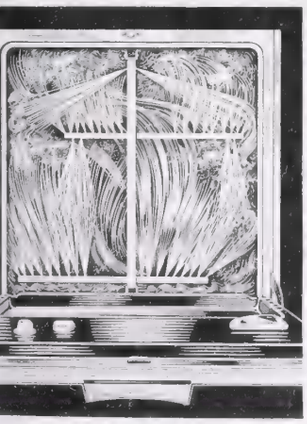


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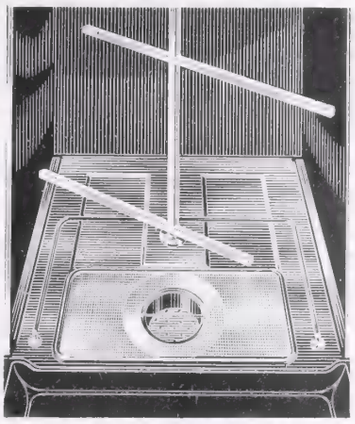
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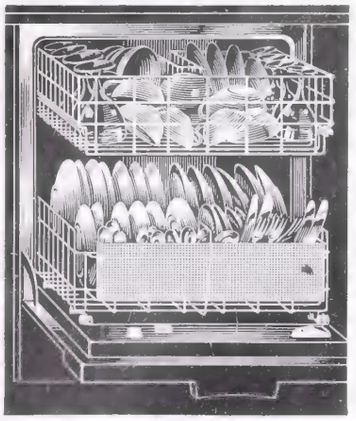
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Decorator's Diary

Some notes on news in home furnishings and how to take good advantage of their decorative potential, from the pages of a decorator's record book

The things you can learn on your travels: I had to go to the Philippines to discover that there's no such thing as Philippine mahogany. The wood that goes by that name in the American market is tanquile, the most frequently used wood in the Philippines, where wood is so profusely and beautifully used, so handsomely and inexpensively crafted, that it brings tears of envy to the eyes of Americans who have ever budgeted for the simplest paneled wall. Why it had its exotic name changed I wouldn't know, unless it was once thought to be too much of a tongue-twister for us language-leary Americans to utter and remember. It's pronounced *tan-gee-lee* and, if I were the owner of any of it, I'd start calling it by its right name, especially now when furniture-makers are using more and more extraordinary woods in their designs, and the most curious names come trippingly off the tongues of furniture salesmen.

But that's only one Philippine wood name to add to your vocabulary, and your knowledgeability when anyone tries to stun you with an exotic wood name. Remember narra, one of the loveliest, richest, hard woods, with a close, satiny grain and glowing depth of color. It's considered tops in the Philippines for floors, paneling and furniture and comes in a variety of natural color. The most frequently seen are red narra (a deep cordova) and golden narra (a sherry color).

Dao *(dow)* is another dark brown hardwood, and then there's la-waan *(la-oo-on)* and kamagong, which is the very inner portion of a tree called mabola. You won't waste your efforts in getting familiar with these names, for you'll probably be coming up against them if you're shopping for furniture in the near future. They're coming to us as veneers to be used in furniture and in plywood.

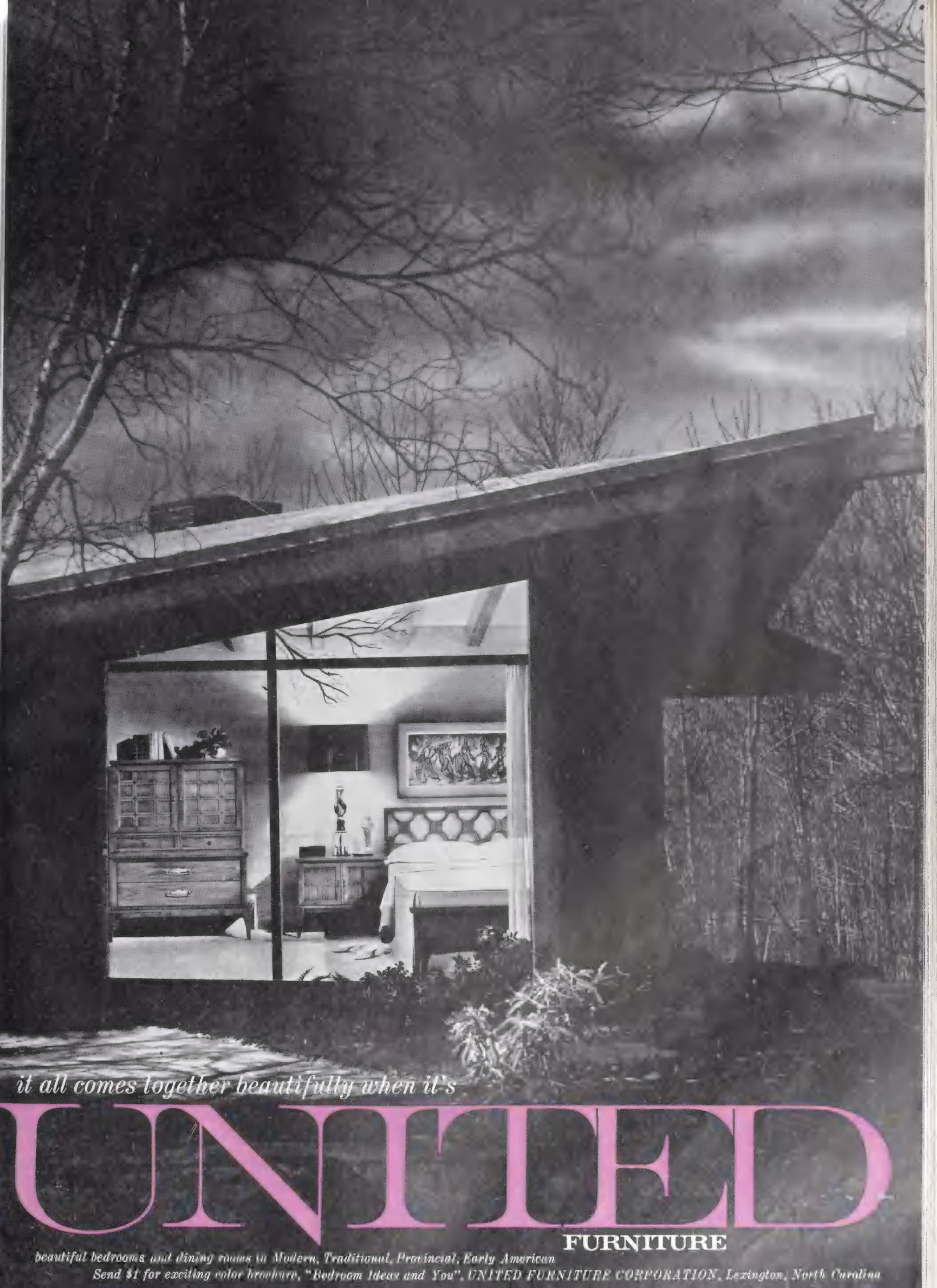
"I know it sounds perfect nonsense to say that men and Early American furniture don't mix," said Mrs. Knox. "They certainly must have mixed well enough when the country was young. But my husband doesn't see things this way. He says what was good enough for Miles Standish is *not* good enough for him, and that if I want to keep my home happy I'd better come up with a better lounging chair for him than a spindle-back with a padded seat."

This lady's S.O.S. didn't surprise me one bit. I'd been expecting this visit from my long-time client for several months, ever since it got bruited about among the antique dealers and auction rooms that she was on a determined hunt for such Americana as dough trays, hutch cabinets and comb-back chairs to put into her lately acquired Connecticut salt box. Sooner or later she was bound to realize that authenticity has to give a little when it comes up against the modern anatomy's insistence on comfortable upholstery—just as it must stretch a point to accommodate such facts of modern life as electricity, telephones, running water, and her own husband's lanky six-foot frame.

So, in anticipation of a call from Mrs. Knox, I had naturally made mental notes on possible documentary wallpapers and fabrics that might be appropriate companions with old maple, pine and cherry pieces, but I addressed myself particularly to the kind of upholstered chair that would do the same and still team up with Mr. Knox.

The result of my research was

(*Please turn to page* 32)



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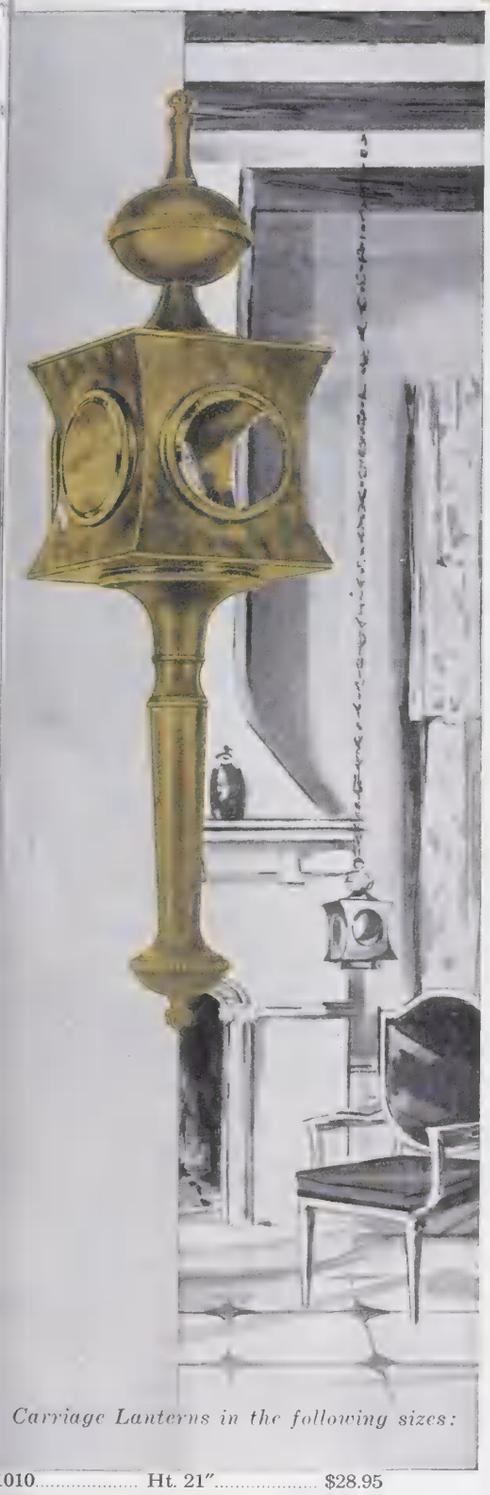
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DECORATOR'S DIARY

CONTINUED FROM PAGE 28

a photographic dossier of exposed-wood armchairs that combine the simple design quality of antique Americana with comfortable, lounge-able cushioning, and the most curious part of it is that the chairs that seem to qualify best as room-mates with furniture made 200 years ago in Massachusetts, Rhode Island, and Connecticut turn out to be what the world calls Danish Modern. The clean wood color of teak or oak, the uncomplicated pattern and the careful workmanship with which they are put together, seem to reflect the same forthright "rurality" and natural honesty of function that you feel in any good provincial furniture that's been made by a conscientious craftsman. That the same pieces can also be the acme of sophistication used with more urban furnishings is one of those mysteries of aesthetics that defy explanation. Without delving into the metaphysics of it, I simply accept the established fact that any good design has a timelessness and adaptability which makes it a sound investment.

To my delight, Mrs. Knox, antique enthusiast that she is, immediately saw the solution to her problem and Mr. Knox's lounge chair in a handsomely cushioned teak piece from John Stuart, Inc. It's designed by Professor Ole Wanscher, who, like all Danish designers, knows how to make furniture as well as draw pictures of it and, besides this, clearly understands the back, seat, and arm-height dimensions needed to give a full-grown he-man an anatomically congenial chair in which to read his papers, smoke his pipe and forget the cares of the day. It's 30″ high, 27″ wide, and 30″ in seating depth—not a bit cumbersome-looking in company with the light scale of Early American, and its slightly curved open frame removes any suggestion of heaviness. Biscuit-tufted seat and back cushions are innerspring units padded with springy polyurethane upholstery foam and, while Mr. Knox relaxes on English oxhide, we might have had the chair covered in any one of several Danish fabrics. The frame, which we took in teak because its color was so great against the Knox's natural stone fireplace wall, might also be of oak.

"You never saw such a high ceiling in your life," said Mrs. Gabriel as she was outlining the nature of the dining room in the old country house she had lately bought. "It's so high it makes my Hitchcock chairs look like doll furniture, and the black marble dining table I bought in Italy seems as low as a footstool."

The lady is prone to exaggeration, I've found, but an eleven-foot ceiling *does* create peculiar illusions of scale when you try to furnish it with normal-size furniture. I understood what she meant immediately when I drove out to see the room, the green gilt-stenciled chairs and the great oval sheet of black marble she'd cleverly elected to set on a brass pedestal.

"What this room needs is wall-

(*Please turn to page* 37)

Danish lounge chair



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Lodi — M. Newfield & Sons
Long Beach — Lloyd's of Long Beach
Los Angeles — Bullock's Downtown
Bullock's Westwood
Evans Furniture
Seibu Stores
Wilder's
Madera — Madera Furniture Co.
Montebello — Montebello Furniture
Mountain View — Roth Furniture Co.
North Hollywood — B. Lewin's
Oakland — E. Bercovich
Eli Home Furnishings
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Charleston — Baker Furniture
Crystal Lake — Hakansson Furniture
Elgin — Daniels & Clark
Joliet — Fitzgerald Furniture
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Mount Carmel — The Cowling Co.
Park Forest — Siefer's
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Rockford — House of Lindberg
Springfield — Tisckos Furniture

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Fort Wayne — Adams & Walda Furn. Co.
Goshen — Stivers Furniture Co.
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Davenport — M. L. Parker
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Great Falls — Albrecht's Furniture Co.
Livingston — The Charm House
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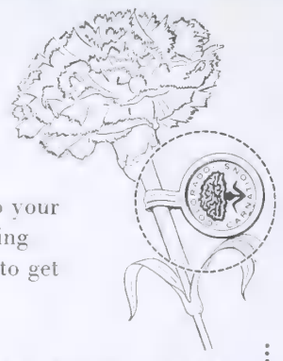
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ROYAL DOULTON

BONE CHINA

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ECORATOR'S DIARY

TINUED FROM PAGE 32

er," I said.

Oh, but I don't want a lot of ern on the walls," said Mrs. riel. "I want the chair stencil ern to be a sort of motif, and 'll never find *that* in wallpaper."

If you will come with me to Katzenbach and Warren show- m," I replied, anticipating one those rabbit-out-of-a-hat tri- bhs that make a decorator's life th the struggle, "you will see the kind of wallpapering I e in mind is nothing more ex- sive than a sure-fire, ceiling- ering 6½-inch-deep wallpaper der. And, if I were you, I ldn't bet you can't find it in r stencil motif or a reasonable simile of same."

'ogether we went to the show- m, where Mrs. Gabriel saw and nquered, because I'd previously stigated the firm's new and ex- ngly usable collection of a com- lity all America needs more -stylishly designed, generously p wallpaper borders, in a good rtment of Early American, Me- al Spanish and Classical motifs. a bonanza of optical illusion well as eye-interesting pattern, a border not only can diminish apparent height of a ceiling, can also contribute the effect an architectural cornice to a m that has no distinctive archi- ture of its own.

But Mrs. Gabriel almost forgot these benefits in her delight at ling that the border pattern led "Pear and Apple" was in racter with the motif of her irs. I think she'd have insisted it even if its effect had been make the ceiling look higher! a stylization of apples and pears, le and in cross-sections, gar- ded with leaves and tendrils, as they might have been stenciled on an Early American parlor wall. Mrs. Gabriel lost her heart to the color combination of the motif in gold and copper on a black ground, but there are four other color combinations to choose from in regular stock—green and red on white, black and red on white, yellow and black on white, and copper and gold on white.

But this border boasts still another virtue as a solution to the too-high ceiling problem. It has a two-inch deep companion strip, which can "pull down" the apparent vastness of a wall when it's placed at chair-rail height, about 30" inches from the floor. The strong horizontal line thus created around a room catches the eye at a low level, delays it from immediately looking up and becoming aware of height. Besides all this, it also strikes me as a trim little ceiling-line border for a small room, a neat "framer" for a window, or a stylish trim for a painted window valance.

In the case of the Gabriel dining room, we painted the walls white and covered the ceiling proper with a copper paper, then banded the ceiling line with the 6-inch border and applied a wallpaper "chair rail" to the lower walls. And if the result is not closet-cozy—and who'd want *that* kind of dining room anyway?—the room has an intimacy and feeling of human scale that gives the Gabriels a warm and congenial place to take their meals. We draped the windows in offbeat-green silk rep to match the chairs and, since the black marble table seemed to need a little bright color to temper its coolness, we gave it a centerpiece of brass fruits.—M. G.

Pear and Apple" wallpaper chair rail



Pear and Apple" wallpaper border



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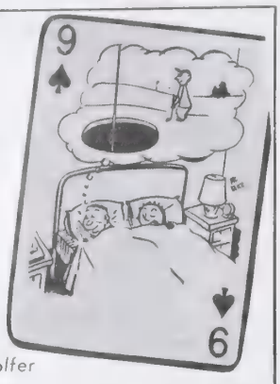
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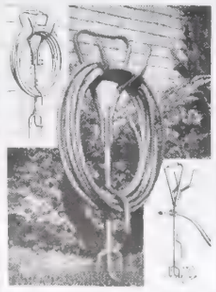
Each can hide a big Easter egg in folds of her skirt (skirt is split behind for the purpose). Easter is only the beginning, for these bunnies are finely chiseled wooden pieces you'll keep. From the studio of an artist in the high Alps of the Tyrol, they're not found in stores. About 4" tall.

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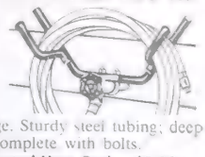
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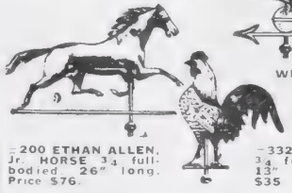
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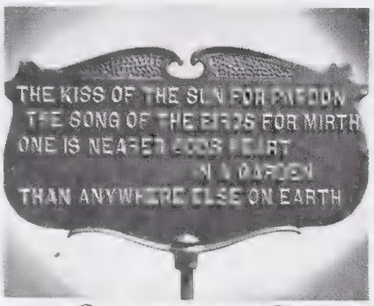
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GARDEN MARKER A thoughtfully different gift every gardener will cherish. A gift that will be [illegible] always. Cast aluminum [illegible] Finished in black [illegible] in gold or white. [illegible] stands 24" high. [illegible] We mail your gift promptly and gift enclose gift card for you. [illegible] guaranteed. Send 25¢ for complete catalog of other beautiful gifts. When traveling in Georgia, visit our Home Show Case and see famous Old South Reproductions.
$7.50 ppd.
MOULTRIE MFG. CO.
DEPT. HB-4, MOULTRIE, GA.

WINDOW SHOP

WITH Peggy Ryan



EX-SIGHTING EASTER EGG for bunny-believers (and let us have a peek, too) is this glittering oval with its little see-through window. Inside is a 3-D scene of children, gnomes, flowers; outside is decorated like an old-fashioned birthday cake. Sure to start you reminiscing; sure-fire hit for Easter baskets. 5". 75¢ each; 3, $2. Miles Kimball, 33 Algoma Blvd., Oshkosh, Wis.



FRUIT SUNDAYS would look lovely on the linen-covered table when you set out family brunch. Or clip one to the bed-tray napkin; it will perk spirits and appetite. A set of 4 different fruit napkin holders—orange, lemon, cherry, strawberry — on golden metal clips, are pretty for place cards, too. $2.50 the set from Windfall, B4, 333 Old Tarrytown Rd., White Plains, New York.



PROUDLY POSSESSIVE are we Americans about the symbol of our republic. But haven't the Kashmiri craftsmen who carved this handsome bird from natural walnut done us proud? Hang him with Americana prints and an oval mirror or mix with contemporary sketches for charming wall décor. 9½" w., 7" h., $3.95. American Trader, Dept. 535, N. Main St., White River Jct., Vt.



A FAIR LADY with a faint heart when it comes to bearing heat or heights needn't feel Victorian if she carries smelling salts. It's just good sense, and we think any girl who travels should have this little bottle in her handbag. It comes in its own cowhide case marked "A little whiff relieves that faintness." $1 each, 25¢ post. Helen Gallagher, 413HB Fulton, Peoria, Illinois.

PING

Merchandise, except personalized items, may be returned for refund by firms involved. Prices subject to change.
Unless stated, postage is included in price.
Firms prefer not to handle C.O.D.'s.
Postage extra outside Continental U.S.A.
Happy Window Shopping!

GLOW OH GROW. This reminds us of that lovely ornamental grillework you see in the south. And the nice plus of this black wrought-iron swinging bracket is the brass holder and glass chimney. Put it on the patio wall to light summer suppers; doff the chimney—it holds a bright red geranium, a pitcher of field flowers. 10″ w., 13″ h., $4.95. Taylor Gifts, 226 W. Wayne, Wayne 1, Pa.



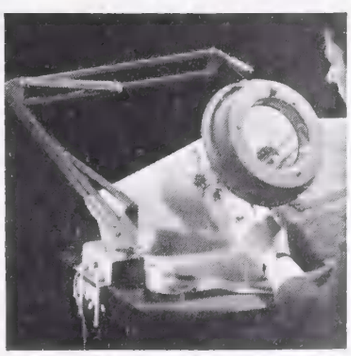
RECORD CACHE. Knowing New England craftsmen adapted this Early American table to fill a modern need. Handsome louvered chest stores records, kept orderly by a divider. Drawer above chest. Knotty pine in antique maple, mahogany, light or dark pine finish. 27½″ h., 16″ d., 22½″ l. With leaves up. 38″ l. $49.95 exp. coll. Templeton Craftsmen, Inc., HB4, Templeton, Mass.

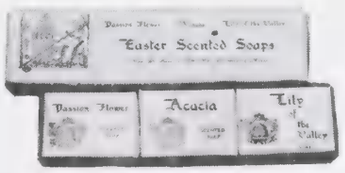


COME TO LIGHT a bare and beautiful teak or walnut table are charming candle holders from Sweden. Decorated by hand with traditional Scandinavian artistry, they're in matte black finish with metal bobèches. 8″ high, $7.95 the pair; 5½″ high, $6.95 pr.; 4¾″, $5.95 pr. Stagger heights on a Hi Fi for interesting décor. Free catalog. Lexacraft, HB4, 38 E. 57th St., New York 22, N. Y.



BETTER TO SEE WITH when you're working on HOUSE BEAUTIFUL's Creative Embroidery, sorting stamps, splicing film, model-building is Glidelite illuminated magnifier. Leaves *both* hands free; raises, lowers, rotates, extends 35″; clamps to table. 5″ double-ground and polished lens, 22-watt circline bulb (replacements, $3.50). Gray finish, $39.95. Lion's, 139 Payson Ave., N. Y. 34.





Easter Scented SOAPS

Passion Flower, Acacia and Lily Fragrances symbolizing the instruments of Christ's Crucifixion
3 cakes $1.25 5 boxes $5.00

Spring Scented SOAPS

Blossomtime is represented by Magnolia, Jessamine and Lilac
3 cakes $1.25 5 boxes $5.00





Colonial Scented SOAPS

Our forefathers' favorites
Bayberry, Lemon and Lavender
3 cakes $1.25 5 boxes $5.00

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Carolina Soap and Candle Makers

Southern Pines, North Carolina

SHOW TILES



$4.95 for two, ppd.
4 for $9.50 ppd.

BROADWAY'S LATEST HITS

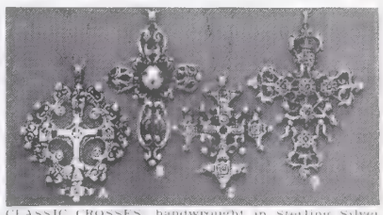
GUESTS will be quick to compliment you when they see these ceramic Billboard Show Tiles, authentically reproduced in full color, complete with original casts and production credits. Each tile is 6″ x 6″, has a non-mar cork backing and a retractable wall hanger. Makes a most interesting grouping when hung on walls or can double as hot plate or coaster.

10 HIT SHOWS TO CHOOSE FROM!

My Fair Lady	Irma La Douce
Carnival	Camelot
Fiorello	Unsinkable Molly Brown
Gypsy	Do-Re-Mi
Becket	Bye-Bye Birdie

(specify shows)

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MODERN CRAFTS, Dept HB4, 1582 E State St., Westport, Conn.



CLASSIC CROSSES, handwrought in Sterling Silver are masterful reproductions of old originals. A Florentine; B. English; C. French; D. Cellini. Each comes on a sterling chain and will give classic elegance to even a simple dress. Each cross only **$3.95**. Any four **$15**. 14K Gold, ea. **$30**. Excellent for Easter giving.



A WEE BIT OF SCOTCH—Scotland inspired this charming THISTLE SET. Wispy thistle beautifully reproduced in hand-wrought GENUINE sterling silver. An enchanting gift! PIN and EARRINGS **$3.75** each. BRACELET **$7.50**. Complete SET **$13.75**. Matching NECKLACE **$12.00**. Tie clasp and cuff links **$5.50** each.



WOVEN SILK ribbon BOOKMARKS in beautiful colors make lovely EASTER GIFTS. Shown are 10 Commandments; 23d Psalm; O Lord, Support us. Also available (not shown) Lord's Prayer; John 3:16; Books of the Holy Bible, listing Old & New Testaments. 9″ long, silk tassel. Tuck one in with Easter cards! $1 ea. SPECIAL: Any 6, **$5.50**

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Squirrel Proof . . . Rust Proof
KEPE-NETE BIRD FEEDER
with extra large glass

The tested feeder planned exclusively for BIRDS . . . not for thieving squirrels. Lower of 3 dark green 15½″ anodized aluminum trays prevents squirrels from entering feeder when it is mounted on ⅜″ (inside dia.) iron water pipe (not inc.) which mounting is drilled to fit. Feeder tray and glass hold up to 2 lbs. Postpaid. (add 50¢ W. of Rockies).

Feeder without Guard	$9.95
Feeder with Guard	12.95
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For Your Garden

Dancing Girl



Gracefully modeled figure of charming proportions, delightfully poised; can be used in a fountain, pool or bird bath, or on a pedestal at the end of a vista.

Lead

22″ high	$75.00
36″ high	$275.00

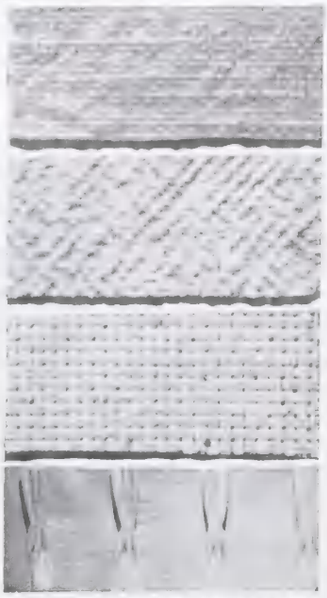
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This is just one of many in our unusually large collection of garden ornaments in a variety of sizes and materials.

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Illustrated are Bird Baths, Sun-Dials, Pedestals, Benches, Wall and Centre Fountains and Figures. Largest available stock. Unusual finds in many rare imports.

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10 West 40th Street, New York 18, N. Y.



only $2.98 a yard and it's 10 feet wide!

Decorators and architects "up end" **one piece** to drape the widest window floor-to-ceiling—no seams to sew or show. These heavy, sturdy cottons launder fluff-dry, never ironed—in primitive weaves that look handwoven. Smart, too, for slip covers, bedspreads, tablecloths. Natural, white, or custom matched to your swatch or paint chip. 5 weaves, 2.98 to 5.25 yd.

world's widest seamless draperies!

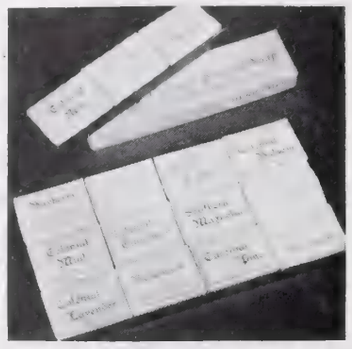
Your choice of yardage, do-it-yourself pleating materials—or prepleated yardage or complete, made to measure draperies (handsomer at low, low cost because they're seamless!). For brochure and 15 samples, **send 25¢** to Beverly Hills address.

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New York store at 338 Bleecker St.
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HOMESPUN HOUSE
261 So. Robertson, Beverly Hills 3, Calif.



NEEDLE-POINT FOOTSTOOL. The lovely rose in the center of this needle-point canvas is beautifully worked. *You* stitch the background with the beige wool that comes with it. $2.95. Mahogany-finished muslin-covered footstool, 9 x 14 x 7½", $6.95. Complete kit—stool, canvas, wool—is $8.95. Add 25¢ post. From Classic Corner, HB4, Bryn Mawr, Pennsylvania.



SCENTED SOAP, handmade in Carolina, comes in Early American fragrances. Large cakes individually wrapped, include: Bayberry, Lavender, Pine, Mint, Rosemary, Lemon, Magnolia, Jessamine, Rose Geranium, Dogwood Berry, Balsam, Cinnamon. Gift box of 3 cakes, $1.25; 5 boxes, $5. Chest of 12, $3.50. Carolina Soap & Candle Makers, Box 83, Southern Pines, N. C.



THE BIGGER THEY COME, the harder we fall when it comes to handbags. We do some heavy toting in our *Window Shopping* world and any gal who likes the wide open spaces for her take-alongs will love this cowhide bag that opens to 14 x 14". Fawn with antique leather trim, or all white, black or bone. $16.95 incl. tax. Old Pueblo Traders, BLB, 622 S. Country Club, Tucson, Ariz.



HOW'S YOUR COIF Q? Could you tell which of these smart cuts cost Mom $2 at a beauty salon? Her little pixie's! Mother shaped hers at home with Kurley Kut, the new hair cutter with notched blade that tapers and trims professionally. With 5 replacement blades, picture styling book, $1.95. Additional blades, 5 for 50¢. Aquamint Labs, Dept. HB455, Box 111, Mt. Prospect, Illinois.

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COMPLETELY SAFE, this pocket-size (4") oxygen inhaler contains over 3 qts. of U.S.P. oxygen that can be used in metered doses . . . without fear of overdose. New direct application requires no mask or prescription. Available in seconds, this revitalizing LIFT is easy to use anytime, any place for everyone. Consult your physician about benefits of oxygen for respiratory difficulties. Refills easily and quickly. It could save a life . . . it might be your own! Inhaler complete with cartridge . . . **$4.95** Ppd.

Box 3 refills (totaling 10 qts.) . . . $1.95 Ppd.



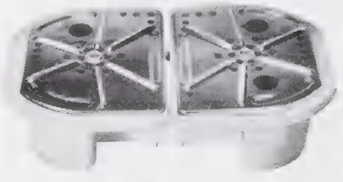
Camalier & Buckley

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Dept. HB4, 1141 Connecticut Ave. N.W. Washington 6, D.C.



PEERLESS PLATE WARMER



From Switzerland

Windproof for elegant dining in patio or parlor! Ingenious design enables use with large platters, separate plates, as chafing dish or buffet server. Automatically snuffs out candles. Robust construction assures many years of enjoyment. Plastic, agate-smooth finish easily cleaned with a wipe. Available in white or black. No C.O.D.'s Please.

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CLEAREST CRYSTAL COUPETTES

imported from Europe

Bright and sparkling as diamonds—exquisite two-piece coupettes are accented by a magnificent etched design. Fill bottoms with cracked ice, tops with glamorous seafood cocktails, fruit salad or mounds of ice cream . . . so cool, so beautiful on your table! 5½" high.

4 for **$4.95** plus 50¢ postage.

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Catalog Available . . . Hundreds of Scandinavian Imports . . . 25¢

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HOT MITT FREE WITH 6 APRONS

DELUXE PARTY APRONS

Heavier bleached white cloth. Silk screened in 4 dazzling colors. The original "Life of the Party" Aprons.

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CLOSE OUT PRICE ANY APRON SET $1.79 POSTPAID

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BLUE AS THE SEA AT .PRI is this Italian white-d enamel ware. The eight-cup is as pretty a post for a batch daffodils as it is for piping fee, the children's luncheon k. $5.95. Matching mugs, $4.95 6; 8″-diameter plates, $4.95 6, too. Wonderful for boats ause they take battering good-uredly. Richard Camp, Jr., 4, 306 E. 53rd, New York 22.



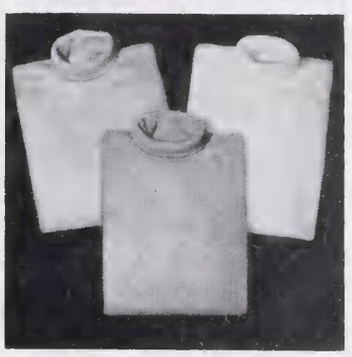
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UE FOXTAIL CAPE. If 're struggling to reconcile the rchase of a spring fur to your -depleted budget, consider this urious and sophisticated cape de of natural Norwegian blue tails. It has matching crêpe ing, smart button-and-bow clos-, and the budget-coddling ce is only $49.50 incl. tax. rold Rubin, 943 Madison Ave., w York 21, N.Y.



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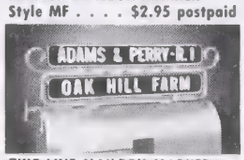
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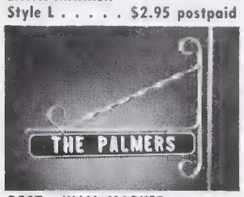
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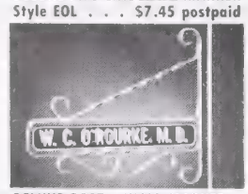
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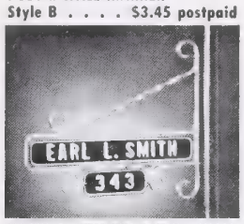
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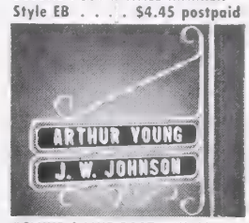
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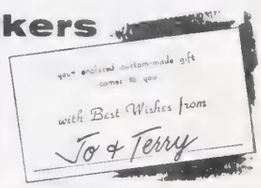
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as low as $1.95

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Perfect gifts for Father's Day (June 17) or any occasion because it's personal!

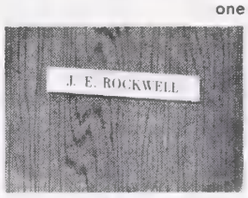
Gift card free on request



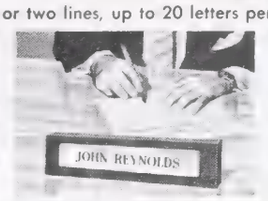
Your name, number (or any wording you want) gleams on both sides of your DAY-n-NIGHT Marker, in permanent raised letters that shine bright at night! Rust-proof aluminum; plates have baked enamel finish with black background, white reflecting letters. Up to 17 letters and numbers on nameplates, 6 on number plates; same wording on both sides. **COLOR!** Background on any Marker in your choice of ANTIQUE COPPER, COLONIAL RED, PINE GREEN. Baked enamel automobile finish. Same brilliant white reflecting letters as black-and-white styles. Only 50¢ per marker extra.

engraved solid brass DESK-n-DOOR Markers

one or two lines, up to 20 letters per line



BRASS DOOR MARKER 7″ x 1″
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walnut base 8½″ x 2″
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EXECUTIVE DESK SET, Brass plate, walnut base, Sheaffer pen.
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THE CHAIR, 26" high x 26" wide (seat is just 12" from the floor). **$14.95.** *(special: set of 4, $50.00)* Seat cushion, $4.50 each; Back cushion, $4.50 each.

JUNIOR CHAIR, an exact replica for children, 22" high x 17" wide. **$8.95.** Seat cushion, $3.50; back cushion, $3.50.

THE ROCKER, 33" high x 33" long (seat is 20" wide). **$19.95.** Seat cushion, $3.95.

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ELIZABETH McCAFFREY Dept. HB16, Northport, New York



NOISY POURER

This open-mouthed dolphin gurgles and bubbles as you measure out the milk or the martinis. The secret is a hollow in the pitcher that captures air and causes the gay gurgles. Highly glazed green ceramic, it holds one quart, is perfect for patio punch, ship-board serving.

$3.95 POSTPAID

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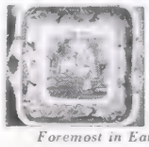
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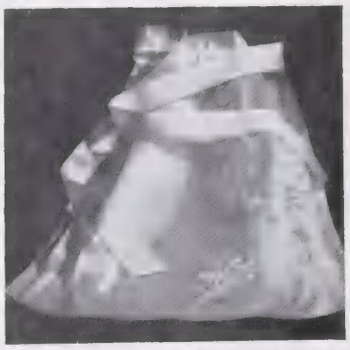
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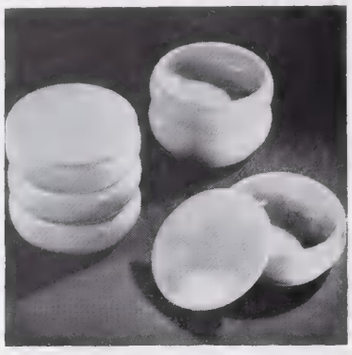
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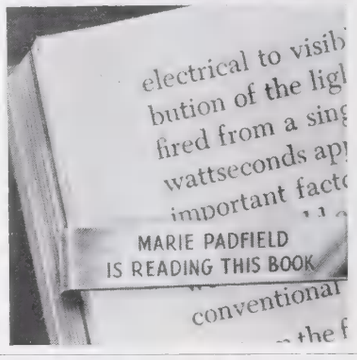
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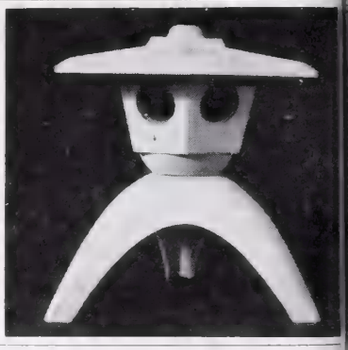
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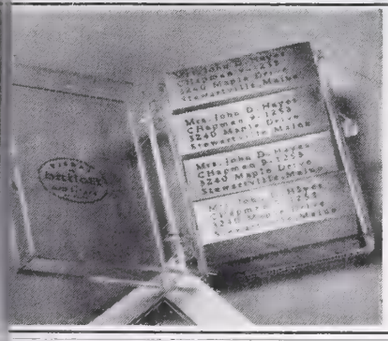


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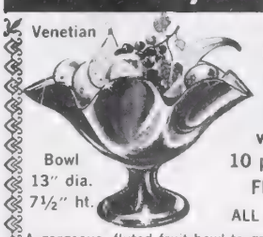
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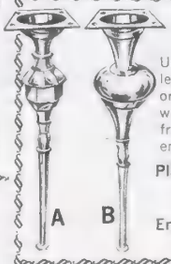


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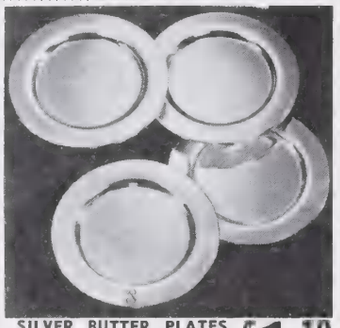
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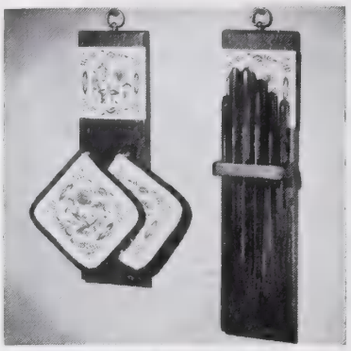
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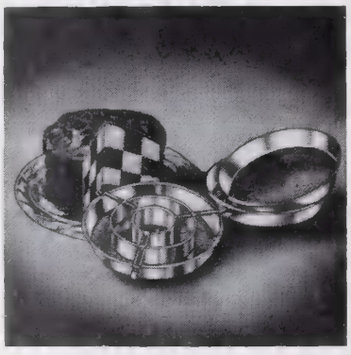
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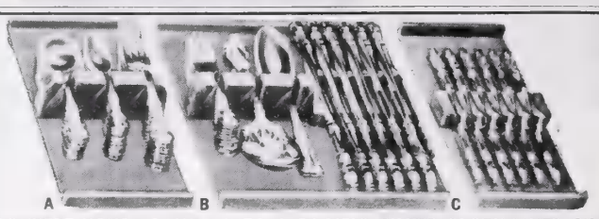
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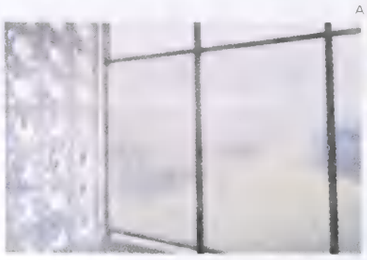


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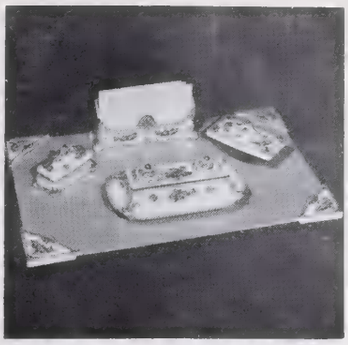
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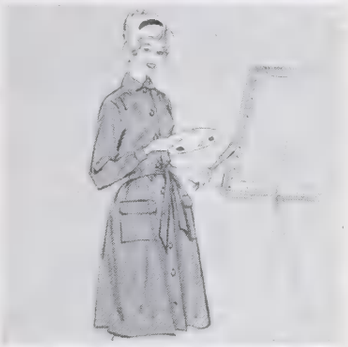




BELLES LETTRES. As warm and personal as a love letter, this lovely translucent white porcelain desk set for Mother's Day is blush with daisy bouquets. Gold highlights the edges. Set of ink-well and pen stand, stationery holder, 2-piece stamp box, blotter rack and board, 4 corners, $12.95. Edward H. Ziff, Box 3072, Merchandise Mart Plaza, Chicago 54, Illinois.



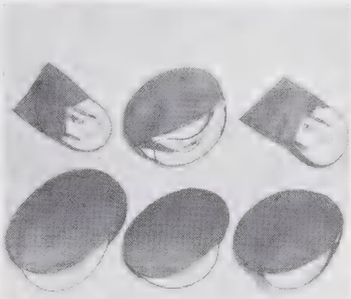
PAINT LANDSCAPES? Dabble and drip over kitchen chairs? Look chic while you do or redo in this Parisian smock that has a gathered yoke, self belt, and two great big pockets. Marvelous to slip over your cocktail sheath for last-minute pre-party preparations, in blue or red drip-dry cotton or gray striped seersucker. Sizes 10-20, $6.95. Johnny Appleseed's, Box 711, Beverly, Mass.



THE ONE, THE ONLY, the original Carolina rocker extolled by the President's physician Dr. Travell, in HOUSE BEAUTIFUL 6 years ago, relieves muscle tension, fatigue. Large size, with 17 x 22½" seat, in antique-walnut finish, $40; natural oak, $30. For *future* chief execs and first ladies, 11¼x14¼" seat, antique-walnut, $14.95; oak, $12.95. Exp. coll. Su-Ann, Box 545, Asheboro, N. C.



PLATTER CASES with protective padding keep your china serving pieces from chipping, always dust-free and ready for you to pop on the roast. Wipe-clean vinyl six-piece set in gold, silver, white, pink, yellow, or aqua; two platters, serving bowl, gravy boat (all zippered), creamer, and sugar bowl (not zippered). All 6, $4.95, 45¢ post. Baer Gifts, Box 4814, Chicago 80, Illinois.

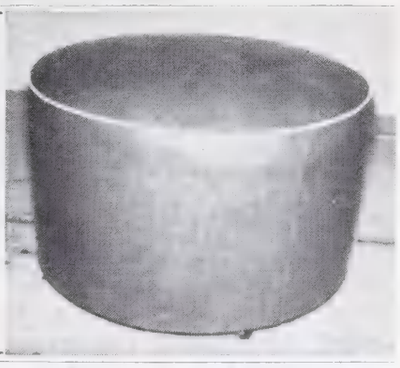


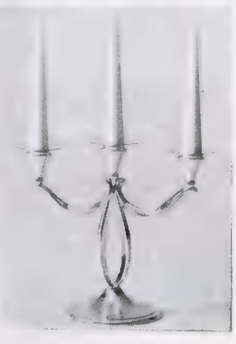
A Hassock designed and constructed by furniture craftsman of Scandinavian descent. It is fashioned of wood and metal; padded with rubberized hair and cotton; covered with washable, colorful Naugahyde in Red, Green, Tan, Brown, and Black, all with White piping.

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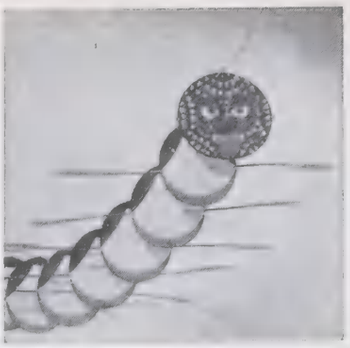
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BEAUTIFUL HOMES. A new edition of *The Architectural Digest* is crammed full of examples of the work of noted decorators, designers and architects. Photos are reproduced on slick stock. Fine furniture and accessories are arranged by professionals to inspire and guide you. 9½ x 12½", 266 pages, $2.50 plus 50¢ post. Architectural Digest, 5901J W. 3rd St., Los Angeles 36, Calif.



OOPS, A DAISY! What fun to serve flower-shaped eggs for Easter Sunday breakfast. You turn out six-petalled eggs with yolk centers. Cook them soft; cook them hard for salads. Beautify end-of-the-budget hash, glamorize Lenten meals. Aluminum flower-form poachers, $1 for 2. Order from Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



REAL EGG SHELLS. These lovely things are a timeless tradition in Central Europe where every Easter peasants remove the contents from eggs by piercing each end. Then they hand-decorate them in exquisite designs and colors. Perfect for family egg hunts, enchanting as table décor. And they're amazingly durable. One dozen. $3.95. Imported by Old Mexico Shop, Santa Fe, N. M.

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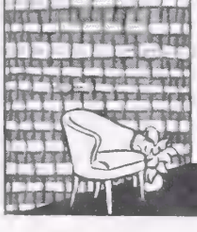
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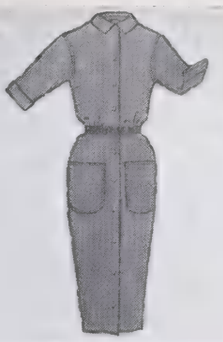
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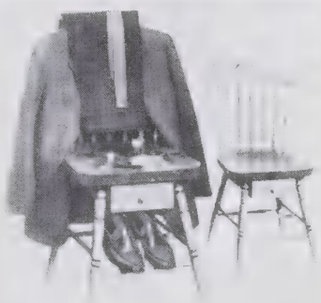
WE'LL BUY THAT DREAM of a dress that we'll feel right in for a tour of the shops, a 2nd grade mothers' meeting. It's that lovely, flattering shade of horizon blue wash 'n wear chambray with red stitching, pearl buttons down front. It's smart and chic worn beltless or nipped with a stretch hemp belt. Szs. 8-16. $11.95 plus 50¢ post. Vici. 614-BSD-So. Country Club Rd., Tucson, Ariz.

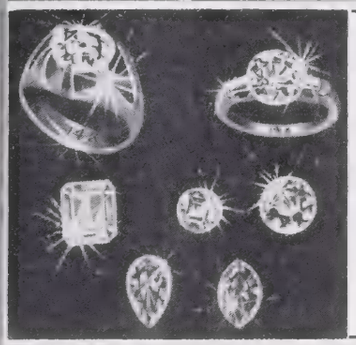


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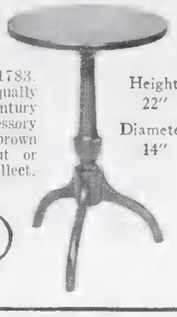
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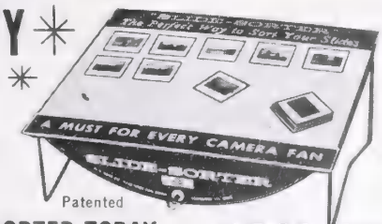
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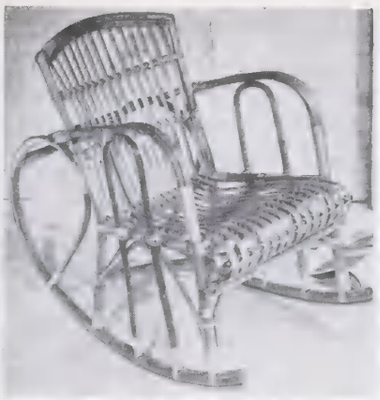
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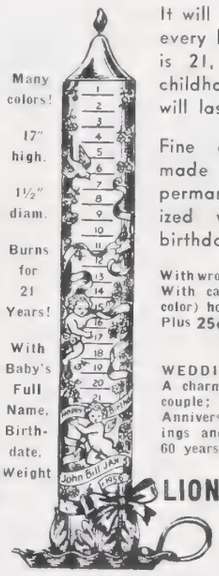
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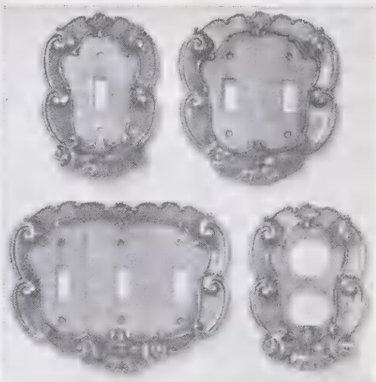
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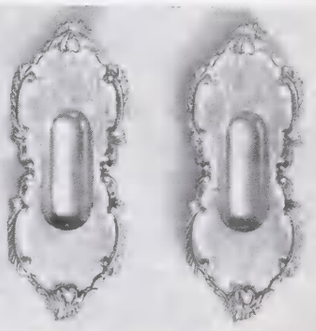
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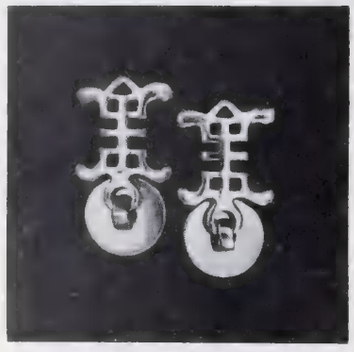
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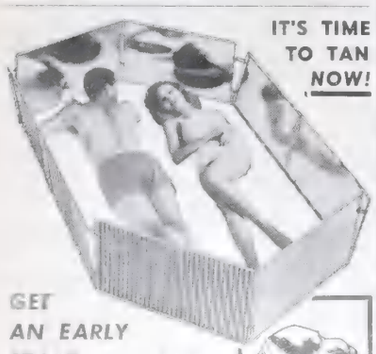
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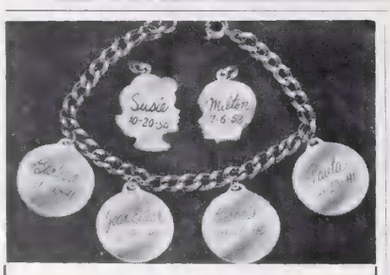
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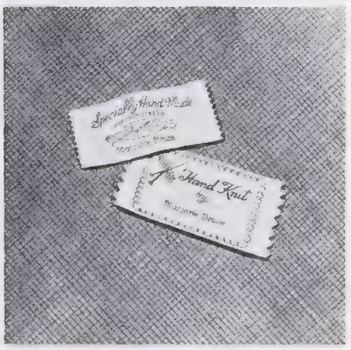
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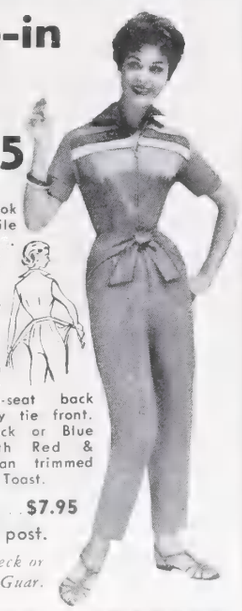
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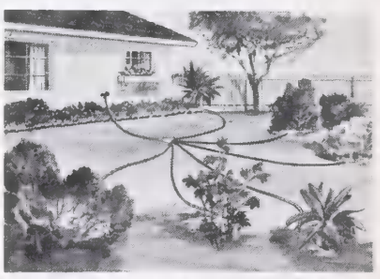


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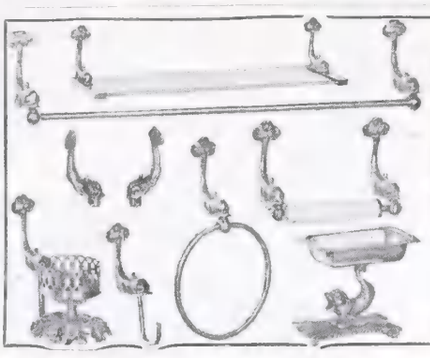
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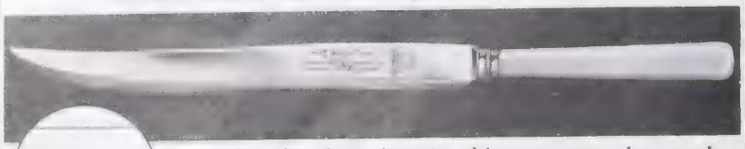
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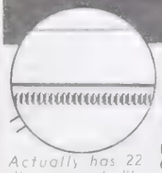
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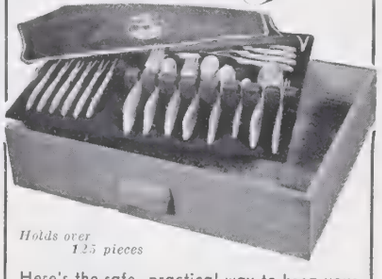
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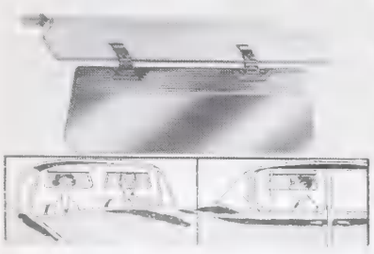
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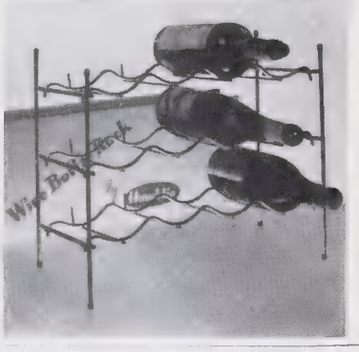
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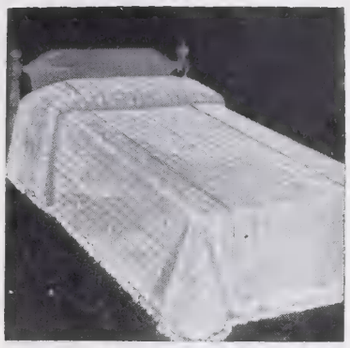
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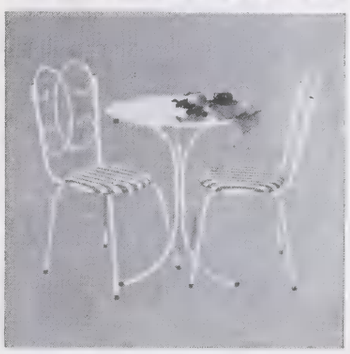
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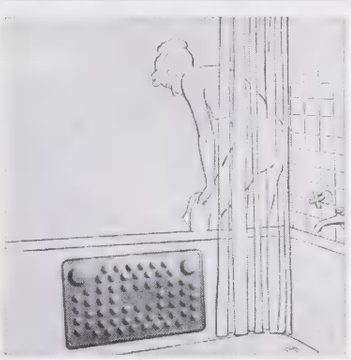
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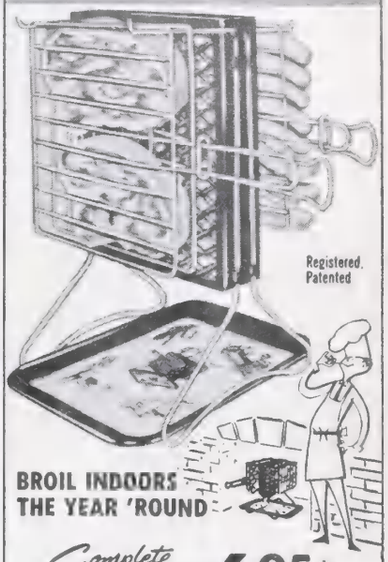
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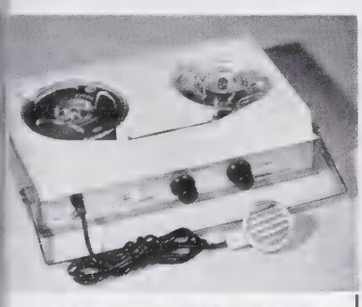
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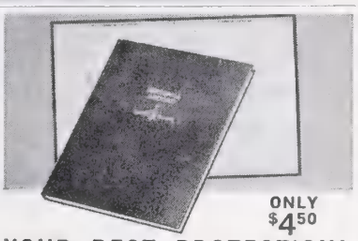


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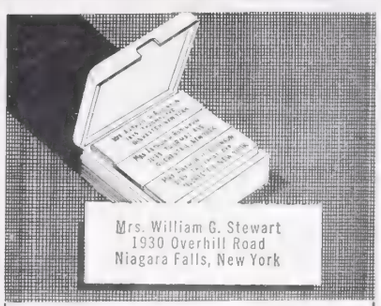
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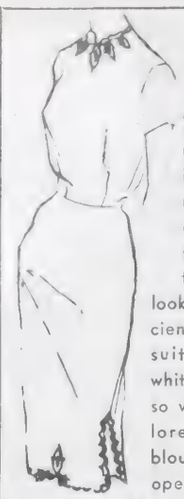
Unfinished, ready to paint, stain, wax or oil $7.95
Natural finish (blonde) $8.95
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For matching Arm Chair add $5.00 to above prices. *Minimum order is two. Express charges collect.*

Satisfaction guaranteed.

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This is both! No more frantic tucking every time you make a move. This combination is the sure way to achieve that well groomed look with such efficiency. This under-the-suit combination is white Dacron crepe—so very washable. Tailored short sleeve blouse is relieved with open work appliqué at neck. Sizes 34 to 38. Buttons down the back.

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Use a pair of Victorian commo to flank a sofa. Use another a bedside table or sewing cabi Four-drawer commode with ha carved roses is Honduras mah any with Arabescato marble t Walnut, mahogany, fruitwood antique white-&-gold finish. 20 w., 15" d., 30½" h., 80 lbs. f.o.b. Ala. Catalog, 50¢. Jo Bros., Box 246. Pine Level, N.



THE MORE MOSS ROS

the merrier. We'll use th lovely china imports for cof and küchen at mid-morning co mittee meetings; for tea and sweet at the bridge club; fo Sunday-night snack and chocolate. Cups fit into slots easy serving. 8-piece set for $3.95. Croydon Silversmiths, H 805 Lexington Ave., New York

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CHINA CAT 1½' TALL

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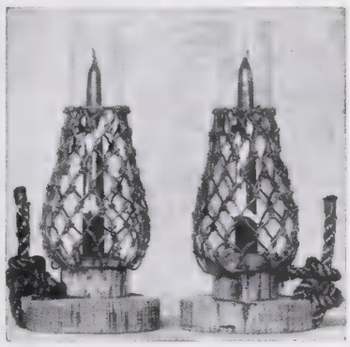
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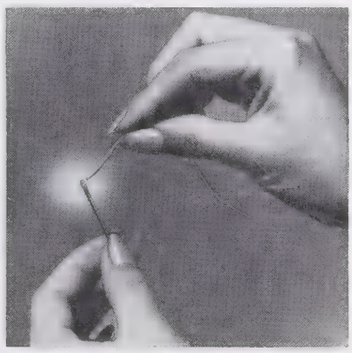
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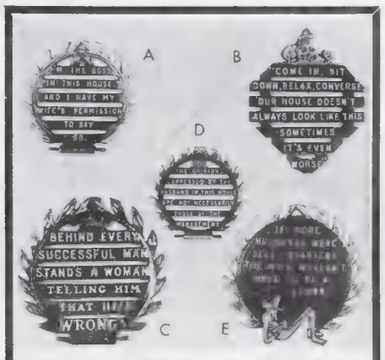
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Engraving on any charm—10¢ per letter or number. Please print inscription clearly. Enclose with order.

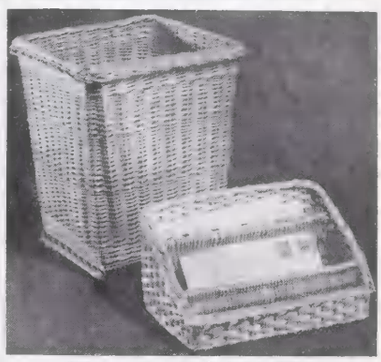


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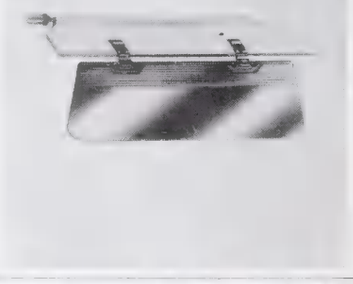
YOU CAN'T BITE your nails when you coat them with "Kant-Bite." One brushing of this completely safe scientific formula forms a diamond-hard coat that cannot be bitten. It also prevents annoying splitting, chipping and breaking of nails. At work or play, you'll *keep* your nails long and beautiful. $1.50 ppd. **GUARANTEED!**

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Better than a "Rocking Chair"

for your Tired Aching Back!

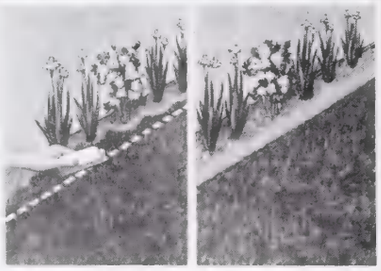


If you are one of the thousands plagued by a back that causes you constant pain or concern, here's heavenly comfort and relief.

This new seat is called the "Astronaut" because it fits as though moulded to the exact contours of your body. Side belts give extra support. Makes any chair your favorite chair, folds to carry under your arm. Fits your car seat to make driving fun again.

Beautiful, decorative, reversible. Hand-built over cool, resilient urethane foam. Your choice —brown, black, white, red, beige, green or blue. $16.95 postpaid.

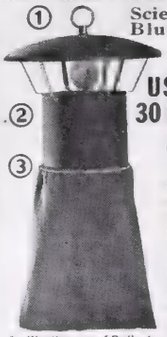
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Control your lawn edges the easy way! Just draw a line . . . grass won't cross it! Direct a small stream of liquid Edge-A-Line where you want grass to stop. Positive results in 1-3 weeks last the entire growing season. Kills grass in cement cracks, too. 8-oz squeeze bottle treats 100 linear feet. *Guaranteed to do the job or your money back!* EDGE-A-LINE, $1 each. Two for only $1.89. Postage paid. Order direct by mail from Sunset House, 294 Sunset Building, Beverly Hills, Calif.

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2. Electric fan sucks insects DOWN into this—
3. —Sanitary Bag.

Science discovers Strang Blue Light that lures i sects away from yo and into sanitary tra

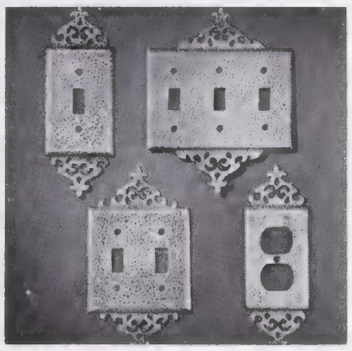
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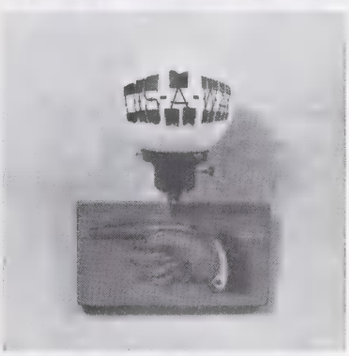
MEET MICHELLE, the diminutive darling for a lovely boudoir, pretty sit-upon at a hallway telephone. In 22 spotshed velvets, with hardwood frame finished in mahogany, fruitwood, or bone white; foam-rubber seat. 25″ h., 21½″ w.; seat 18″ d., 19″ h. 29.50 each; $58 pair. Your 54″ fabric, 1¾ yds., $25.50. Exp. coll. "Showcase" catalog, 25¢. Hunt Galleries, Box 492, Hickory, N.C.



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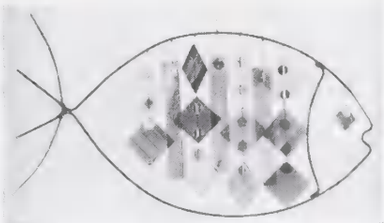
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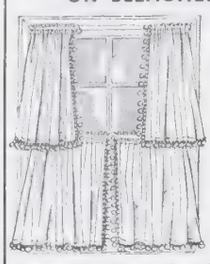
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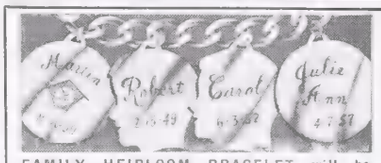


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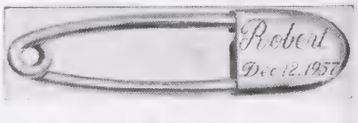
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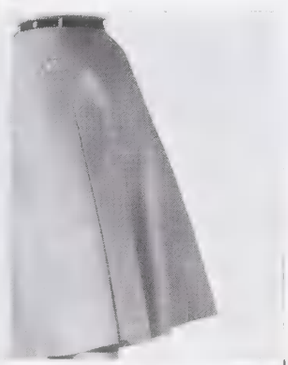
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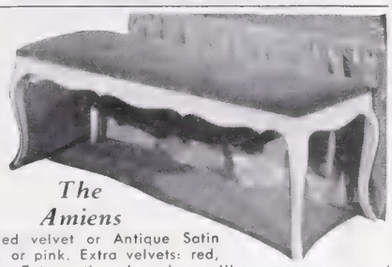
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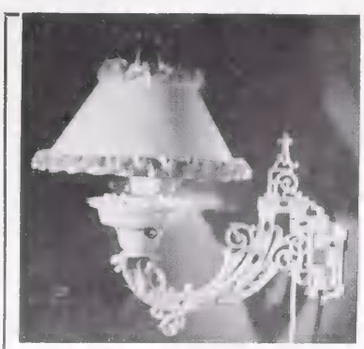


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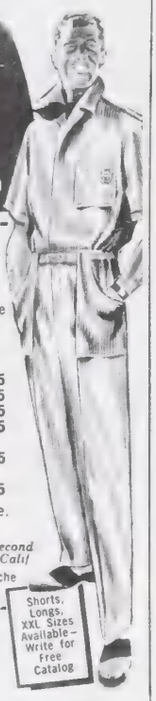
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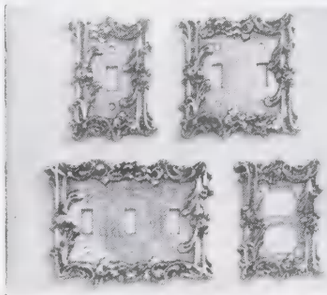
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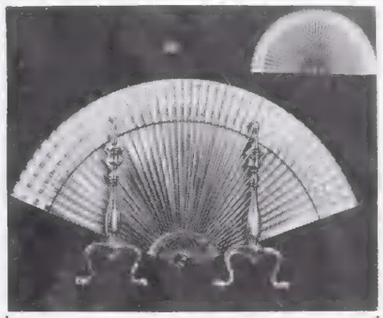
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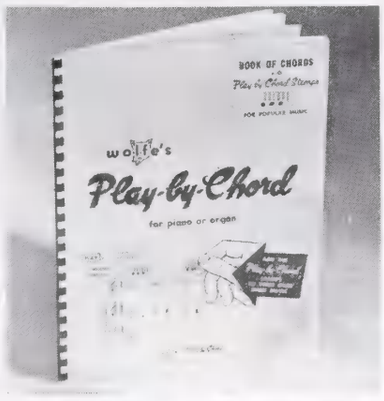
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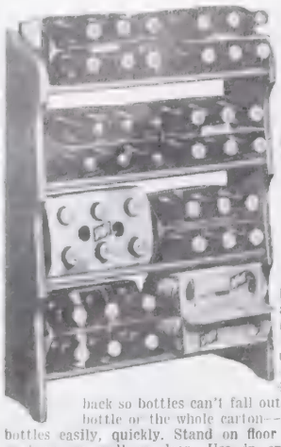
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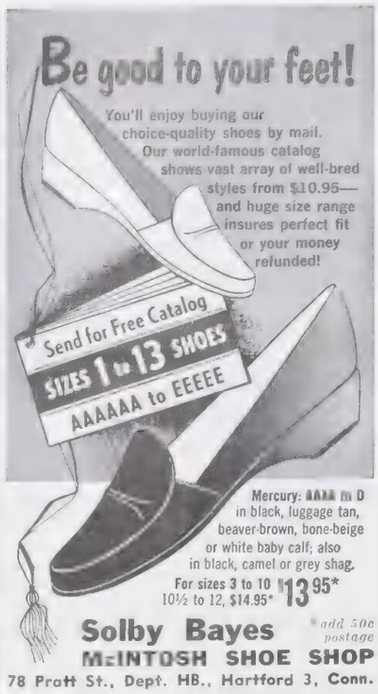
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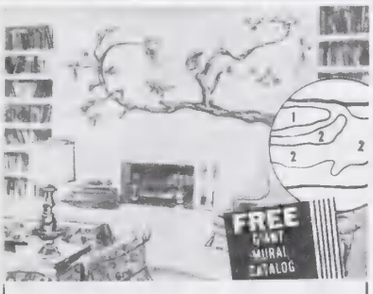
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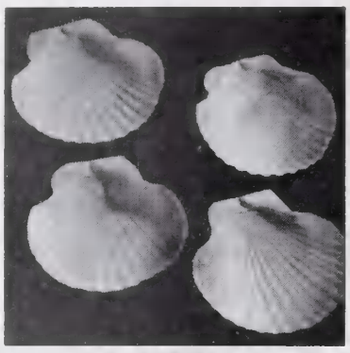
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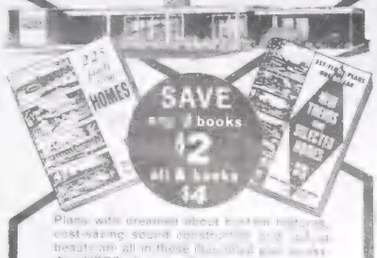


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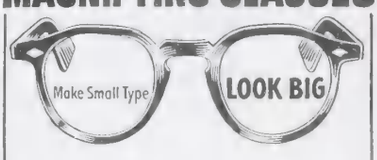
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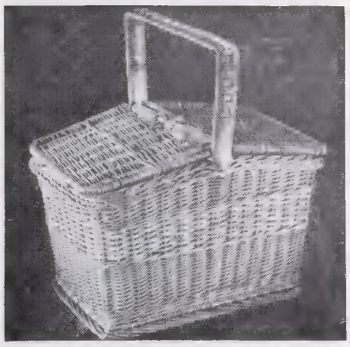
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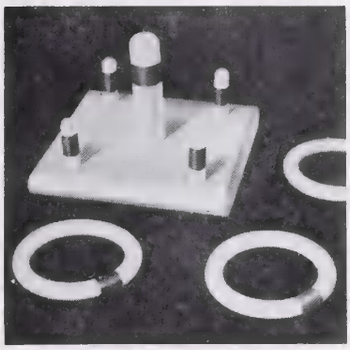
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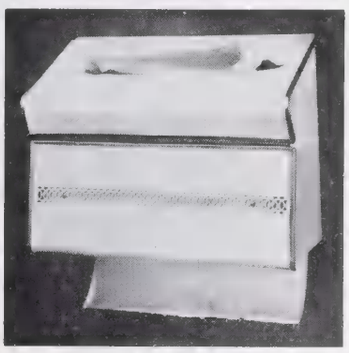
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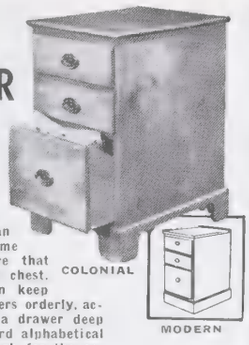
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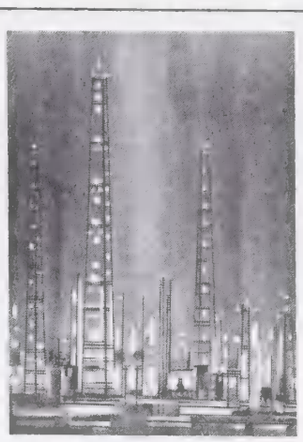


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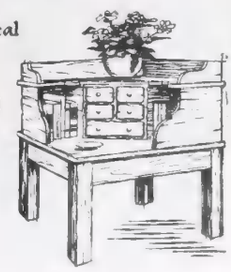
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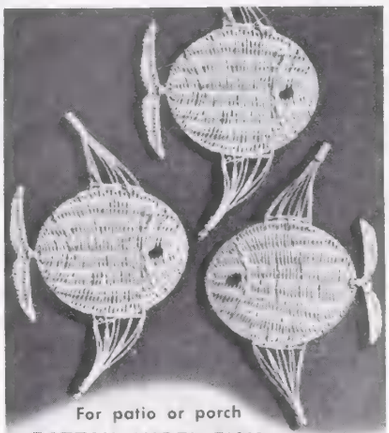
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Mizpah, symbol of enduring love and everpresent thoughtfulness. Halves are match-mated to fit only each other. Face of split coin quotes the Holy Bible, Book of Genesis, Chapter 31, Verse 49. Ideal bond uniting two people.

STERLING SILVER OR 12 Kt. GOLD-FILLED
1" dia. $2.50 · 1¼" $4 · 1½" $5
14 Kt. GOLD
1" $25 · 1¼" $35 · 1½" $50

Inscriptions on reverse side, if desired, at 10¢ per letter.

Coin with two 3" Key Chains add $2 to above prices. In 14 Kt. add $20

Distinctively Gift Boxed, 1 Week Delivery

Prices include tax and postage.

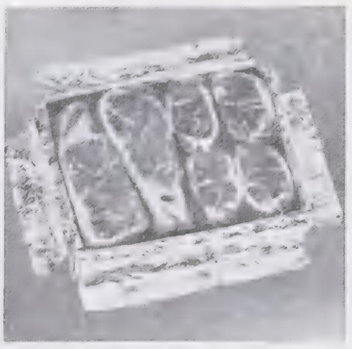
Wayne Silversmiths
546H South Bway. Yonkers 5, N. Y.



103 pounds of solid maple good looks for any room in your home. This desk has two standard and one file drawer on right, deep drawer on left, with slanted storage bin and two small drawers on top. 46 x 22 x 35". $79.95, shipping chgs. coll. No COD. Satisfaction guaranteed.

Send 25¢ for catalog of desks, chairs and sofas.

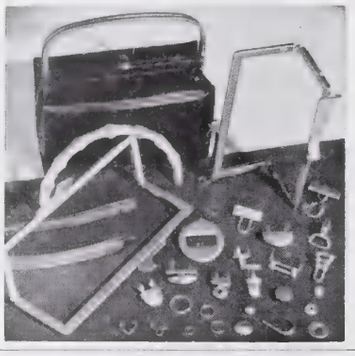
Ephraim Marsh
Dept. 79, Box 266, Concord, North Carolina



STEAK SUPREME is famou for-flavor Pfaelzer U. S. prim beef. Restauranteurs of renow demand them for their discrim inating clientele; gourmets gree them with gusto. Slow aging the delicious secret! Duet a sortment, eight 6-ounce fil mignons and four 12-ounce bon less strip steaks. $33. Perfe arrival guaranteed. Pfaelzer Bro Dept. NED, Chicago 9, Illinoi



H2 OFF shuts off your law sprinkler automatically. Just s the dial for *heavy*, *light*, or *ave age*; H2 Off regulates flow, turn off when your garden is ad quately watered. No more swamp in the front yard; no mo whopping water bills! And compensates for high or low pre sure. Metal construction, stan ard fittings. $4.95. 30¢ post. De Hill, HB4, College Pt. 56, N.



THERE'S LIFE IN TH OLD BAG yet if it's just lo ingly worn, the catch has sprun the zipper's off its track. Goo handbags are well worth repai ing, so send yours to Centu where experts reline, refinish, r pair, reglaze; replace hinges, zi pers, frames, rivets, rings, ha dles. Free estimates. Mail bag Century Factory Shoe & Bag R pair, 212 Park, Baltimore 1, M



PORTABLE
Bird Bath
$4.50 postpaid

Your back yard becomes a bird resort with this! All-metal, portable, light-weight bird bath, 32" high, can be stored through the winter. Iron stand holds a rust-proof porcelain-enameled steel bowl 16" across. Bowl has two levels, shallow for baby birds. **XL004-6**, Bird Bath, **$4.50** ppd.

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Miles Kimball
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outdoor replacement covers

butterfly cover fits all sizes; triple-stitched, reinforced.
canvas **$3.95**
plastic **$6.95**

circle cover fits sizes up to 32" round; triple-stitched.
canvas **$3.95**
plastic **$6.95**

director chair 2-pc. cover; slip on back, slip-on or tack-on seat (specify which you need).
canvas **$2.95**
plastic **$4.95**

all covers shipped pre-paid; guaranteed satisfaction.

heavy-duty canvas colors: natural, black, turquoise, tangerine, gold, green, coral, leather-like wipeable plastic colors: white, black, turquoise, orange.

for sample swatches send 50¢ per set.
write for new sun-time catalog

Patio sales dept. HB-42 box 25 highland park, illinois



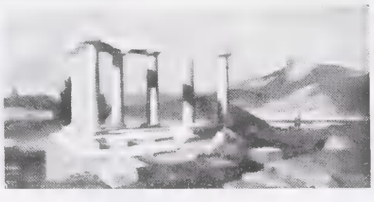
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■ TEMPLE of APOLLO—(Grecian) shown. The ruins of this classical structure (540 B.C.) are dramatically portrayed by LYDIA. Colors blending include aged limestone, shades of brown, earth-tones, blues-grays, soft dark greens and colorful skies. Size 58" x 38" ■ sturdy 80 lb. paper in two sections; ready for application. Price only $7.95 plus 45 cents handling.

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■ ■ ■ OLD VENICE mural—size 58" x 38" regularly $7.95 only $5.95 plus 45 cents handling—Choice of 3 colors.

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All murals sold on money back guarantee.

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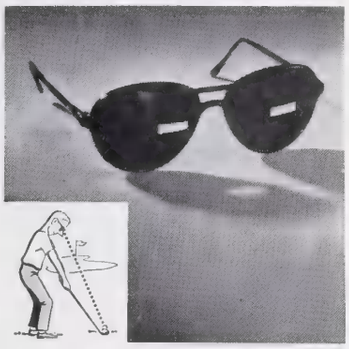
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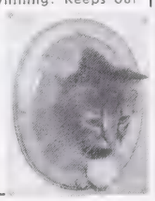
"This door is fantastic in its simplicity & serviceability. I want another one for my ranch house in the mountains." Denver, Colo.

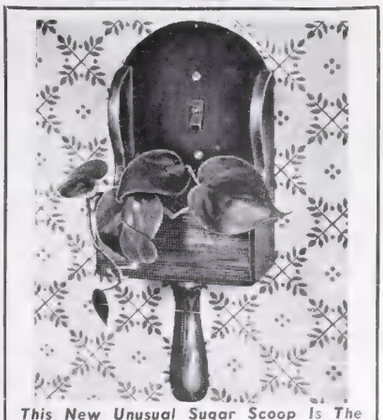
FlexPort PET DOOR

Ends Door-Tending, Whining, Scratching

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This New Unusual Sugar Scoop Is The

SWITCH PLATE COVER

Replace your regular switch plate cover with this precious hand-finished Idaho sugar pine planter made from a real old-fashioned sugar scoop. Inside it, resting below the switch, a box to hold ivy or philodendron. 12½" high, 4½" wide, 2½" deep. Leagues of ivy will grow near your doors. Send 10¢ for new Early American catalogue.

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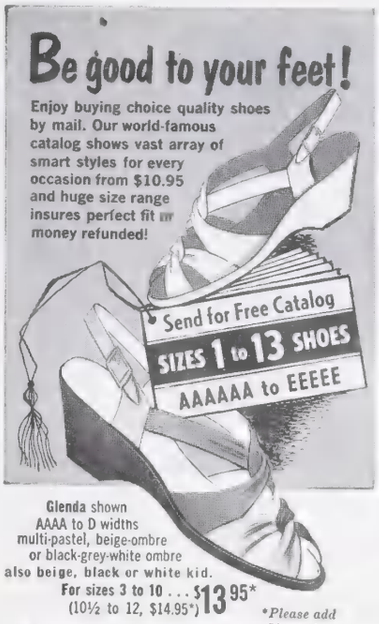
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MEDFORD PRODUCTS, Dept. HB-4

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Glenda shown
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For sizes 3 to 10 . . . $13.95*
(10½ to 12, $14.95*)

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SHOE CHESTS

Aerated, Louvered Cabinet Holds 24 Pairs Women's Shoes or 18 Pairs Men's Shoes

Are your shoes jumbled in closets, pushed under beds, lost, strayed, stolen? Now, store shoes neatly in one place. Our lovely Shoe Chests hold men's, women's or children's shoes, separately or together. Adjustable rods store slippers, high heels, wedgies, sneakers, etc. Proper ventilation is attained by louvered doors, open back and bottom. Use one or a pair. 29"W. 15"D. 36"H. Beautifully crafted in knotty pine. In mellow honeytone or maple finish. As pictured $32.95

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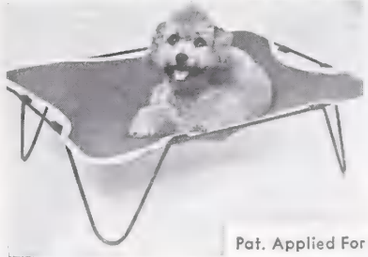
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Clean comfort for your Pet. Removable vat-dyed canvas sling, completely washable on sturdy black wrought iron frame. Packs flat for travel. Grand gift for dog and cat owners. In oak with green or red canvas. Second color please.

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Add 50¢ parcel post west of Mississippi

Sizes listed below express collect

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Horse Hitching Post in black cast iron 54" high, 101 lbs. as shown, freight collect $45.00
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42" DEACON'S STORAGE BENCH only $22.95

This authentically interpreted solid pine Deacon's Bench meets your storage problem and *solves* it—beautifully! *And*, incredible as it seems, at a price *lower* than a Deacon's Bench alone. It's a comfortable catchall in the front hall for overshoes, umbrellas, toys and whatever the kids drag in. At the foot of your bed it holds blankets, extra pillows, a hope chest full of linens. Need to conceal wood for the fireplace? Flip up the hinged seat and store away! *Remarkable size: 42" long, 16" deep, 28" high; seat 16" high.*

UNFINISHED KNOTTY PINE.....$22.95
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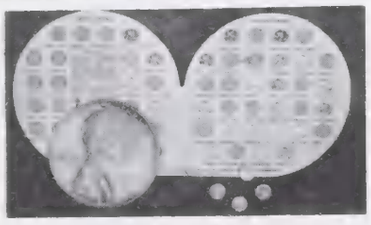
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Yes, this Lincoln Penny Album is worth $89 when properly completed. Fill the 59 spaces with the specified pennies (dates and markings shown in the album). Some are easy to find, others harder to come by, but ALL ARE AVAILABLE! You may have a valuable coin in your pocket or purse this very minute and not know it! An exciting gift for a youngster, a hobbyist, a wonderful project the whole family will enjoy! No time limit. $1.00 ppd.

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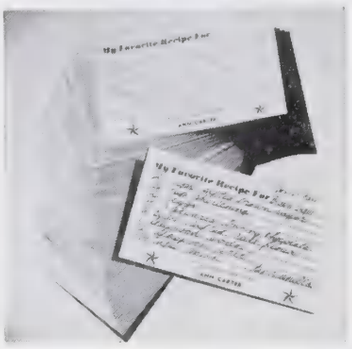


Sterling silver, personalized and wedding decorated. Exquisite sterling handle, over 9" long, and serrated to do the job neatly. Send bride's 3 initials, groom's 3 initials, and wedding date to be engraved—it's an heirloom to remind her forever of the first cake it ever cut! Gift boxed, with wedding cake legend enclosed; 64 page bride's catalog included. **$4.95 check, M.O. or C.O.D. Satisfaction or money back. Immediate delivery.**

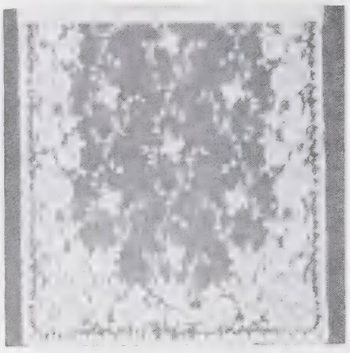
Joan Cook, Bluebook for Brides
Centerport 18, Long Island, N. Y.
Phone: AR 1-0250 (Area Code 516)



HEART-WARMING. A bla Colonial trivet with a heart-sha design is about as nice a way keep a steaming pot of coffee and bubbly as you're likely find. Order them in batches buffet casseroles, gay little gi Black finished aluminum w warming candle, 7½" long. J $1.25 each from Moultrie M HB4, Moultrie, Georgia.



RECIPE CARDS. When y friends ask for the recipe of t "specialty of the house," do y jot down the ingredients on back of an envelope or a scrap paper? If you do, you'll app ciate the convenience of th "My Favorite Recipe" 3 x cards. Lined cards come w your name printed on bottom. $1. Handy Gifts, Dept. 01, J person Bldg., Culver City, Cal



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HANG THE UMBRELLA right in the hall closet whe Dad can pluck his black beau on the way to the train, you c grab your Italian import wh you're off to the shops. Cle plastic caddy holds 3 umbrell hangs over clothes rod or on ba of door. No more sliding fro closet corner to closet floor. $1.5 2, $2.95. Closet Accessories, De 1104, 1014 Davis, Evanston, I



TEMPLETON CRAFTSMEN INC.

Dept. 742 Templeton, Mass.

HARVEST TABLE

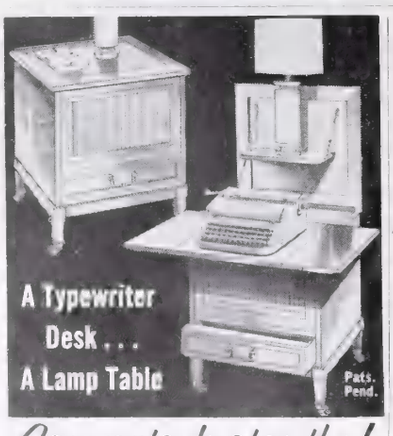
Beautiful and versatile Colonial reproduction will add grace and charm to any room. Custom crafted in authentic design. Sturdy, long-lasting constructed of solid birch. Comes in lustrous, hand rubbed finish in antique maple, dark pine or mahogany. Peg leg or Pembroke leg (illustrated). 40" wide with leaves up, 22" wide, leaves down. 6' long $75, 5' long $70, and 4' long $60. Unfinished $10 less. Exp. Coll.



Each **DUSTFREE** taffeta-finish [illegible] stores 12 [illegible] safely, ready for instant use. Large zipper [illegible] LOVELY DECORATOR COLORS: Gold, Silver, White, Pink, Yellow, Aqua. **COMPLETE 4-PC SET:** dinner 12", salad 9½"; bread/butter 8"; saucer [illegible] $4.95 [illegible] 48 Divider **Pads, $2.50. MATCHING KUP-KADDIE** [illegible] and 1, 12" dia. Large zipper opening, solid padded bottom, [illegible] individual sewed in dividers cushion each cup! Safely stores 12 cups compactly, $4.95 plus 35¢ shipping.

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(Chicago Purchases)

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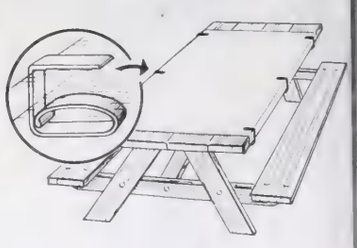
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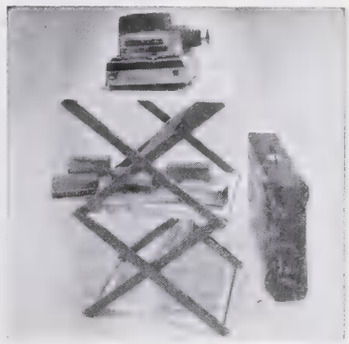


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HOW YOUR SLIDES or movies from a folding projector stand that holds 100 lbs., adjusts from 4 to 40". Top, 16 x 19; shelf, 12 x 24". *Debonaire* model with white styron shelves, $29.95; *Deluxe* with gray enameled metal shelves, $24.95; *Amateur* with sealed wood shelves, $14.95. Vinyl carrying case (fits all models) $8.95. Octo Products, HB4, 48 Miles Ave., Fairport, New York.



BUDDHA MING TREE MURAL makes a dramatic backdrop in a glamorous boudoir, and in a contemporary dining room, it's exciting décor. Just cut out design and apply—no long roll to wrestle with, and you trim the 75 x 100" size to suit your requirements. Charcoal and black on a soft gray ground. $9.95, 51¢ post. Hollywood Art Crafts, HB, 1433 Purdue, Los Angeles 64.



LADIES BUGS about gardening love these for getting down to earth. Sampan hat keeps the sun from coiffures; padded cotton gloves preserve manicures during transplanting and cultivating; apron protects slacks and shirt; and knee pad makes weeding a cushy job. Eggshell butcher linen splashed with lady bugs in color, the four-piece set is $9.50 plus post. Lord & Taylor, New York 18.



POCKET PARTNER. Do-All, the 5-in-1 pocket tool, is a gem. The tape measure is handy for checking everything from curtain widths to the distance from the fire hydrant for legal parking. Tweezers remove splinters; scissors snip thread, string; file smooths nails; knife blade slits packages. Rust-proof steel, 3½ x ½", $3.98. Harriet Carter, HB4, Plymouth Meeting, Pennsylvania.





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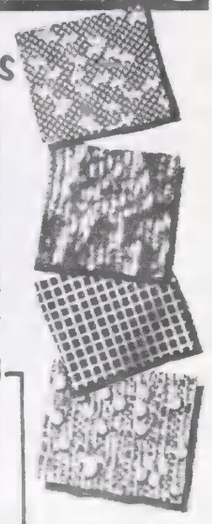
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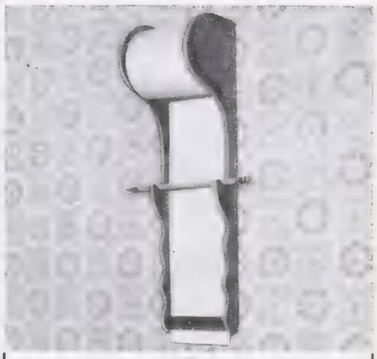
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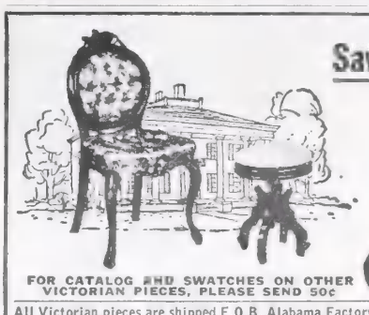
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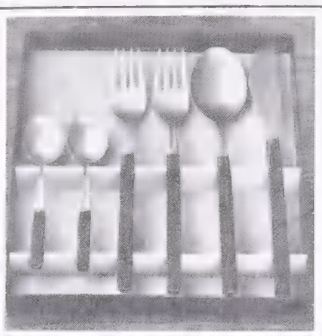
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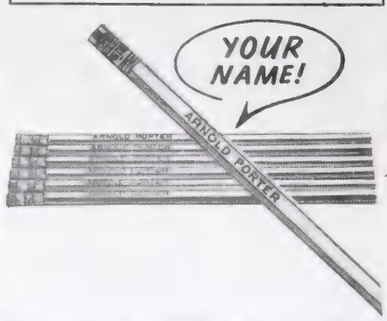
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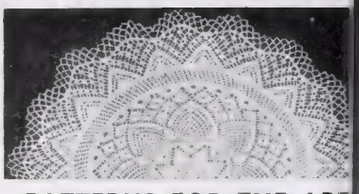
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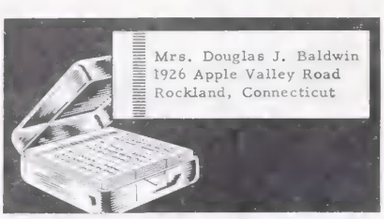
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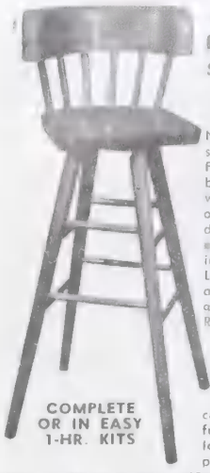
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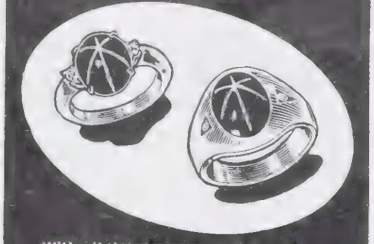
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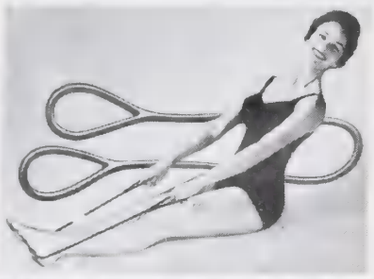
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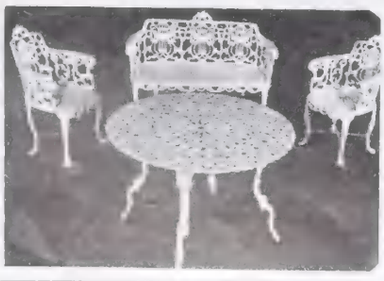
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Colors: White Hibiscus on black, red, blue, lilac or orange. (State 1st & 2nd choice.)

Price: $12.98 post paid

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EM's Lanai

Dept. HB4, P.O. Box 367, Torrance, Calif



Room designed by Jeremiah Goodman, A.I.D.

Dinner becomes an occasion in a room like this

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Enjoy the extra pleasure of dining in a beautifully paneled room. The Weldwood® walnut real wood paneling shown above creates an air of informal dignity. Or you may prefer the warm friendliness of cherry, the sunny brightness of birch. Whatever mood you want, you'll be pleasantly surprised at how easily you can transform your dining room with Weldwood real wood paneling—only about $78 for a 12 x 8 wall in walnut. You'll never have to redecorate. Weldwood paneling stays new looking with only an occasional waxing. The reason: Weldwood's exclusive 18-step genuine lacquer finishing system which produces the clear, durable finish like that on fine furniture. See it for yourself at your Weldwood lumber dealer's or at any of our 151 branch showrooms. In the U.S.: United States Plywood, 55 West 44th St., New York 36, N. Y. In Canada: Weldwood-Westply Ltd.

WELDWOOD
REAL WOOD PANELING

SEND FOR NEW FULL-COLOR BOOKLET

United States Plywood HB 4-62
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I want to see more full-color pictures of ways I can make every room in my home more charming, more useful. Please send me the new 28-page booklet, "Ideas For More Beautiful Homes With Weldwood Real Wood Paneling," showing many interesting idea rooms paneled in these rich, beautiful woods. I enclose 25¢.

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Mommys love the beautiful colors and textures. Daddys love the long wear and low price. Come see the newest styles in Callaway carpets and rugs including the Cumuloft line shown below. Your dealer has a free 16-page children's coloring book for you. Callaway: "The Label of Luxury"® in towels, carpets & rugs. **CALLAWAY MILLS, INC., LA GRANGE, GEORGIA.**

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APPROX. RETAIL PRICES PER SQ. YD

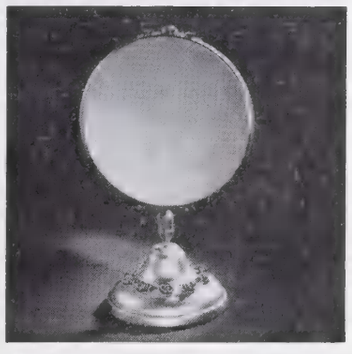
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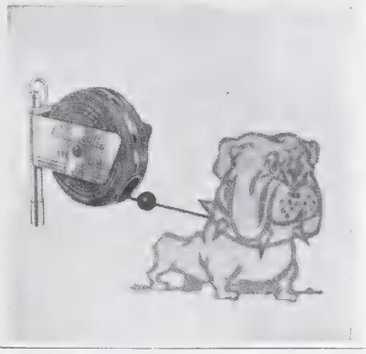
HE BEAT GENERATION om kindergarten rhythm-band- s to their Daddy-o's loves its usic by the pound. It's fun, it's scinating, and frustrations fly hen you beat these Mexican ngo drums. The tops are natu- l hide; polished hardwood ums have alternating panels of ght and dark finishes. About 6″ . $4.88 the set from Palley's, 263 E. Vernon, Los Angeles 58.



LADY'S VANITY should e prettily pampered with a cos- etic mirror to reflect her artful ake-up job (and help her work er beauty tricks). A golden- nished swivel mirror, garlanded ith rhinestones and pearls, has vo faces—one a fine regular mir- or, the other a magnifying glass. ½″ high with 4½″-diam. mir- or. $6.95. 45¢ post. RMS Designs, 20 W. Kinzie, Chicago 10, Ill.



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See the egg become a chick Before Your Very Eyes! Educational, scientific, fascinating. "Chick Chick" Incubator lets you see the entire hatching process through the plastic dome window. Can be used with one or two eggs. Also hatches ducks, pheasants, quail, etc. Just plug into any electric outlet. Nothing else to do. High Impact plastic dome and base maintains proper heat and humidity. Complete unit includes bulb, egg holder, thermometer, and complete instruction book. Stands 6" tall, 7¼" wide. Base converts to brooder after chick is hatched. Only $2.98. Plus 35¢ for p.p. and hdlg.

EMPIRE Dept. HB-462
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AUTHENTIC COLONIAL Harvest Table



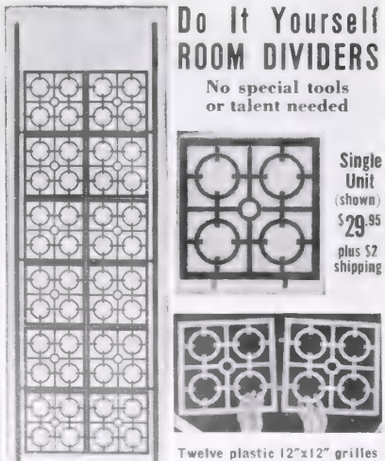
The quaint charm of Early American styling is reflected in this beautiful harvest table and form seat fireside benches. Built of solid antique pine by fine New England craftsmen, this authentic colonial reproduction is available at these low prices:

Harvest Table	Benches
Length 42" — $29.50	36" x 16" — $16.50
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LEE ELLIS Dept. HB-42
600 W. Jackson, Chicago, Ill.



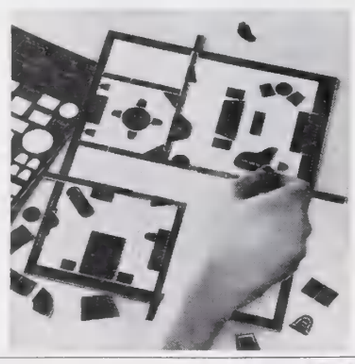
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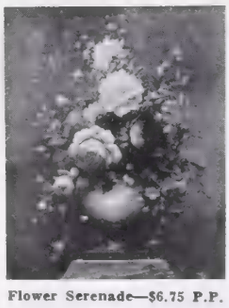
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AMERICANA HAS INVADED the kitchen and, with this beloved room taking on more and more decorator importance in every home, accessories should contribute to the warm picture. In the Early American mood is this mellow wood rack in a honey-pine luster finish to hold pots and pans, utensils, mitts, towels. 19¼" l., $3. Free catalog. The Heritage Shops, B2, Box 21, East Meadow, N. Y.



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Flower Serenade—$6.75 P.P.

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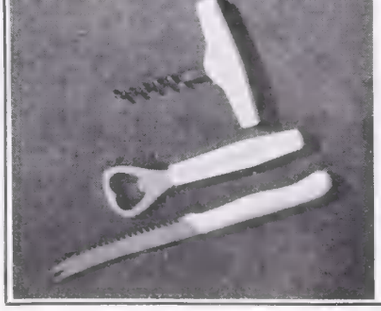
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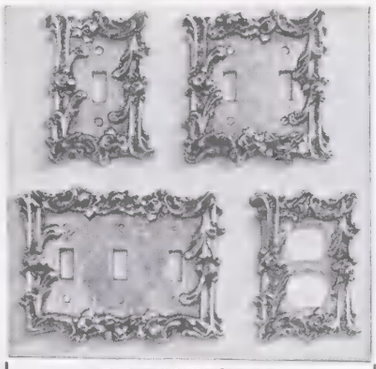


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Send no money. Just write today for the FREE Booklet that tells you all about these dazzling, white man-made jewels, and shows you a wide selection of stylish rings.

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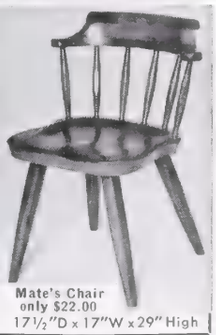
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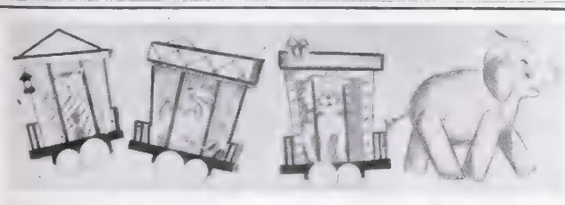
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Mate's Chair
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17½″D x 17″W x 29″High



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10 pc set
8 ft. long.
Only $2.98
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Pert Swiss romper with Hand Embroidered "Babar" its special charm. Matching Bloomers
White only
Toddler sizes 2-4 **$6.95**
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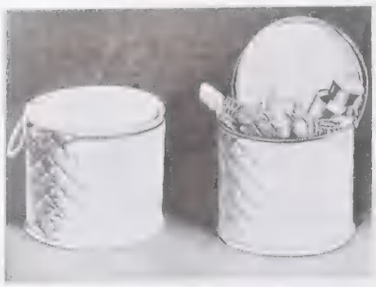


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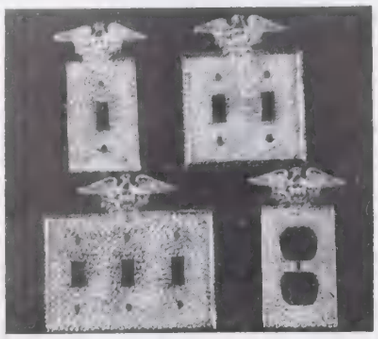
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AMERICAN EAGLE SWITCHPLATES

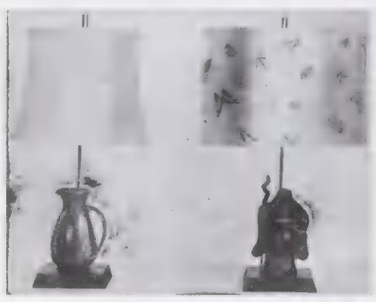
DULL BLACK ▪ SOLID BRASS ▪ COPPER FINISH

Replace those worn, plain or soiled switchplates with these handsome hand-hammered finish American Eagle Plates. New copper finish, dull black or solid brass to lend a distinctive touch to any room in the house.

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Above Prices Postpaid ▪ Sorry, No C.O.D.'s

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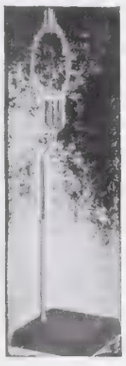
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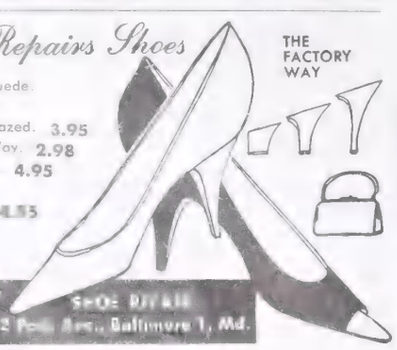
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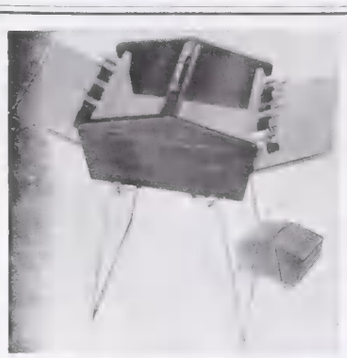
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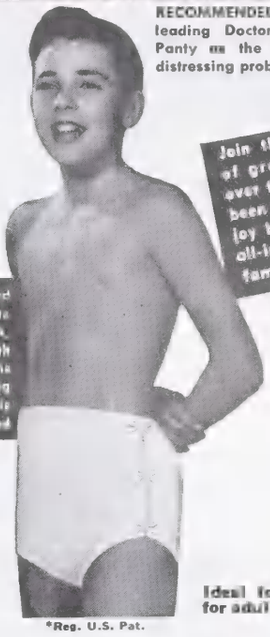
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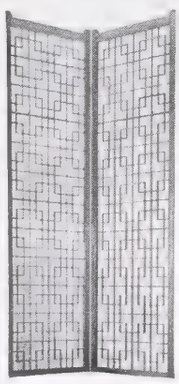
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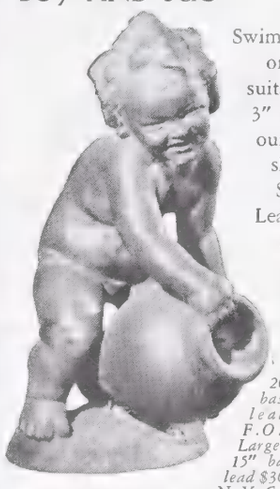
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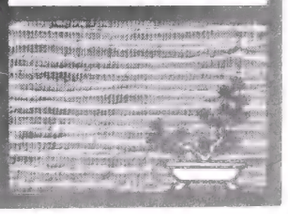
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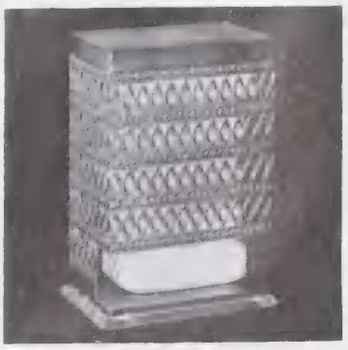
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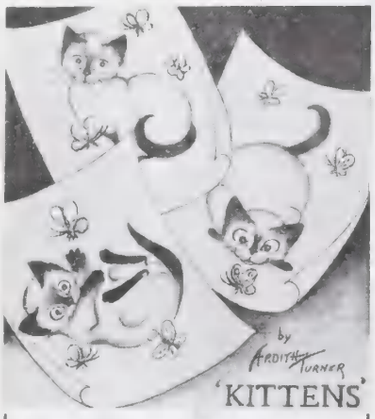
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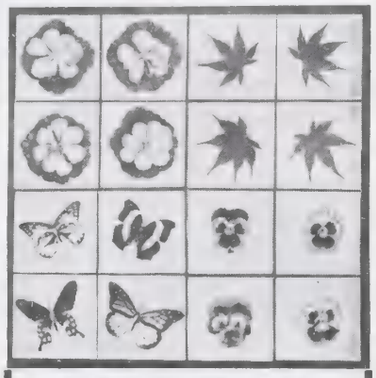
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☐ 10 days Free Trial examination. If not completely satisfied, I will return the course to you unused within 10 days and owe nothing. Otherwise, bill me for $14.95 plus small shipping and handling charges.

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☐ ENGLISH GRAMMAR • U-3003E — Sentence structure, parts of speech, punctuation, word order, idiom

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☐ HISTORY OF THE U.S. • U-3005E — Colonial period, Revolutionary War, War of 1812, territorial expansion, Civil War, U.S. as world power, World Wars I and II to the present

☐ GEOGRAPHY OF THE U.S. • U-3006E — Solar system, land features, climate, natural resources, political divisions, transportation and communications

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☐ HISTORY OF THE U.S. • U-3005H — World Wars I and II to the present, U.S. as world power, Civil War, territorial expansion, War of 1812, Revolutionary War, Colonial period

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stereo spoken here

(with an Italian Provincial accent)



Take a beautifully designed cabinet—fill it with a beautifully engineered stereo system—and you have the new Webcor RAVINIA console fonograf. Beautiful stereo! Choose Italian Provincial (shown), Danish Modern or Contemporary styling. The hand-rubbed walnut or mahogany finishes are as fine as the components within.

Five high fidelity speakers, including a giant center woofer, produce luxurious three-channel stereo sound. Dual controls for volume, for treble and for bass; automatic stereo diskchanger, automatic shutoff. The RAVINIA is available with FM/AM radio; or with the new FM stereo and AM. Webcor console fonografs start at $159.95. Slightly higher South and West.

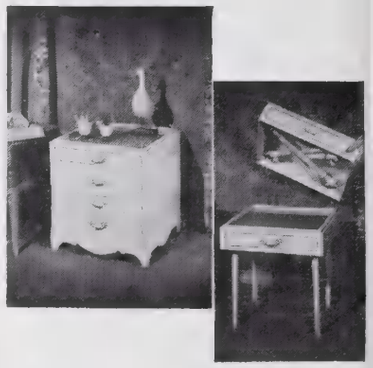
WEBCOR IS BUILT
with an ear to the future

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tape recorders, portable and console fonografs, radios, components, Dormeyer appliances and power tools

IT'S WORTH MENTIONING

By JULIE POLSHEK

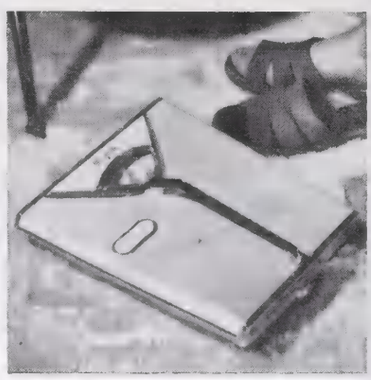
Folded, Stack-Mate snack tables stand by in furniture guise; commode model is a 4-table unit (19″ high); 2-table unit (one folded, one unfolded) forms an end table (21″ high). Tables dovetail firmly when stacked; have onyx-glass top (16″ square). Solid birch; self-locking leg hinges. In Provincial design, commode model costs $99.95 in antique white; fruitwood, $89.95. Twosome, $49.95, $44.95. Mark Adam Co., Great Neck, N.Y.





It looks like permanent furniture, can be utilized as such; actually, it is a metal bridge set with conventional foldability. Early American design of Durham's Plymouth Colony grouping is a "first" in the bridge-set realm; so is dining height of table (28″) and chairs (18¼″). Comes in bronze finish with loden-green Provincial print (vinyl fabric); or in brown finish with cinnamon print. Set, $75.75. Marshall Field's, Chicago, Ill.

Your body's weight locks dial-reading when you ascend weighing platform; locked reading remains when you descend. If weight "message" can't be read easily from standing position, just bring scale closer by its handle. Toe-tip pressure releases lock. Borg's Dial-Lock Flight scale costs $15.95; gives precision accuracy on bare or carpeted flooring. White, black, pink, turquoise, yellow, or beige. Wanamaker's, Philadelphia, Pa.





Place your paint roller between Even-Roll's rotating applicators: turn the crank. Roller emerges with evenly distributed paint load assuring uniform painting free of roller drip. Roller cleaning is also made easy by Even-Roll's use. In 7″ width, $4.48; 9″, $4.98. Attaches to any paint tray; has spring-tension fastening. Applicators are of corrugated plastic. Plaza Paint Co., 1026 Third Ave., N.Y.

(*Please turn to page* 89)



Robbins

First Name in Vinyl

fabulous floors by

FLOOR PRODUCTS, INC.



Custom Care Products especially created for vinyl floors by Robbins

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For more news about Celebrity and other brilliant designs in vinyl and rubber tile flooring, write for brochure.
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(left to right)

PRECIOUS PINK—Bridal Rose ever a favorite! Now in a generous 18″ border as well as in an over-all pattern. Other delightful colors: orchid, yellow, blue.

PIQUANT PINK—Northern Lights pairs pink with 5 heavenly hues. And this exclusive, like all Lady Pepperell patterns, is color-matched to our pretty pastels.

POPULAR PINK—Solo Stripe banded in matching color for a prized custom look. Blanket? The finest 100% Acrilan made, our Peeress. Lush nylon velvet binding.

PAMPERED PINK—New 200-count percale in elegant French Floral. Woven with precious Pima cotton*, it's the silkiest sheet you've ever slept on! White also.

(All blankets, lightweight or winterweight, are color-coordinated to our sheets; feature a new discovery, Nap-Guard, for thicker nap through repeated washings.)

*25% Pima . . . 75% finest Upla

Lady Pepperell puts you in the pink with the prettiest pi in sheets and blankets...all styled to "go-together"

Lady Pepperell®

SHEETS • BLANKETS • SPORTSWEAR FABRICS

'S WORTH MENTIONING

NTINUED FROM PAGE 86

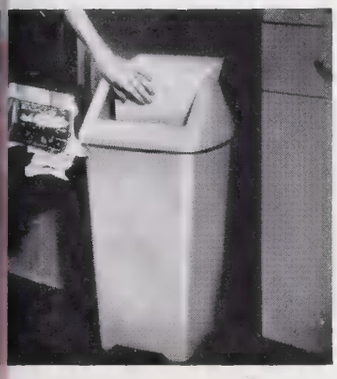




You space Handi-Pegs as desired; a downward flip locks peg placement, upward flip restores sliding action. Track, 48″ x 1½″, is heavy extruded aluminum drilled for 16″, 24″ stud centers. Comes with 8 pegs (⅜″ x 3″); extras are 8 for $1.35. In polished finish, $2.95; gold-anodized, $3.95. Decoratively equips kitchen, bathroom, closets, etc.; supports heaviest workshop or garden gear. John J. Doody & Son, Brooklyn 35, New York.

eresting gourmet accessory pro- es a fitted pepper hutch. Its od pepper mills are color-coded natural walnut, white, black; e precision grinding mechanism. ek glass jars contain Pepper lique, black pepper, white pep- (all whole peppercorns). Nat- l walnut hutch, finely made, has ss-rod guards. Over-all hutch , 13″ x 7¾″. Price of the Olde ompson Maitre-D set, $17.95. m Gimbels, New York 1.

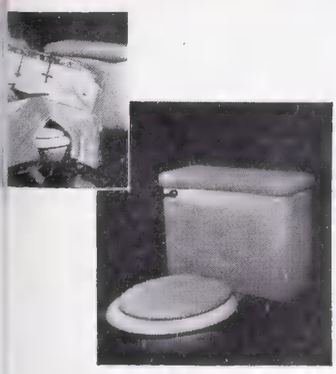




Federal's practical Swing-Top Waste Bin opens from either side for waste deposit; has self-closing action when let go. Natural "swing balance" causes both actions. The V chute is built into a snug-fitting dome which lifts off for bin emptying. Trimly designed of strong plastic; 44-quart capacity; size 13½″ x 14¼″ x 28″. In red, yellow, pink, turquoise, or sandalwood, seamlessly molded; leakproof. $6.95. Gimbels, N. Y. C. 1.

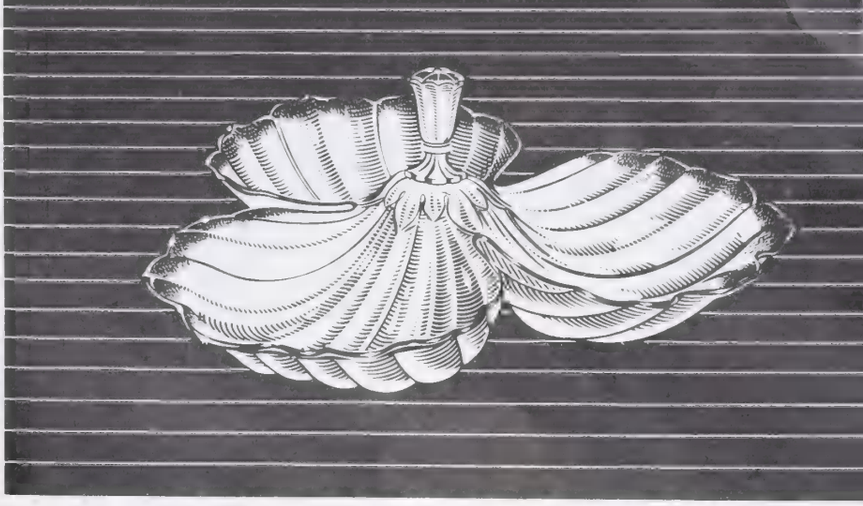
nverter and charger have com- ed action in Polaris-69; services 6- to 9-volt transistor radio. enever it is used to operate the io electrically, battery-charging urs simultaneously. Plug-in pro- ure shown here converts radio tantly for electrical use; un- gging adapter's cord restores tery operation. Terminals of tiny adapter unit clip to bat- terminals. $6.95. Dynamic In- ument Corp., Syosset, L.I., N.Y.





Fiber-glass insulation within Tank Topper shields tank's cold surface from warmer room air, eliminating the *reason* for tank sweating and dripping. Electronic quilting unites taffeta-like vinyl, fiber-glass interleaf and clear vinyl. Insulating panel for tank underside includes unit for exposed tank backs. $6.98 with tank-lid cover, seat cover. All-fitting. White, maize, green, blue, tan, turquoise. Gimbels, Milwaukee.

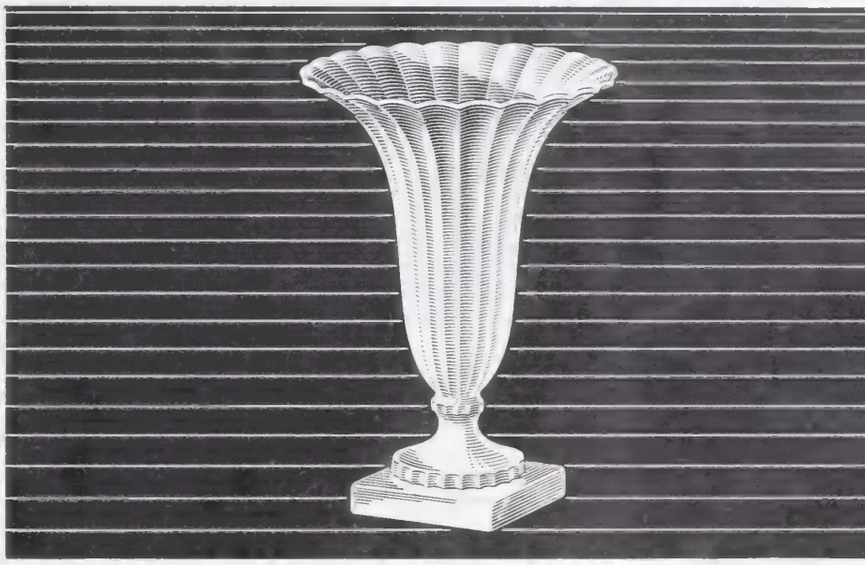
(*Please turn the page*)



THE GREENBRIER SERVER. *Delicately sculptured leaves form trio of bowls for nuts or relishes. Diameter: 8½″. Ivory with 24-k. gold stippling* $12.95; *Ivory* $9.95

THOUGHTFUL GIFTS FOR A HAPPY ANNIVERSARY

For free catalog showing 106 Lenox gifts write Lenox, Box Z, Trenton, N. J.

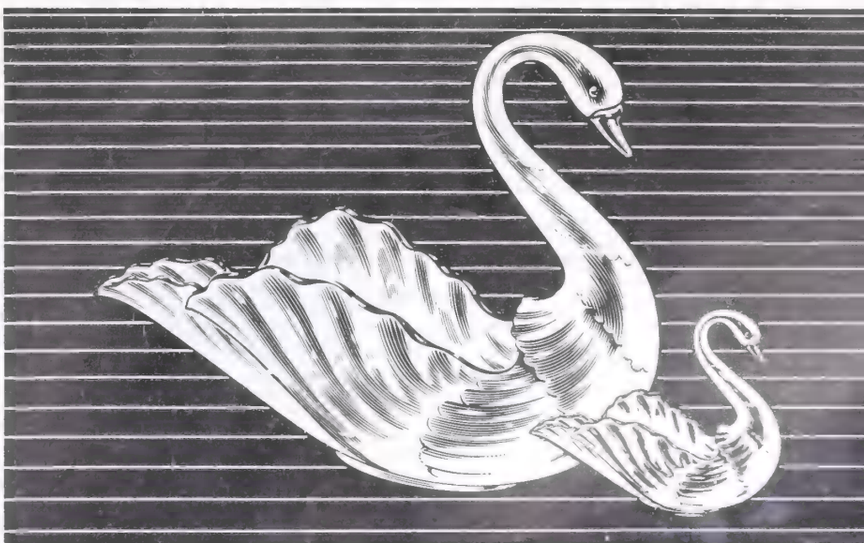


REGAL VASE. *Classic shape with all the symmetry of a grecian urn. Beautiful by itself or filled with flowers. 9″ tall. Ivory.* $10.95. *Pink with 24-k. gold* $12.95

LENOX CHINA

AVAILABLE AT ALL LENOX DEALERS

THE SWAN. *Graceful accessory with many uses, for nuts, mints or flowers. Pink or ivory, some with 24-k. gold trim. 4 sizes, 2″ to 8½″ tall.* $3.00 *to* $19.95





Your closet tells so many of your secrets

● Your practical streak is showing, ma'am. Right in your closet doorway. That Modernfold gives you away.

No waste tolerated in your home, is there? No closet doors steal your living space or bang into furniture. Your Modernfolds stay out of the way . . . inside the doorways.

And you must be a shrewd shopper. Some people settle for folding doors that are built like stiff drapes. But when you saw the difference between "bargain" doors and double-walled Modernfold value . . . it was no contest. At least, we hope our dozens of patterns and colors didn't stampede you.

Your social schedule must be stiff, too. Because you choose things that are easy to care for. Like Modernfolds. A whisk of a damp cloth . . . and that vinyl upholstery looks like new. (Modernfold vinyl lasts for a lifetime, wears like the steel frame underneath.)

Now . . . if you other ladies would like your characters read, visit your favorite department store or your building products dealer. They know a practical woman when she walks in the door . . . and asks for Modernfold.

modernfold doors

NEW CASTLE PRODUCTS, INC. • NEW CASTLE, IND.

IT'S WORTH MENTIONING

CONTINUED FROM PRECEDING PAGE



A ladder on hand in closets is a wise safety measure. Beautyware Ladder-Stool ideally fills the bill. It is self-leveling, has extra-size climbing-standing area, folds to 4-inch depth. Unfolded, it is self-locking; has 22″ height. Rigidly supports any person. Skidproof rubber overlays bottom step; top one, padded for sitting use, has tough vinyl upholstery. In chrome, $12.98; bronze enamel, $8.98. Available from Gimbels, N.Y.C. 1.

Pencil-like action of BVI Vibro-Graver does real engraving. Its use is mastered in a few minutes. Affords loss or theft protection for all kinds of equipment; works on hardest steel, glass, plastics, wood, luggage, etc. Tantalum carbide tip adjusts for fine, medium or coarse stroke; dial atop motor housing adjusts engraving depth. Motor unit produces 7,200 strokes per minute. $12.95. Clarion, Box 488, Highland Park, Illinois.





When need to stop painting occurs, just dip brush (or roller) in Stat; residual paint (or varnish, laquer, etc.) is made nonhardening. On your return, whether after an hour, a day, or a month, brush has initial pliability. If, during course of painting, brush re-use is desired for a different color, Stat also takes care of this. Gentle as face cream for skin clean-up. Nonevaporating, nontoxic. $2.95. From Plaza Paint Co., 1026 Third Ave., New York.

Either shelf has multi-purpose potential in kitchen, pantry, bath, or powder room; your storage needs dictate where and how to utilize them. The Dormetco unit with two tiers (each $2\frac{3}{4}$″ deep) is 12″ x $5\frac{1}{4}$″ over all. $3.19. Unit with towel-bar extension has 4″ x 12″ storage area; $2.19. Keyhole mounting plate permits shelf removal at will. Strong steel-rod construction; polished brass finish. From Bloomingdale's, N. Y. C. 22.





Water-whirled brush washes; rubber squeegee of professional type adjoins it for drying follow-up; a handle-turn provides use of either. Osrow's Wash'N'Wipe Whirl-A-Way automatically "dials" a choice of 3 detergent dilutions, plus clear rinse. Handle extends 3-6 feet. Has giant detergent chamber, pistol grip handle. Garden-hose flow operates the 1,500 rpm brush. $8.95 Abraham & Straus, Brooklyn, N.Y.



Continuing along our alphabetical trail through the complex world of wines, guided by one of the great experts on the subject

By FRANK SCHOONMAKER

CÔTE DE NUITS (*Coat* duh *Nwee*). The more northerly of the two main sections of the Burgundian Côte d'Or; perhaps the greatest red-wine district in the world, the Médoc of the Bordeaux Country being its only real rival. An insignificant amount of white wine is produced, but the reds include most of those responsible for Burgundy's world-wide reputation. The area takes its name from Nuits-Saint-Georges, its principal town, and extends from Fixin on the north to Corgoloin, where the Côte de Beaune begins, on the south; its narrow hillside vineyards are hardly a mile wide, but they produce Chambertin, Bonnes Mares, Musigny, Clos de Vougeot, Echezeaux, Richebourg, Romanée-Conti, Nuits-Saint-Georges and many others almost equally illustrious. Such wines, however, never carry the appellation Côte de Nuits, but are sold under the far more specific *commune* or vineyard names. A wine labeled simply *Vin Fin de la Côte de Nuits* is a regional Burgundy, probably a rather poor one, almost certainly a blend.

CÔTE D'OR (Coat Dor). Literally, in French, "golden slope"; *département* in the heart of the old province of Burgundy, southeast of Paris, taking its name from this same "golden" vineyard-covered hillside, on which most of the great Burgundy wines are grown. The slope in question extends from near Dijon, to Santenay, south of Beaune, faces southeast over the wide, flat, fertile valley of the Saône, and parallels for some 35 miles the main railway line and one of the main roads from Paris to Lyon, Marseille and the Rivièra; the vineyards form a sort of mile-wide band along the hillside, between the rocky outcroppings and trees near the crest, and the fertile farmland below. There are a few other vineyards, of vastly less interest and fame, on parallel slopes farther west, the Arrière-Côtes, but this single hillside is the true kernel of the Burgundy wine country. It consists of three well-defined sections, each one of which is named after its principal town—the Côte de Dijon, the Côte de Nuits and the Côte de Beaune. The Côte de Dijon has no vineyards of importance: its best wine is an agreeable *vin rosé*, made from Pinot Noir grapes in the village of Marsannay-la-Côte; all of the great wines come from the other two sections. Côte d'Or, incidentally, is *not* a wine name—no wine may legally be sold under this appellation.

(Please turn the page)



Your closet tells so many of your secrets

● We know you, ma'am. You're the one who likes a fire on snowy winter afternoons . . . the one who's drawn to warmth and beauty. We guessed the second we saw a Woodmaster in your closet doorway.

You're like your sister across the page, the one with the fabric Modernfolds. You're practical, too. A space saver. And Woodmasters do *that* so beautifully. In birch or philippine mahogany that's finished to velvet smoothness.

Now . . . if you other ladies don't mind revealing your character, install Woodmasters in your home. Or, if you're torn between Modernfolds . . . fabric or wood . . . write for help with the coupon below.

NEW CASTLE PRODUCTS, INC. • NEW CASTLE, IND. • *In Canada:* New Castle Products Canada, Ltd., St. Lambert, Quebec • Manufacturers of "Modernfold" Operable Walls, Partitions and Doors; "Air Doors"; "Modern-Cote" Wall Coverings; "Peabody" School Furniture, and "Pyrox" Sheathed Thermocouples.

modernfold DOORS ®

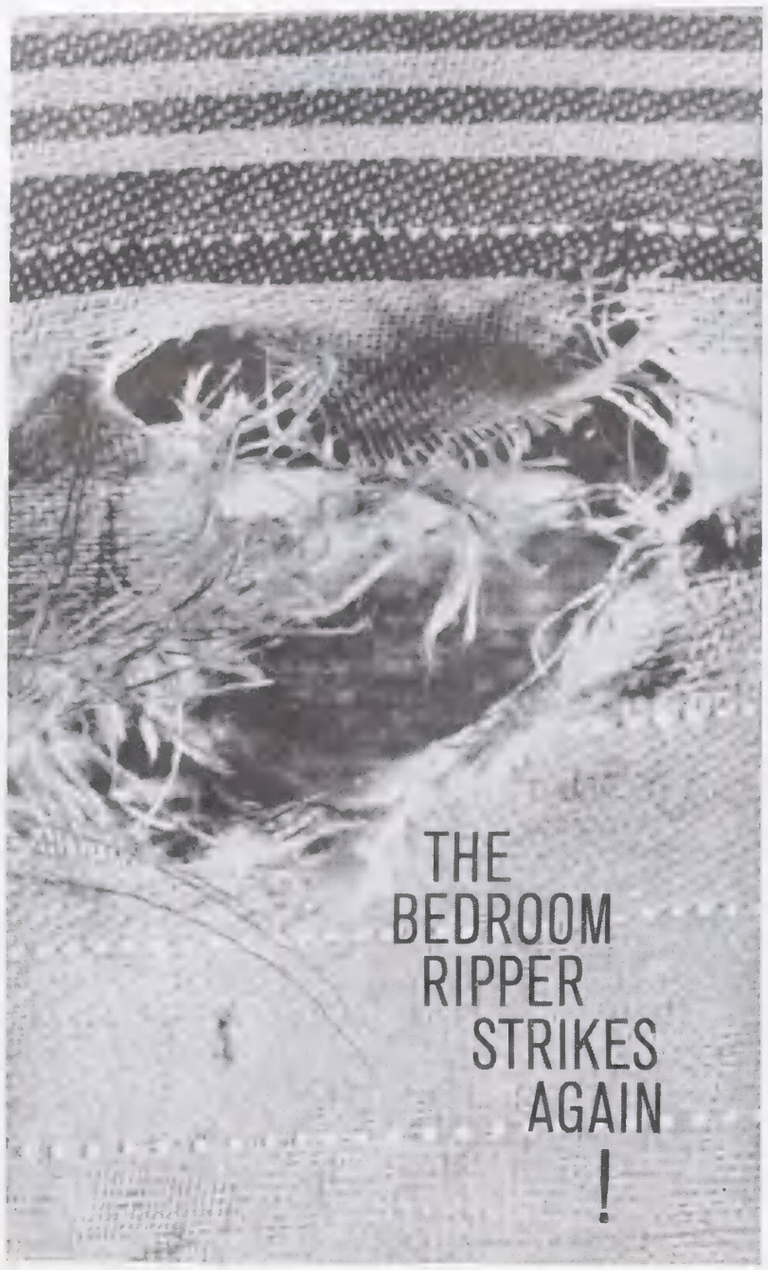
NEW CASTLE PRODUCTS, INC.
NEW CASTLE, INDIANA Dept. C-342

Gentlemen: Please send your 1962 Modernfold Ideas Booklet.

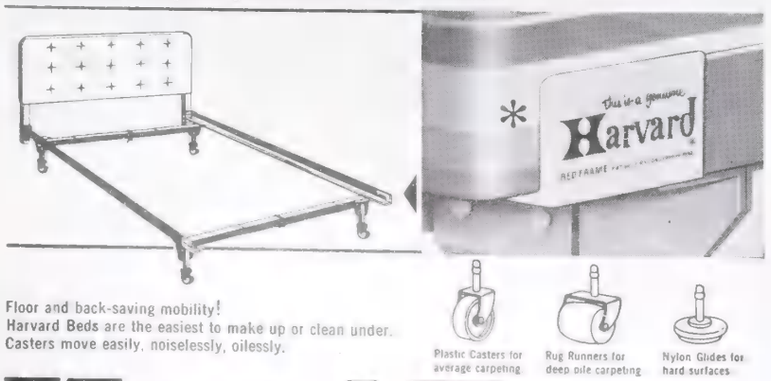
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Another butchered box spring: ■ The culprit: the rail end of an ordinary bed frame. ■ Don't let this tearer strike you. Get a genuine Harvard Bed Frame. Only Harvard has Protecto-Caps* that protect precious bedding and linens, prevent gouging of walls and shins. ■ This exclusive feature is one of the little things that make Harvard Frames absolutely complaint-proof. The big things you can take for granted: all-steel construction, satin-smooth decorator color finishes, a registered warranty of complete satisfaction stamped on every frame. There's a Harvard Frame for any kind of bed you have in mind. And complete *peace* of mind thereafter.



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Harvard Beds are the easiest to make up or clean under. Casters move easily, noiselessly, oilessly.

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THE WINE LOVERS' DICTIONARY

CONTINUED FROM PRECEDING PAGE

CÔTE RÔTIE (Coat Ro-tee). Celebrated red wine of the Rhône Valley, produced near Vienne, and some twenty miles south of Lyon. The vineyards, which overlook a great bend in the river and face almost due south, are incredibly steep, and consist really of a series of narrow terraces, held up by retaining walls, or *murgeys*, and, of necessity, worked by hand. Their cultivation is therefore expensive and their production small, rarely over a total of 12,000 cases a year. There are 52 officially listed *quartiers*, or vineyard areas, but the two main divisions are the Côte Brune and Côte Blonde, the former with somewhat darker soil and producing a somewhat sturdier, longer-lived wine. According to legend, a noble lord of the district, one Maugiron, once bequeathed the Côte Blonde to his blonde daughter and the Côte Brune to her dark-haired sister. The main grape is the Syrah, here interplanted with from 10% to 20% of white grapes of the Viognier variety, which produce Château Grillet and Condrieu nearby. A fine Côte Rôtie of a great year is truly admirable wine, deep-colored, full-bodied, long-lived, yet with great distinction and class; certain experts claim to detect in it the scent of violets and raspberries. It has been famous since the days of Rome.

CÔTES DE BORDEAUX (Coat duh Bor-*doe*). Name given to two adjoining vineyard districts in the Bordeaux Country, both on the rather steep right bank of the Garonne River, southeast of Bordeaux itself. Correctly, the northern and more important of the two is called the Premières Côtes de Bordeaux; it produces some rather ordinary red wine, plus a great deal of good, fairly sweet and sometimes very sweet white wine, recalling that of the Sauternes district (directly across the river) but with less distinction and class. Cadillac is the best known of the various village names. The southern area is called Côtes de Bordeaux-Saint Macaire, and only white wines may be so labeled; most of these, too, are sweet, but a few drier ones are now being made, some of them of good quality.

CÔTES DE PROVENCE (Coat duh Pro-*vawnce*). The red, *rosé* and white wines coming from the hilly country along the Mediterranean coast between Marseille and Nice. Early-maturing, fairly light, pleasant, and on the whole inexpensive, these have long been popular among visitors to the Riviera; they are now being shipped, in increasing quantity, to other parts of France, and even exported. The *rosés*, fresh, rather light in color, generally sold in special amphora-like bottles, are perhaps the best of them; the whites (predominately made from the Ugni Blanc and Clairette) are often marketed as *Blanc de Blancs*, and are pale gold, dry, agreeable, not especially distinguished; the reds (from the Grenache, Cinsault, Mourvèdre, Carignan, and two locally-known varieties, the Pecoui-Touar and the Oeillade) are soft, garnet rather than crimson, low in tannin; although often quite high in alcohol, are soon ready. The heart of the production zone is the *département* of the Var, and the better known vineyards include: Domaine des Moulières, Château de Selle, Domaine de Ste. Roseline, Domaine de St. Martin, Domaine de Mauvanne, Domaine Ste. Marguerite, Domaine Le Castel, Domaine du Paymian, Domaine de Porquerolles, Domaine de la Croix, Domaine de la Verrerie, Domaine de Rimauresq, Clos Mireille, Château Simone, etc.

CÔTES-DU-RHÔNE (Coat dew Rone). General name given to the wines produced in the Rhône Valley between Vienne, south of Lyon, and Avignon, a distance of 120 miles. The finer of these, of course, are all sold under more specific village or district names, from north to south, as follows: Côte Rôtie and Condrieu in the *département* of the Rhone; Château Grillet and the rest of Condrieu in the *département* of the Loire; Hermitage and Crozes-Hermitage in the Drome; Cornas, St. Peray and St. Joseph in the Ardeche; Tavel and Lirac in the Gard; Châteauneuf-du-Pape, Rasteau and Muscat de Beaumes-de-Venise in the Vaucluse. The reminder, amounting to over 10 million gallons in favorable

(Please turn the page)

years, less than 1% of it white, is called Côtes-du-Rhône. This, however, is further subdivided and classified by law, and the superior grades generally carry a village or *département* name as well—Côtes-du-Rhône-Gigondas or Côtes-du-Rhône-Ardeche, for example: the village names used most frequently are Cairanne, Chusclan, Gigondas, Laudun and Vacqueras. Twenty different grape varieties are authorized, the more important being the Syrah, Grenache, Mourvèdre, Cinsault, Clairette, Roussanne, Marsanne, Viognier. Côtes-du-Rhône *Rouge* is a pleasant, soft, rather inexpensive table wine, sound and good but without any claim to greatness; Côtes-du-Rhône *Rosé* resembles a rather light and somewhat common *rosé* of Tavel; the white, often lacking in finesse and fruit, is generally the least good of the three.

CRU (Crew). French word meaning "growth." When applied to wine, a specific vineyard and the wine it produces; by implication, one of superior quality, as *vin de cru*. The word is not, as some writers in English have supposed, the past participle, *crû*, of the verb *croître*, to grow, but a quite separate noun, written without the circumflex. Most classifications of French wines divide the various wines and vineyards into *crus*, as *Grand Cru, Premier Cru, Deuxième Cru, Cru Classé*, etc.

CUVÉE (Coo-vay). From the French *cuve*, a vat, tank or cask, especially a large one, in which wines are fermented or blended. Therefore, a specific lot or "batch" or blend of a given wine, possibly different from others that may carry the same or a quite similar label. The term is loosely and not always accurately used. Thus the "English Cuvée" of a given Champagne house will be a blend presumably made for the English market, but quite possibly on a vast scale, far more than any vat or *cuve* could contain; the "Tête de Cuvée" of a château or domain will be its best lot of that vintage, whether from one cask or ten; a "Première Cuvée" (a term once widely used in Burgundy but now fortunately tending to disappear) simply means one of the best wines of a given *commune*.

DECANT. To transfer a wine from its original bottle to another vessel—carafe, bottle or decanter—usually for serving. The purpose of decanting is to separate the clear wine from any sediment which it may have thrown; this is almost never necessary in dealing with white wines, or red wines that have been less than five years in bottle, but old Rhône wines, many old Clarets and even some old Burgundies are better when decanted than when served, no matter how carefully, in a cradle. Preferably, wines should be decanted two hours or more before they are served, if possible in the cellar: the bottle is first placed as gently as possible in a cradle, the cork drawn, and the wine poured slowly into the carafe against a lighted candle until the first sign of sediment appears.

DELICATE. Wine tasters' term, properly applicable to wines that are light, rather than full or big; subtle, rather than coarse or sturdy; fine and elegant, rather than great.

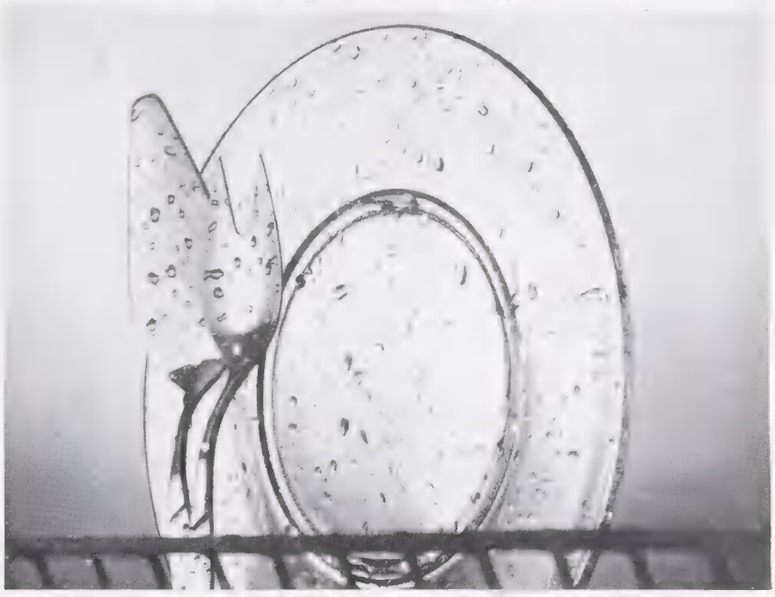
DEMI, DEMIE (Dem-me). These, in French, are the masculine and feminine forms of the same word, and both mean "half"; oddly enough, beer (*bière*), which is feminine, takes the masculine form, and wine (*vin*), which is masculine, takes the feminine. This is less illogical than it seems: *une demie* means a half-bottle of wine (half of *une bouteille*); *un demi* means, or should and used to, a half-liter (half of *un litre*, roughly a pint) of beer, but French beer glasses have grown smaller year by year, and today when you order *un demi* you get about seven ounces.

DEMIJOHN. A large, squat, round bottle or jug, generally wicker-covered, holding anywhere from one to ten gallons. In French it is called a *bonbonne* or *Dame Jeanne*.

DEMI-SEC (Dem-me-seck). Literally, in French, "half-dry"; actually, when applied to Champagne or other sparkling wines, it means sweet, and now that it is no longer fashionable to label Champagnes, even the sweetest of them, "*doux*," the demi-secs are about the most heavily dosed, or sweetest.

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THE WINE LOVERS' DICTIONARY

CONTINUED FROM PRECEDING PAGE

on the market, containing anywhere from 6% to 8% of sugar syrup or liqueur, as against about half as much for wines marked "*sec*." The term is rarely used of still wines, and has no precise meaning in this connection, other than vaguely "on the sweet side."

DEPOSIT (French, *dépôt*). Sediment which many red wines and some white tend to throw in the course of their normal evolution in bottle. In the case of white wines this generally takes the form of colorless crystals of tartaric acid, harmless and tasteless; but red wine sediment, containing tannin and pigment, is usually bitter and always disagreeable—it should be left behind in the bottle when the wine is poured.

DESSERT WINE. Rather confusing term, since it is used, on the whole correctly, in two widely different senses. In California it means a fortified wine, generally, but by no means always, a sweet one; it is perhaps worth noting that the word "sweet" has also come to have precisely this same special meaning, and a "sweet wine producer," in California, may be a person with a sour disposition who manufactures nothing but the dryest of dry Sherry. A dessert wine, in perhaps more sensible and better usage, is a wine that one might properly serve with dessert, whatever its alcoholic contents. For most tastes, Sauternes would fall into this category, together with sweet Sherry, Port, Banyuls, and even the Beerenauslesen and Trockenbeerenauslesen of the Rhine.

DEZALEY (Day-za-ley). One of the best dry white wines of Switzerland, produced on steep, terraced vineyards overlooking Lake Geneva, east of Lausanne in the Canton of Vaud. Although made from the Fendant or Chasselas grape, it has considerable distinction and its reputation on the whole is deserved.

DOLE (Dough!). The best red wine of Switzerland, produced in the high, rocky, upper valley of the Rhône, in the Canton of Valais. It is made from the Pinot Noir grape plus, quite often, a good deal of Gamay, is full-bodied, deep-colored, quite high in alcohol, long-lived. In character it perhaps is closer to Côte Rôtie than to the Burgundies of the Côte d'Or.

DOMAINE (Doe-*main*). Vineyard holdings or vineyards making up a single property or estate, although these vineyards may or may not be widely separated in different *communes* or townships, and bear entirely different names. A single Burgundian *Domaine* may, for example, comprise vines in Chambertin, Clos de Vougeot, Corton and Montrachet; the wines from these will of course be kept scrupulously separate, and will be marketed under the various vineyard appellations, with the name of the *Domaine* appearing only as the producer, not as the name of the wine. Many *Domaine* wines are estate-bottled although by no means all; those that are, carry on their labels the words *Mise du Domaine* or *Mis en Bouteilles au Domaine*.

The word is quite differently used in the Bordeaux Country and in Provence where it is particularly synonymous with Château, e.g, Domaine de Chévalier, Domaine des Moulières.

DOUX (Doo). Simply means "sweet" in its ordinary French sense, but applied to wine it becomes much more complicated. The good, natural, not-quite-dry table wines are more properly described as *moelleux*—the best Graves for example; another adjective, *liquoreux*, is applied to the naturally sweet wines, such as the great Sauternes and the fine white wines of Anjou; a *vin doux* is generally a wine possessing a sweetness not entirely normal—one only partially fermented and heavily sulphured, as the *vin doux de Gaillac*; or a sweet fortified wine, as the so-called *vins doux naturels* of the eastern Pyrenees; or the very sweetest and on the whole the poorest of Champagnes. The term, in brief, is one rarely applied to good, let alone outstanding, wines.

(To be continued in future issues.)

Revival records bring you great voices of the past

A great legacy of sound, many records originating 25 to 75 years ago have been restored and transferred to LP's for enjoyment today

By EPSIE KINARD

• You don't need to search through grimy stacks of battered records in second-hand shops or old pushcarts to hear young Caruso in his golden-voiced glory (1902-1906) or Prokofiev hammering out his harsh new harmonies that shocked the musical world (1918).

Nor do you need to explore the world's dusty caches of rare records to hear Debussy playing the piano accompaniment for young Mary Garden, the first Mélisande to sing in his opera (1902).

Such musical legacies and those of great spoken words that throw a light into art and history—Robert Browning's, Florence Nightingale's or Admiral Robert E. Peary's, for example—have been transferred from early cylinders and 78 rpm's to today's LP's. Many recordings go back 75 years. Many, privately recorded, are from rare private collections. Most of these can be obtained easily now from local dealers. Where unavailable, our Record List at the end of this article gives mail-order sources.

The sound of most of these rehabilitated records is almost as good as if they had been recorded originally for microgroove. This goes for both the re-recordings and the reissues. Thanks to modern engineering, most of these revivals have been processed to filter out noise without altering performance.

The noisy exceptions are on some of the recordings of 1901-1903 performances of the Metropolitan Opera, valued mostly as documentaries. Made by the librarian, Lionel Mapleson, with a crude apparatus loaned him by Thomas Edison, he caught snatches of live performances from the catwalks and flies above the stage. Collections of these fragments on early wax cylinders have been re-recorded on two LP's by the International Record Collectors' Club. In spite of much noisy interference, these *Echoes of the Golden Age of Opera* make priceless period pieces. On one (L-7006), you can hear Nellie Melba singing the queen's aria from *Les Huguenots*, snatches of which break through a horrendous din like the sun piercing a thunderous sky. On the same record you'll hear memorable flashes of Sembrich's singing and Emma Calvé's three-octave voice. Another reward for hardy ears is the singing of Louise Homer, Lucienne Bréval, and the incomparable de Reszke brothers, Jean and Edouard. Jean, the idol of the Met, and Bréval, queen of the French opera, left no record of their voices other than these fragmentary arias.

Contrasting with these amateurish recordings are many more audible, more polished commercial records of this period. The five-minute cylinder performances of many "Golden Age" singers have been assembled on LP's to make valuable anthologies. Other LP's give us full repertoires of great soloists from this Golden Age.

Caruso, "the tenor of the century," heads the list. Revived are records of the songs he sang in his prime, in operatic roles he created, which helped to put opera on every handwinder in the American home. Another tenor with great vocal equipment and enduring style was John McCormack. Add to these great voices that can be heard again that of Antonio Scotti, a Met star who wore a golden aura until his retirement in 1933.

Today's techniques of rehabilitating old records are used in *Famous Records of the Past*, a 13-disk series made commercially by a one-time private collector. Jack L. Caidin has drawn from his own rare collections which he searched dusty caches of the world to find, borrowed priceless records from others, and reproduced on LP's

(Please turn the page)



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GREAT VOICES OF THE PAST

CONTINUED FROM PRECEDING PAGE

many recordings of archival value. Among the rarities under his label are re-recordings made of early singers who sang in original premieres of world-famous operas. In many cases, they studied their roles under the personal direction of such composers as Verdi, Massenet, Richard Strauss, and Debussy (FRP Nos. 4 and 5). On No. 5, you can hear Ciléa, the composer of *Adriana Lecouvreur*, playing Caruso's piano accompaniment as he sings "No, piu nobile." It was said of Ciléa that he "played on as if lost in a reverie" after Caruso had finished. Victor Maurel, who brought his own claque to the studio, is heard singing "Era la notte" (*Otello*) as Verdi had coached him. On No. 4 you can hear Debussy, the composer, at the piano as Mary Garden sings the memorable "Mes longs cheveux" (*Pelléas et Mélisande*).

FEW artists who succumbed in those early days to the magic of the phonograph are missing from an expanding list of revival records. They include Frida Leider, Wagnerian soprano whom Flagstad succeeded in the Met; Luisa Tetrazzini, of impressive coloratura and the 300-pound figure; Friedrich Schorr, singing-actor; Frieda Hempel, the soprano whom Richard Strauss tapped to sing his Marschallin (Rosenkavalier); Ernestine Schumann-Heink, whose dazzling coloratura contralto was as agile in its range as any before her or since; Beniamino Gigli, greatest of the post-Caruso tenors; Tito Schipa, whose art drew from a rich legacy of both Italian and Spanish folk song; Lauritz Melchior, greatest *heldentenor* of our times; and the superbly equipped Chaliapin whose name is synonymous with *Boris Godounov*.

Chaliapin singing *Scenes from Boris Godounov* (ANGEL) is one record of a series of *Great Recordings of the Century* that deserves special mention. Many of the albums of this revival series are reissued from original matrices and are among the most skillfully restored records.

Included in each is a booklet giving biographical notes, analysis of the work, illustrations, and recording data. For operas, words printed in the language sung are translated into English. Besides operas, the series includes such instrumental glories of the past as this great "first" of musical history: Pablo Casals revolutionizing cello technique to play Bach Suites unaccompanied.

Great Violinists of the 19th and 20th Centuries (ASCO) is an unbelievable treasure for which the American Stereophonic Corporation also deserves special mention. On it are startling performances of Sarasate playing his own works. Other brilliant performances are those of Leopold Auer, teacher of Heifetz, Elman, Zimbalist, Seidel; and of rarely recorded Joseph Joachim, Eugene Ysaye and Jan Kubelik.

The Art of Fritz Kreisler (CAMDEN) draws from a 40-year legacy of this violinist, including some of his own compositions.

Among the notable piano performances reissued is Prokofiev's. In his audacious new style, stripped of ornament and sentiment, he plays as he played when his work drew stinging criticisms from an orthodox musical world in 1918. Recorded are 18 of his pieces, including his *Concerto No. 3 in C Major* (ANGEL).

Rounding up nine great pianists, each playing with the brilliance you would expect, is *Keyboard Giants of the Past* (VICTOR). They are Paderewski, interpreting his own *Minuet in G*; Mischa Levitzki, playing his own *Arabesque Valsante;* Harold Bauer and Ossip Gabrilowitsch, on two pianos; Moriz Rosenthal, the last performing pupil of Liszt, playing the master's *Chant Polonais* and performances of equal interest by William Kapell, Josef Lhevinne and Vladimir dePachmann.

MANY musicians who scorned the early phonograph but did perform on the player piano can be heard on piano rolls re-recorded on LP's. Thanks to the excellence of the early Duo Art mechanism, the intricate dynamics of piano performance, which hardly sound mechanical at all, have been faithfully reproduced. These early piano rolls on records give us a good interpretative idea of the way Debussy, Saint Saëns, Paderewski, Prokofiev, Rachmaninoff, Richard Strauss, Grieg and Gershwin wanted their works to be played. *Percy Grainger Plays Grieg* is a valuable contribution to Grieg music made by a friend and an interpreter of whom Grieg approved.

The company that issues most of these piano-roll records, Distinguished Recordings, owns and uses for recording one of the few

(*Please turn to page* 99)

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GREAT VOICES OF THE PAST

CONTINUED FROM PAGE 96

remaining pianos on which these piano rolls were originally played.

Jazz is not to be overlooked in this survey. Well-documented historical albums take buffs back to the beginning of jazz—to Africa. Then, there are the Bessie Smiths and the Louis Armstrongs and other soloists whose "stories" cover a series of records documenting the development of jazz as indigenous American music.

LP's have also revived 78 rpm recordings of a 1938 Carnegie Hall concert of Benny Goodman, "King of Swing"; Bing Crosby crooning "Just a Gigolo"; and "Night and Day" sung by an up-and-coming young singer with Tommy Dorsey's band named Frank Sinatra, as well as other performances of interest to the collector.

This survey winds up with spoken-word records which go back to the dawn of phonograph records 75 years ago and include the first words Edison spoke into it: "Mary had a little lamb." These spoken words often flash a light into history. Like Mathew Brady's Civil War photographs, they give the past immediacy. Some voices are like faded tintypes: Robert Browning's, for instance, reciting four lines from his poem, "How They Brought the Good News From Ghent to Aix." So is A. Conan Doyle's voice explaining the method behind his new crime-detection stories—based, he says, upon his medical training. Such are the verbal relics that Thomas A. Edison's representative, armed with recording apparatus, brought back in 1888 from a cross-country swing of the U.S. and Europe. On it were recorded Florence Nightingale's blessings for her old comrades of Balaklava, Admiral Peary describing his arrival at the North Pole, and the fleeting on-stage vocal flashes of the acting of Sarah Bernhardt, Edwin Booth and Ellen Terry.

These and many other words are recorded on *History Speaks* in two volumes (GOTHAM), *Sounds of the Twentieth Century* (CORAL), *and Sounds of Fame*, a commemorative recording of 50 years, marking the installation of Edison in the Hall of Fame.

On these few records are the spoken words of presidents, kings, dictators, explorers, scientists, homespun philosophers, poets, writers and other men and women whose ideas and deeds helped to change

(*Please turn the page*)

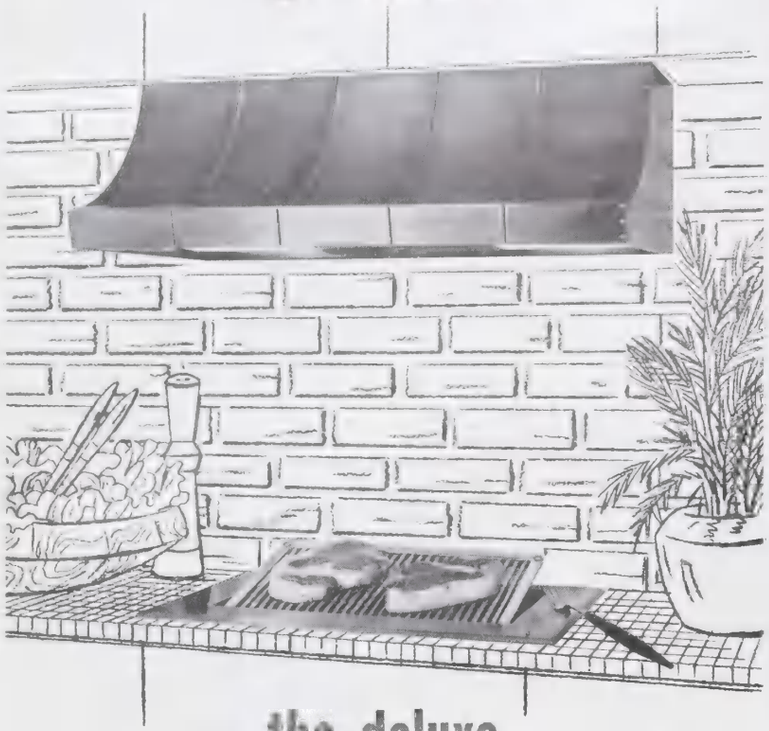
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GREAT VOICES OF THE PAST

CONTINUED FROM PRECEDING PAGE

the history of a country and whose discoveries changed the face of the world.

The immortality of words—even these recorded few—is eloquently emphasized by Rudyard Kipling whose legacy of sound was also captured by the phonograph. He says: "When all men who do things have done them and all men who say things have said them, it is only words, none but words, that show the present how men worked and thought in the past."

RECORD LIST

If you're unable to get the following records from your local dealer, they may be ordered (except where special outlets are given) from The Record Hunter, 507 Fifth Avenue, New York 17, N. Y. Postage is included in prices listed. Upon request, The Record Hunter will send its own free catalog, as well as a copy of the latest Schwann catalog, which lists all LP records currently in print.

Opera Anthologies

Echoes of the Golden Age of Opera. Two-disc series of Mapleson cylinders from the Metropolitan, 1901-03. Series 1: One 10" disc. L-7006. $4. Series 2: One 12" disc. L-7004. $5.50. (Available only from International Record Collectors' Club, 318 Reservoir Avenue, Bridgeport, Conn.)

Met Stars (1901-1903). (Ten of the 21 bands are from Mapleson cylinders. HERROLD 5000. $5.85. (Available only from Herrold Records, 8778 111th St., Richmond Hill 18, N. Y.)

Stars of the Metropolitan (1883-1894). HERROLD 5001. $5.85. (See above address for ordering.)

Famous Records of the Past: Vols. 1-13. (Jack L. Caidin.) Includes such stars as Caruso, Maurel, Battistini, Lilli Lehmann. (Nos. 4 and 5 of this series are "Creator Records," made of singers who sang in the original world premieres of operas.) $3.98 each, Nos. 1 to 5, one 10" disc. Nos. 6 to 13, on 12" disc.

Golden Age Singers of the Metropolitan Opera Company (1883-1903). TAP 305. $3.98.

20 Great Sopranos, 20 Arias. TAP 306. $3.98.

The Sound of Fame. Includes Emmy Destinn, Claudia Muzio, others. (See "Spoken Word" listing.) $5. An Edison Foundation commemorative record.

20 Verdi Operas, 20 Arias, 20 Great Singers. Included among singers are Caruso, Mardones, Battistini, Rosa Ponselle. TAP 314. $3.98.

60 Years of Music America Loves Best. 3 volumes. RCA VICTOR.
Vol. I: This span of years ranges from Caruso to Marian Anderson. Includes, among 30 performers, Paderewski, Kreisler, Heifetz. Two 12" records. LM-6074. $9.98.
Vol. II: 30 performers including Caruso, Galli-Curci, Lucrezia Bori, and Grace Moore. Two 12" records. LM-6088. $9.98.
Vol. III: Besides early operatic arias sung by Caruso and Bjoerling, the 12 performers include Kreisler playing his *Caprice Viennois* and John Barrymore reading a Soliloquy from *Hamlet.* LM-2574. One 12" record. $4.98.

Operatic Soloists

Jussi Bjoerling. Early recordings. ROCOCO 31. $5.95.

A Bouquet for Lucrezia Bori. IRCC L-7017. $5.50. (Available only from International Record Collectors' Club, 318 Reservoir Ave., Bridgeport, Conn.)

The Young Caruso, 1902-1904. Includes text. ANGEL COLH-119. $5.98.

Caruso, Before His American Conquest. ETERNA 725. $5.95.

Enrico Caruso—The First Recordings, 1901-1903. TAP 307. $3.98.

Feodor Chaliapin. Scenes from *Boris Godounov,* and Russian songs. Includes text. ANGEL COLH-100. $5.98.

Emma Calvé. ROCOCO 10. $5.95.

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Lauritz Melchior, 1911-1961. ASCO 121. Two 12" records. $7.96.

Titta Ruffo—Feodor Chaliapin. TAP 309. $3.98.

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(*Please turn to page* 102)

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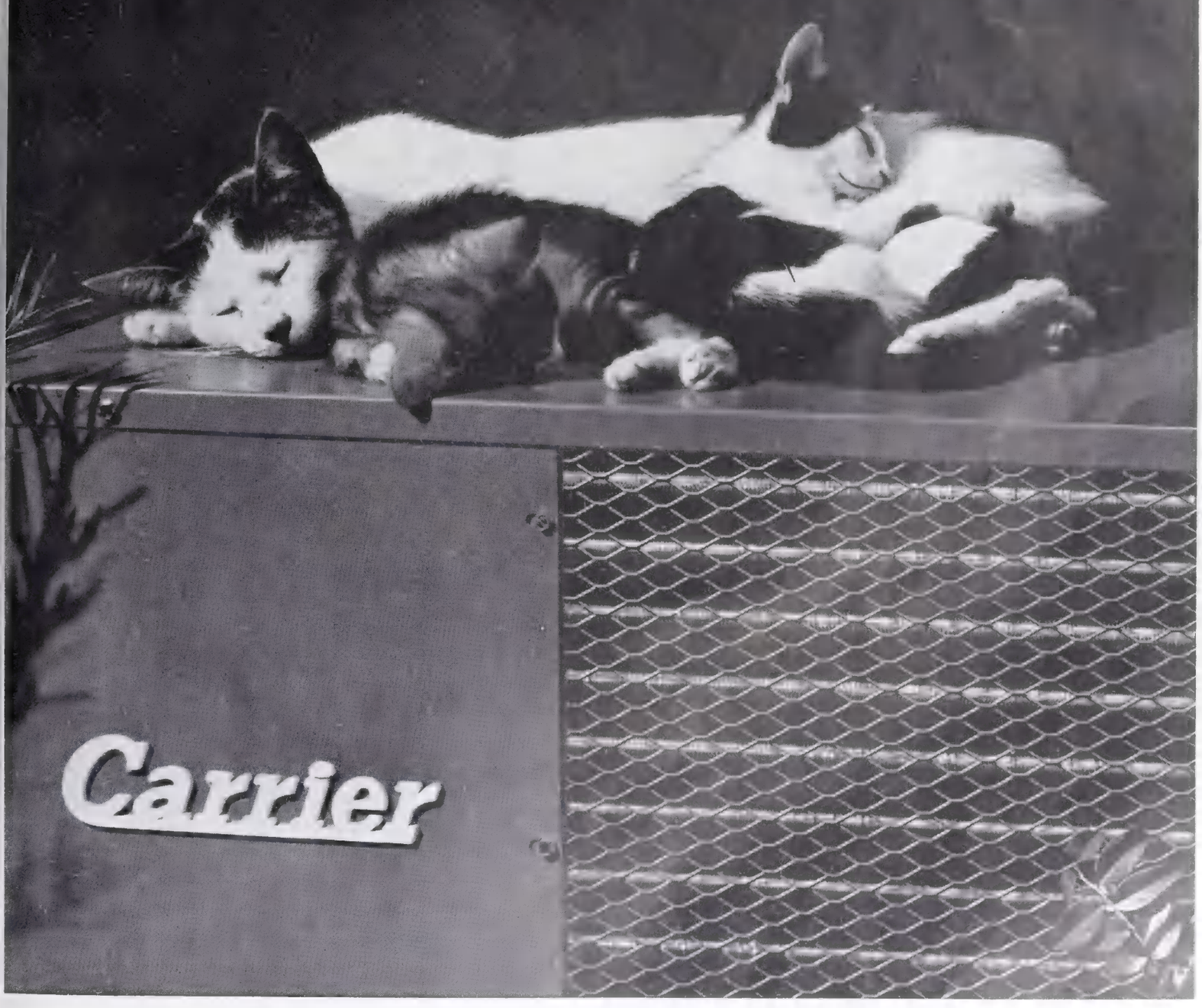
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GREAT VOICES OF THE PAST

CONTINUED FROM PAGE 100

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A History of Jazz: The New York Scene. Documentary recording of New York jazz from 1914 to 1945. Edited by Samuel B. Charters, author of book of same title. FOLKWAYS RF 3 (FJ 2823). $5.95.

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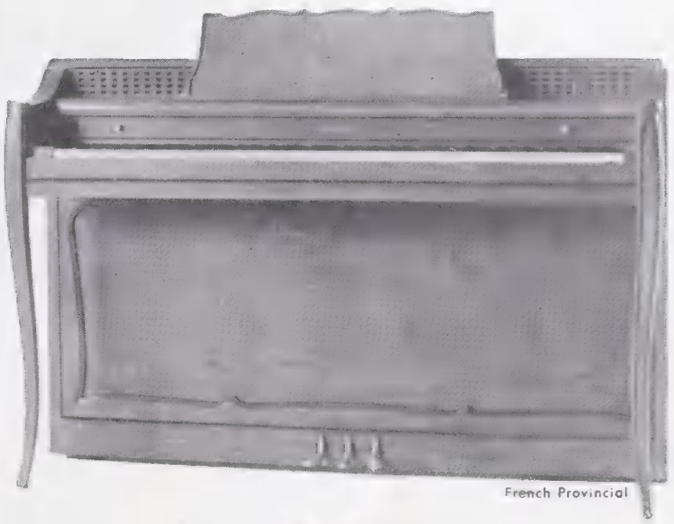
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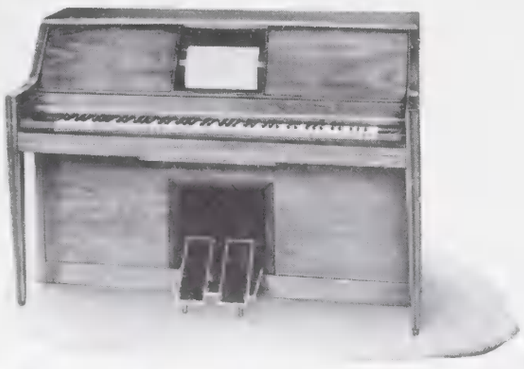


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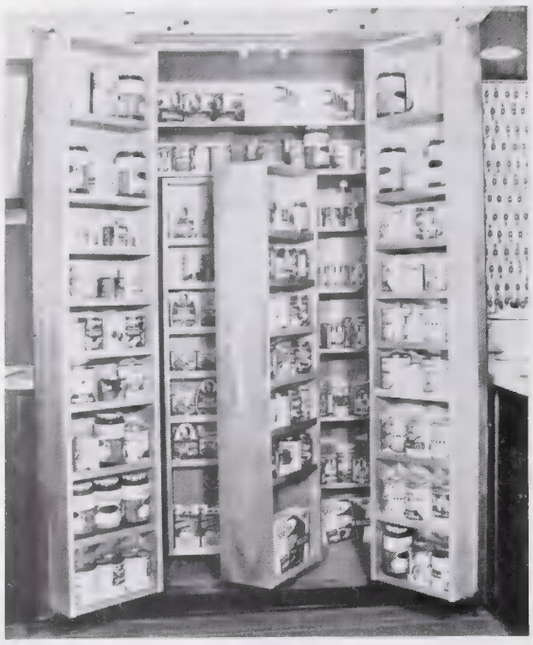
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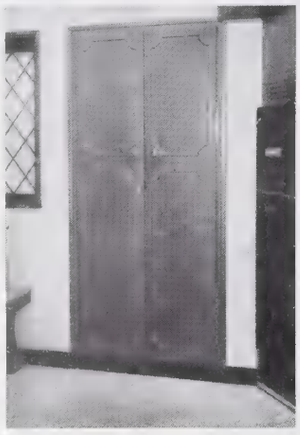
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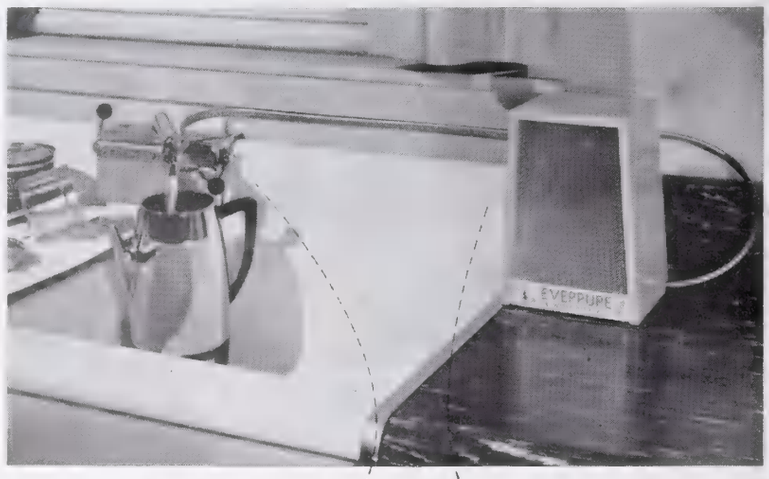
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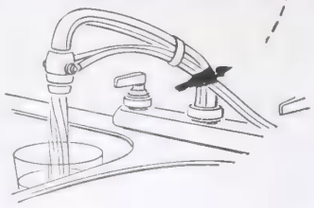
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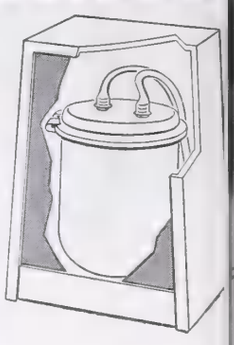




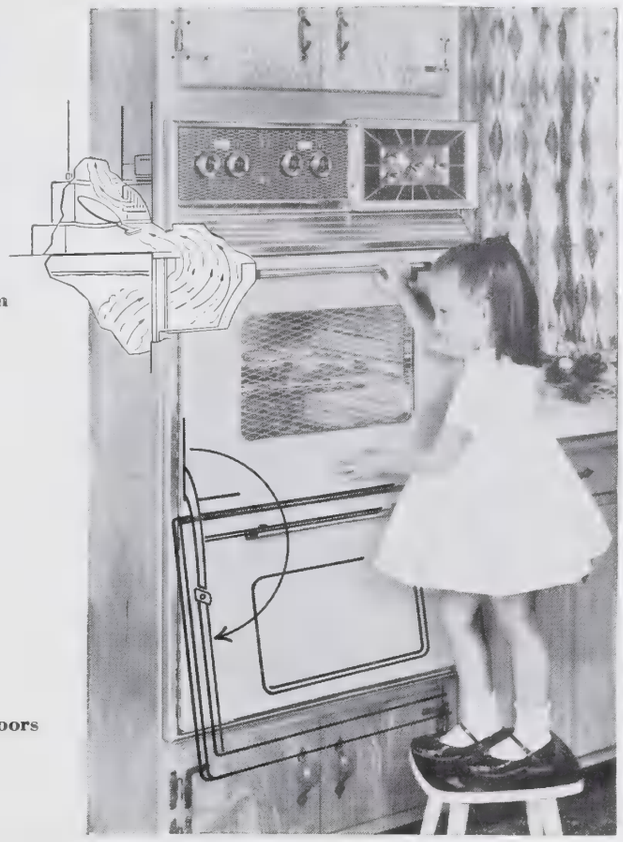
There are 54 shelves consolidated into a 36″ x 24″ x 84″ structure; besides shelf facilities, a large storage area between one swing-out unit and the back wall houses cleaning equipment or whatever else you wish. Space-engineering makes stowed content easy to scan for selection, instantly accessible. Exterior affords handsome décor. Quaker-Maid pantry in provincial model is crafted of rubbed walnut, vinyl-coated. $295. Available in six exterior styles, in many types of natural wood finishes, or in colors.







Water filtration is feasible, even for rented quarters, with Everpure's portable: merely attach it to sink faucet or a counter-top glass filler. Super-fine activated carbon in cake form supplements the filter element; this engineering, patterned after industrial Everpure units, completely removes all taste or odor contaminants, algae, bacteria, etc. $90: cabinet-less for mounting under sink, $49.50. Model for city water supply only.



Vent system of Suburban Viscount ovens originates in broiler and oven interior where it matters most; vents directly outdoors; total venting is made truly positive. Powerful blower draws off oven-door heat; whisks away smoke, food-odor fumes; removable filters trap grease on contact. Doors' total drop-down action permits front-to-back access to interior for cleaning or food tending. Automatic clock timer, minute timer, timepiece are separate mechanisms. Heat-selector dial provides food-warmer setting. Oven interiors are 21″ x 19½″. Electrical model, about $455; gas, about $420 (uninstalled).



Eljer's corner-fitting Triangle makes possible new flexibility in bathroom space-planning; creates new possibilities for powder-room facilities in a limited area. The vitreous-china fixture is a siphon-jet closet combination; available with round or elongated bowl, in 6 colors or white. Basic price is about $50, about $7 more than conventional Eljer siphon-jet combination.



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PHOTOGRAPH BY ANITA BEER

Dressed in his Sunday best, a young Hollander on the island of Marken speculates on the wisdom of returning a visitor's greeting.

Should You Talk to Strangers?

On your travels, it's the human encounters that lead to the most memorable experiences and in the long run give travel its greatest meaning

By MARION GOUGH

● Ever since a yard made a petticoat for most of us, parents and preceptors have been handing down the counsel that nothing but trouble can come of talking to strangers. And sometimes, on our travels, it seems that of all the admonitions with which American children are brainwashed, this one sticks the fastest and the longest. For despite our unfortunate billing as noisy, bombastic travelers, the truth these days is that in all quarters of the globe we are seeing the phenomenon of the Quiet American. Sometimes, indeed, this traveler is so "non-participating," so reluctant to speak up and ask questions, so curiously wary of contact with the very people whom he has traveled the world to meet, that one wonders just what he really left home for.

We can rejoice about this, for at least this unself-assertive American does no damage to his country's image abroad. He is, however, short-changing himself on the richest reward that is within the reach of every traveler — the opportunity to find out how the rest of the world thinks and feels. For no matter how many scenic wonders and historic shrines his eye may take in, the very essence of travel is to get acquainted with your fellow man.

Should you speak to strangers? Ask any veteran traveler — and we've done our own poll among the best travelers we know, the business and professional men who range the whole world as casually as most of us walk to the corner drugstore—and the answer is you (*Please turn to page* 108)



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SHOULD YOU TALK TO STRANGERS?

CONTINUED FROM PAGE 106

certainly should. Fling Mother's words of caution to the winds, use your good common sense in sifting out the adventurers from the worthwhile, and your travels can repay you in wondrous ways.

These are experiences neither you nor a travel agent can plan in advance. And while you've no assurance at all that a word with a stranger will undoubtedly lead you into extraordinary adventure, you can be certain your sorties abroad promise to be far more satisfying experiences and durable memories if you go forth not as a self-conscious onlooker at other people's strange ways, but as a human being seeking to get acquainted with the other human beings who share the world with you. You will never again accept as "travel" the bare bones of going places and gawking at the sights.

CONSIDER these case histories of human travelers who threw caution and suspicion to the winds and dared to speak to strangers. There is the case of an Australian couple we know, going from Kyoto to Tokyo aboard the "Swallow" express. These two lent a helping hand to the baggage of a frail little lady in kimono, invited her to share their cab at the Tokyo station, and discovered that the modest creature they'd befriended was an internationally honored biochemist, fluent in English, French, and German, and well acquainted in several countries they were scheduled to visit.

She opened the doors of her home to them as guests—which is the same as saying she opened the doors of Japan to them, for only behind those brown wood fences, in the tranquil little gardens and shoji-screened rooms of Japan, can anyone begin to taste the subtle flavor and meaning of Japanese life. They met her family and relatives, exchanged opinions, laughed together, argued together, and left Japan feeling that they were leaving friends. They also left with introductions from the lady to friends everywhere from Bangkok to Berlin, where more doors opened to them along with further opportunities to learn how other people lived their lives and regarded the universe. A pretty rewarding chain of events for helping a lady with her suitcase.

By and large, we've found that most people are decent sorts in times of emergency—those times that force the shyest of us to speak to strangers. The contretemps that beset travelers are the very stuff that human contacts are made of. And—something for us Americans to keep in mind, especially now as we start welcoming foreign visitors in greater numbers—the way the "natives" respond to a traveler's needs in time of trouble can color one's concept of a whole country.

We must confess we once believed that the French simply put up with tourists as a necessary economic evil and couldn't care less if the whole pack of us fell into the Seine and never came up—until we took a motor tour from Paris to the south of France.

Hopelessly tangled in Parisian traffic, doggedly entering "sens unique" streets in the wrong direction, and badgered by the usually debonair cops for all sorts of mysterious misdemeanors, we almost despaired of getting as far as the Porte d'Orléans and the highway to the South until a courtly old gentleman beckoned us to the curb. Here he calmly produced paper and ballpoint, drew us a neat, workable map of the way out, bade us bon voyage, and continued on his boulevardiering way.

Farther along, in Nevers, we stopped in at a dry-goods store for a spool of thread, found ourselves in utter confusion with our New Francs, and appealed for aid to a fellow-customer—one of those stiff-spined, severely hatted, and dressed-in-the-black French gentlewomen who have the bearing of deposed royalty. We discovered she was as interested in knowing about us as in helping us. She asked us about America and ourselves, and it was a wonderful thing to see how human and unstiff-spined she became when she smiled. "Oh, no," she said, when she saw us fingering a bolt of lace that lay on the counter, "if you want *fine* and famous lace made by hand, wait until you reach Le Puy."

WE HAD to admit, with some embarrassment, that we had never heard of Le Puy and consequently had not included it on our route. She asked to see our road map, traced out the way we should go, and just because there was something about this lady that made us feel we could take her word for it, we went to Le Puy. Here we not only found lace—whole blocks of lace shops, in fact—but discovered one of the most amazing and least publicized towns in France.

(*Please turn to page* 191)

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1.



2.



3.

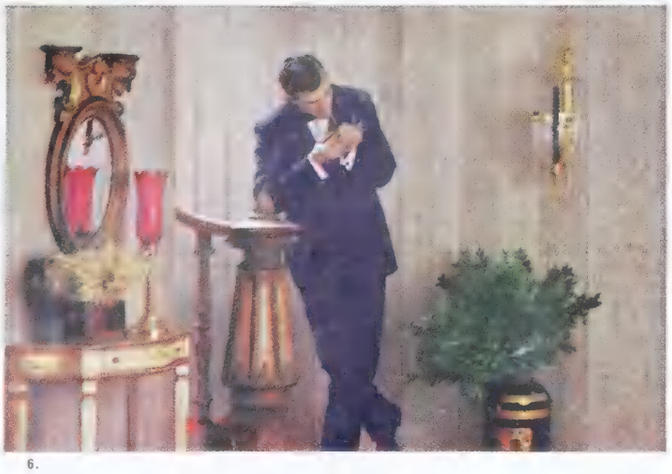
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PHOTOGRAPH BY MAYNARD PARKER

A New Room Can Open Doors in Your Life

● Our homes contribute more to shaping what we are than most of us realize. On a superficial level, physical surroundings make household operation easy or hard. But more importantly, they have an unconscious effect on attitude and mood. They impose restraint or release pleasure, and the emotions that follow affect the basic relationships as well as the minor details of life.

Any change in our homes, therefore, starts an unpredictable chain reaction in our lives. That is why we speak of adding a room to your *life*, not to your *house*. A new room can open doors to new living experiences; it can unlock new areas of interest; it can create a larger world right where you already have roots.

In this sense a "new room" is a figurative symbol of change. It can be an actual addition to the house—a family room, a new kitchen, a music room, a complete apartment. It can be a completed basement room or a fully detached guest house. It can be an outdoor room—a deck or terrace or pool. You'll find all of these, and more, in the following 42 pages on added rooms.





This room changed

● Looking at the photographs on this page, you might never guess that this was once a commonplace house, so ordinary you would not have given it a second glance. It was just another house on another suburban street. Now it is an outstanding house, as distinctive and personal in its beauty as you could wish a home to be. Adding a single room to it has made the difference. But what a room! It is a room so powerful in its conception that its character has made an impression upon the entire house.

When Dr. and Mrs. William Klusmeier moved into their three-bedroom house, as a young family with one child, they found it just right. When more children came, they converted their garage into a fourth bedroom. This served





Adding a soaring terrace room, two floors high, gave this house the added space it needed and a bold, fresh style it had never had. This is a room for partying as well as family living. Flagstone floor, sealed and waxed, "dances" beautifully. At left, you are looking across room toward the southeast, the corner shown in exterior view in photo above. Strong post-and-beam framing, a strikingly prowed roof, and floor-to-ceiling glass give structure its character. View at lower left is in opposite direction across room. In photo below, note how dining balcony continues straight through glass to become an outdoor balcony. You can see this balcony from the exterior on page 111.

ALL PHOTOGRAPHS BY MAYNARD PARKER



an entire house

By DAVID X. MANNERS

to meet their needs for a while, too. But then they found they had outstripped their house in other ways and that merely adding more space would not be enough.

People grow. When resources improve and experience broadens, standards and tastes change. A house that was wonderful to move into as a young married couple can come to feel so cramped and ordinary it is hard to believe it could ever have been anything else. It can happen to anyone, and it happened to the Klusmeiers. Their house no longer coincided with their ideas of what a house should be, nor did it fit their way of life. They could no longer acknowledge it as an expression of themselves. A house that had served their twenties, no (*Please turn the page*)



Balcony, looking out over terrace room, provides a dramatic setting for dining. Note that balcony area continues outdoors for dining under the open sky. Old dining room (just to right of new one, as is kitchen) became a breakfast room. Terrace stairway, foreground, is flanked by seating of living room.



Looking from dining balcony toward living room, you see the louvered end of attic which marks limit of original house. Attic now holds hi-fi speakers. Cabinet separating dining room from breakfast area serves as buffet pass-through. Kitchen door is just beyond. Dining floor is easy-maintenance vinyl.



Built-in seating in living room is like that in terrace room, relating the two areas. Wood paneling in both new and older parts of house is another unifying element. Battens texturing wall repeat pattern of divider, which shields living room from entry, and echo vertical theme carried throughout house.

longer met the needs of their more mature thirties. It was a time of decision.

To sell and move on, or change things at the same old address? This is the question any would-be remodeler faces. The Klusmeiers loved the site they had. On its two acres they had space enough for a horse. It was bounded by woods, which gave them privacy, yet it was only a half mile to the main business area where Dr. Klusmeier had his office. The children could walk to school, and with so many of them (now four girls and a boy), chauffeuring could be an enormous problem. There was no other place so close to town where they could get such a site, or one that offered such seclusion. But could a house so lacking in grace and individual stature ever be anything else? They asked that question of Architect Euine Fay Jones.

His answer is shown on these pages.

Most importantly, what the Klusmeiers got was a terrace room, a giant-tall recreation space that is really several rooms in one. It is a resort for music, dancing, and barbecuing, for wiener-roasting and marshmallow-toasting. It is a place where, by virtue of its attractiveness, the children will bring their friends rather than go elsewhere (especially important when four of the children are girls). Yet it is also a place that can serve for more formal entertainment when required. *(Please turn the page)*



BEFORE **The old house ignored its outdoors; it was closed up tight as a box instead of open to the sun and the pleasing view to its south and east. Its style was timid, unassertive. It lacked the facilities for full-dimensioned living that today's architecture can provide.**

THIS ROOM CHANGED AN ENTIRE HOUSE
continued

What they also got was lavish, wonderfully glamorous space. When this was added, it was space enough so that old areas could push out their walls and benefit as well. The boxy living room, the crowded kitchen, the elbow-bumping dining room, all could now find expression on a new and larger scale.

It is not a simple room Fay Jones added. It is a two-level affair with a variety of facilities. It has a dining balcony, a serving pantry, and a complete bath.

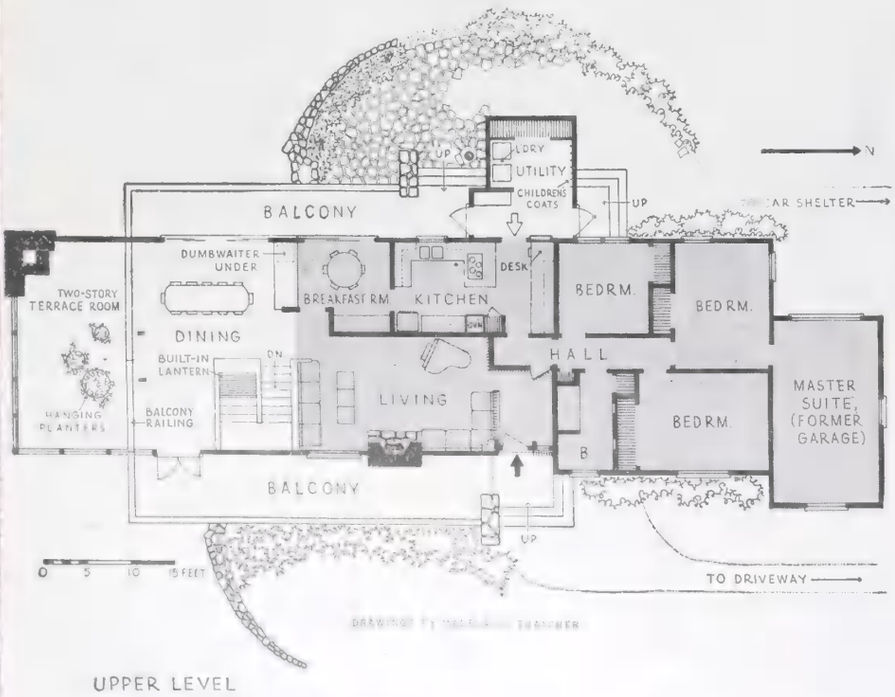
Few things are so stirring architecturally as lofty space. The balconied room was opened all the way to the roof to give it spaciousness, airiness, and dramatic height. It is framed with a simple post-and-beam structure. Exposing these elements gives a great feeling of strength, simplicity, and security, and creates a pleasing design.

It is a room that does not (*Please turn to page* 186)



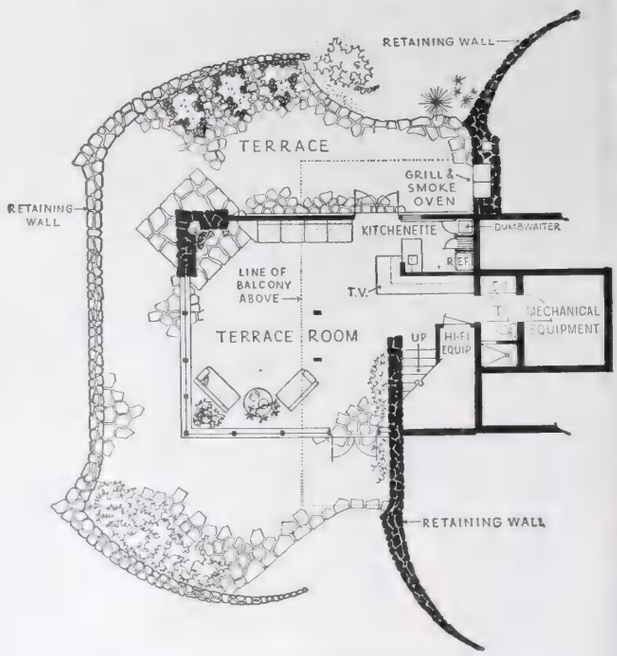
OWNERS:
Dr. and Mrs. William Klusmeier

ARCHITECT:
Euine Fay Jones



UPPER LEVEL

Upper level of terrace room is dining area. Observe how this balcony area is continued outside the house on both sides as exterior balconies. Shaded area indicates extent of the original house. In remodeling, new space was also added off kitchen to accommodate washer, dryer, food freezer, and storage.



LOWER LEVEL

Rear half of terrace room extends back under overhanging balcony. Front half rises two stories to gabled roof. Note how distinction between indoors and out is softened by unbroken continuation of room's flagstone paving beyond house walls. Secondary kitchen connects to upstairs one via dumb-waiter.

Picture above was taken from approximately same spot as "before" photo at left. Retaining walls and dirt excavated in construction provided the means of leveling outdoor areas.

On other side of house (photo below) you can see the strong mass of fireplace chimney. The stone is predominantly native limestone picked up on hillsides and thus already weathered.

Only ten feet, the distance from the solid exterior wall to the corner of the slab (below), were added to what had been an ordinary sun porch. This extra space, plus the architect's sensitive design and intelligent requests on the part of the clients, produced a minor miracle in home improvement (above). It solved many family needs when they were most pressing and added unexpected beauty to the rear garden.



Once a porch now it's the hub of the house

This "party-projection" room saved the parents from being driven out of the house by teen-age parties and gave the producer-owner professional movie equipment for his work

By MARVA SHEARER



Planned as a professional projection room, it's also a "dream" meeting place for the teen-age son and daughter and their friends. Week ends it's an informal party room for friends of all ages. Guests circulate freely from tennis court and pool to The Room.

OWNERS:
Mr. and Mrs. Melville Shavelson

ARCHITECT:
Bruce Sellery, Holmes & Sellery

A part of the remodeling job was to hide the back of the fireplace chimney. Framed and plastered, it became an uncluttered wall for full-length hanging cabinets (below). A closet at one end houses a turntable for the stereo music system; at the other is Mrs. Shavelson's easel and painting gear. French doors lead to living room.

ALL PHOTOGRAPHS BY MAYNARD PARKER



Like clever remarks that come to mind after the opportune moment has passed, the idea for a special party and projection room came to Mr. and Mrs. Melville Shavelson after they had already worked out a solution for showing films at parties in their living room. But unlike clever remarks, the opportune moment for enlarging a narrow, screened porch into a professionally-equipped movie theater and informal entertainment center kept recurring.

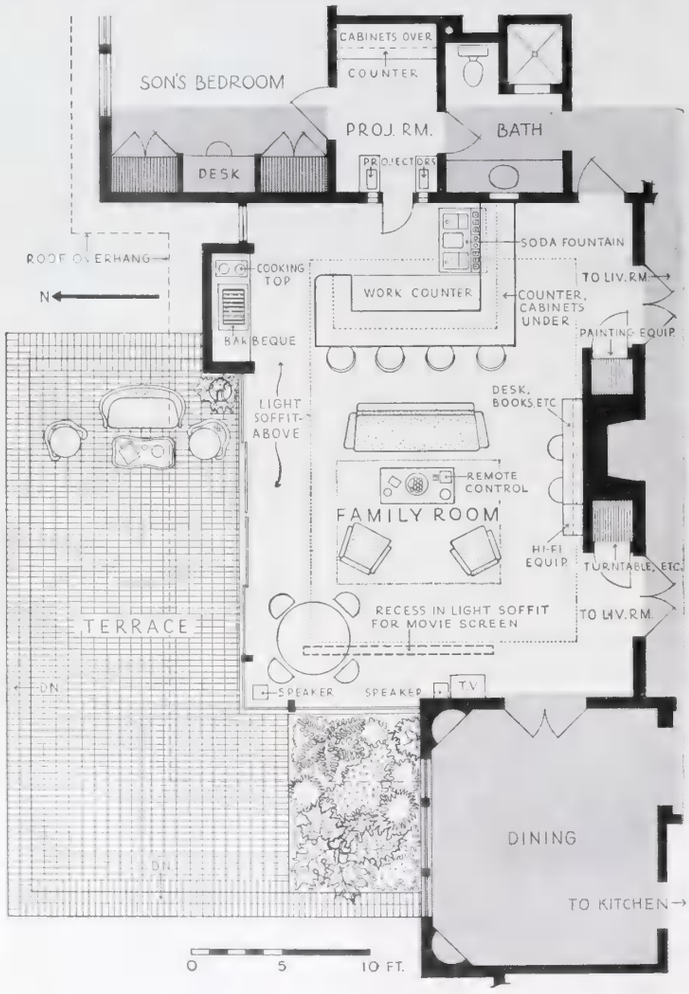
"You might say that we are addition-prone when it relates to our home," explains Mrs. Shavelson, "because every time we've been tempted to buy a mountain retreat, beach cottage, or boat, we've rented first. Invariably we've returned home and made the improvement that will satisfy our desires or the family's needs."

In the ten years since the film writer-director-producer, his wife, son, and daughter moved into this house with its three acres of ground, they have added on considerably. As the need arose, they put in a swimming pool, a tennis court, and a back-yard pitch-and-putt golf course. They converted the garage into an office where Mr. Shavelson can work on scripts and confer with business associates. They installed his short-wave rig — Station W6VLH — next to his office and remodeled a guest house into dressing rooms for the pool.

With every new improvement the *(Please turn the page)*

The key to the success of this room as a superb place for calm, casual entertaining is having the refreshments invitingly accessible. Serving anything from espresso to a banana split is so easy for the host and hostess and so much fun for friends that no one wants the party to end. Even the stools are comfortable. They rotate for movie viewing when there's a crowd. The barbecue (below) has a tilted grill for carrying away grease drippings. The backsplash unhooks for easy cleaning.





Based on principles of good film projection and sound fidelity, the room is 28′ x 22′, with the projection booth located beyond the wall of the former porch so no noises can interfere with the sound track. The wide-angle lens casts its image 28′ to where a glass-beaded screen pulls down. Two high-frequency speakers and two stereo-amplifiers stand near the screen. In the cooking area a restaurant-size fan removes odors.





Behind the scenes at the soda fountain-bar is the host's chair. Here, he has equipment to produce any kind of soft or hard drinks or made-to-order desserts. If the planned entertainment is a movie, he steps through the door to the left to start the projector. The sound-proofed projection booth (seen at right) was once the son's dressing room. It was converted neatly into a lab for film cutting and editing, for film storage, and for the projectors.

ONCE A PORCH,
NOW IT'S THE HUB OF THE HOUSE
continued

intriguing potentials of the screened porch were considered. It ran along the back of the house and served primarily as a passageway to the garden and the outdoor activities. Mrs. Shavelson even asked a studio set designer to draw up a room that would facilitate their particular way of week-end entertaining. As she explained to the designer, their family is always "at home" on Saturdays and Sundays. Friends stop by, unannounced, to play tennis or to take a dip in the pool. Friends of all ages are welcome, from Y.M.C.A. campers to movie executives. Friends bring friends. There are no planned meals, but for those who get hungry there are always hamburgers, hot dogs, and ice cream in the freezer. Some member of the family starts the portable barbecue, and guests are expected to serve themselves.

The "set" that the designer created to fill these requirements was glorious—but impractical. A logical plan for The Room, as it is referred to, didn't materialize until Mr. Shavelson formed his own independent movie company, and it became increasingly necessary for him to have at home up-to-date movie equipment with a wide screen and stereo-amplified sound. He needed the equivalent of a studio projection room so that he could bring home each day's rushes and study them before shooting the next day. He needed the proper facilities for viewing the (*Please turn to page* 184)



When studying rushes and uncut film, Mr. Shavelson pulls the screen down from its recess in the lighting trough. He darkens the room and pushes the lighting fixtures to one side. From the couch he can regulate the sound, film speed, and lighting by means of remote control (see plan). Furniture is Danish.

Even new houses can need additions

Acquiring a new house can expand your life so radically that it can even cause you to expand the new house. Here is a pertinent example

● Until it has happened to you, you cannot imagine how a designed-just-for-you house changes your life. Even though you have worked hard at visualizing the ideal way you want to live, you may not have anticipated the chain reaction that is set off by the new possibilities you have brought into being.

The case of Mr. and Mrs. Joseph Mass of Palm Beach, Florida, illustrates this situation. They built a new house about six years ago (published in HOUSE BEAUTIFUL in 1957). The house had exciting interior spaces, soaring ceilings, and floating balconies that added to the living-room space. Decks and terraces extended the interior spaces still farther. Even the broad stairs leading to the living-room balcony invited sitting.

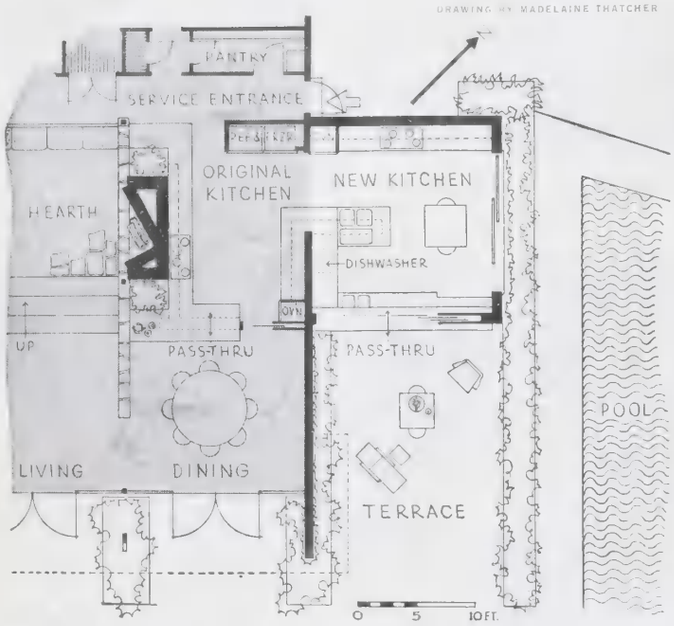
They found after the first house warming that they could entertain 150 to 200 persons without any sense of crowding, even on a cold night when the outdoors was not inviting. Since the Masses are gregarious, and since entertaining is useful in his business, this discovery about the capabilities of their new house was welcome.

However, this showed up a hard-to-anticipate flaw in their brand new house: It was readily apparent that their kitchen was not equal to large-scale entertaining. It had been designed for family living only. It was indeed ideal for that, but quite inadequate when caterers came in to augment the help for parties of 40 to 200 persons.

So thrilled were they with the prospect of giving exciting parties, they were not a bit daunted by the prospect of remodeling so new a house.

The obvious potential was to push back one wall of the kitchen toward the swimming pool, changing the kitchen into an L-shaped space instead of the rectangle it was. Fortunately, there was enough space between the house and pool to add a 16-foot extension. (*Please turn the page*)

DRAWING BY MADELAINE THATCHER



Extent of original kitchen shows in shaded area. White area of plan shows how it was extended and how new L-shaped kitchen was created beside pool. Working area increased 100 per cent.

ALL PHOTOGRAPHS BY EZRA STOLLER

AFTER →

At right you see how the kitchen addition was fitted to the existing house. Profile of house required careful planning to make it seem to belong and not look like an afterthought.

Side wall of the house before the kitchen wing was added. Doorway is service entrance, which is still in the same location. New roof ties in level with old balcony line. BEFORE









Broad service counter and pass-through permit easy access for refre-hments to go from kitchen to guests without too many steps. All working surfaces are tiled for easy maintenance. Extra-wide overhang creates ample shade.



Kitchen side of the pass-through, looking out to the terrace and garden. Cabinet underneath counter is for storage of cases of sparkling waters, seltzer, and mixing ingredients. Bulk temporary storage for coke cases is behind shrubbery at service entance. Double sink here provides for quick clean-up of snacks.



EVEN NEW HOUSES CAN NEED ADDITIONS
continued

And, by giving the new extension a flat roof, it merged acceptably with the existing structure.

Careful thought was given to the service aspects of all this. Now they knew it paid to solve the circulation problems of servants passing among guests offering food and drinks, and the reverse problem of collecting plates and glasses from all over the house and garden.

So one wall of the new extension was provided with a broad pass-through which can be opened for parties to become a service bar. (It is seen on the preceding page.) Big sliding doors on the pool side were provided to serve as a generous entrance for all returning used dishes and glasses, so the outgoing flow could be through other doors without traffic congestion. No additional refrigerators and freezers were needed, but two new built-in wall ovens were added. Also added was another four-burner (*Please turn to page* 190)

Sets of twin freezers and twin refrigerators were already in original kitchen and no more seemed to be necessary. But two more ovens were added along with a new three-bowl sit-down sink. Addition provides a most generous amount of counter space, so necessary for servicing large parties with food and drink.

ALL PHOTOGRAPHS BY EZRA STOLLER





In the view above you are looking from window-wall end of the expanded kitchen. Eating table was placed here to take advantage of light and view of pool. Old wall was located between ovens and refrigerators. At left, you see a majestic arrangement for broiling meat, where steaks for 20 to 30 persons could be prepared. It was in the original smaller kitchen. This area is equipped with a powerful fan to carry away smoke and smells. Be sure to study plan to see how well circulation has been planned for the foot traffic of several waiters and servants to all parts of house and garden.





PHOTOGRAPHS BY MAYNARD PARKER

Nothing in this view of the Vellucci house would indicate that a whole new wing was added. Even where the circular form was used, it was expressed in the same shingle and brick materials as in the original structure.

Add a studio for your special interests

In this rich, circular room the owners, both teachers of music, can work in the comfort of home without disrupting the family's regular activities



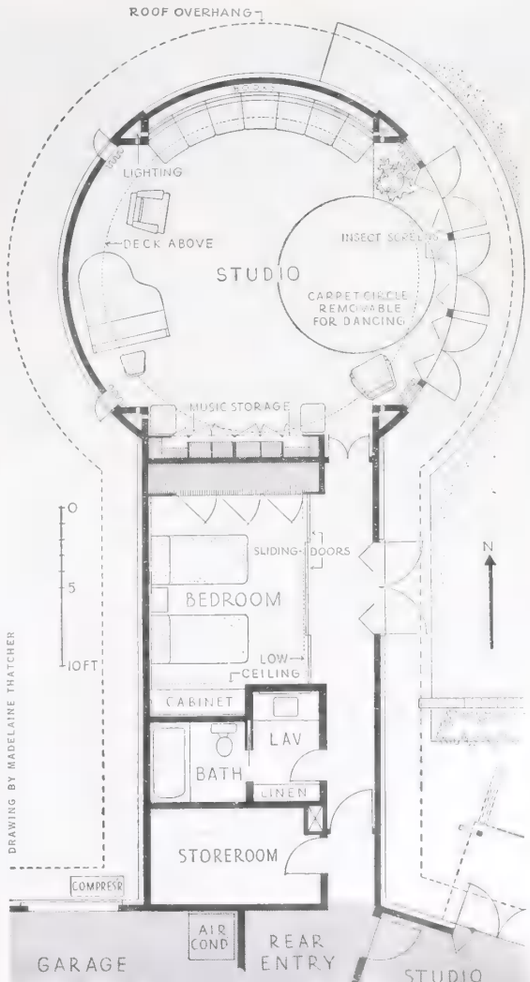
Used predominantly as rehearsal and practice studio for music teacher and student, the new studio room serves occasionally as a little theater for small concerts. Often on warm summer evenings, when such a concert is planned, the doors are opened wide and the guests sit on chairs outside under the stars.

The circular form of the music room actually reflects its purpose without re-echoing sound. It is free of "dead" corners, yet provides sufficient dissipation of sound waves by means of textured surfaces and architectural features (like the beamed ceiling) to produce a minimum of echo or sound bounce.

● For years Paul Vellucci, professor and teacher of music, was forced to use his own living room—or facilities away from home—to prepare his students for concerts. His wife, also a musician, gave piano lessons at home. Sympathetic as family members were, the repetitiveness of voice coaching or piano exercises eventually drove them to seek retreat. Clearly, some new work arrangement had to be designed to free the living room for normal family use.

The circular studio you see here is the result. The architects felt it should be remote from the house to insure the sense of isolation necessary (*Please turn to page* 220)

OWNERS: *Mr. and Mrs. Paul Vellucci*
ARCHITECTS: *Kelly Oliver and David George*



FIVE PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES

New living room expresses the taste of a musical and bookish family. Two sofas and lounge chairs invite conversation before fireplace. Long walnut table (foreground) and comfortable chairs encourage reading, but can also double for serving.

New way to provide space for teenagers: Build a wing for parents

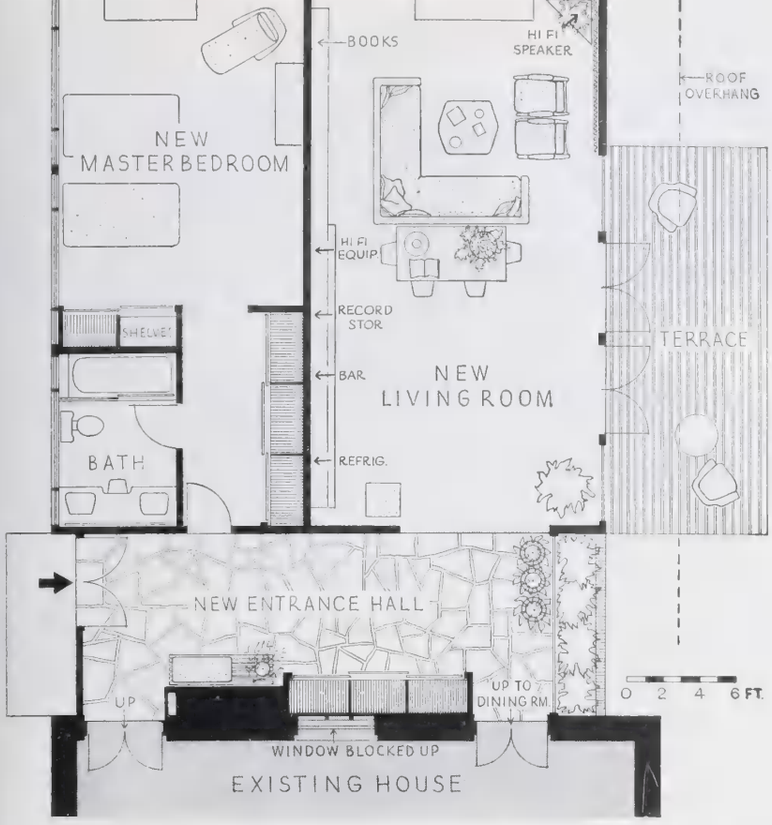
By LAURA TANNER

■ Is this the start of the "Great Parents' Rebellion"? When this Maryland house reached the limit of its capacity to serve the needs of its active family, the parents decided against the usual teen-age recreation room or all-purpose family room in favor of a new wing for themselves. It has a large living room, master bedroom, and bath-dressing area. Thus, elegant new space is given to the adults, but the teenagers profit, too. The daughter, fourteen, and the son, sixteen, revel in their new status as heirs to the former living room, which they use as a combination study and party room, and their parents' former bedroom, which allows them space for overnight guests.

The decision was not lightly taken. It was the product of many hours of thoughtful planning. The house stands on two acres of rolling land amid fine old trees. It was accessible to schools and shopping areas, which gave the children full freedom of movement. For these reasons, when the house began to feel cramped, the family decided to expand it, rather than move to a larger house. (*Please turn to page* 201)



Horizontal siding and low lines of new wing contrast with gabled roof and rough stone façade of original house. This juxtaposition presents dual exterior which belies unity inside, where owners now enjoy change to modern living.



OWNERS: *Mr. and Mrs. Frank A. Kaufman*
ARCHITECT: *Alexander S. Cochran*
DECORATOR: *Edward Benesch*

Floor plan, above, shows joining of new wing to old house. One window in old wall was blocked out, is now covered with floor-to-ceiling storage closets. Both the dining room and former living room open into the wide connecting gallery.



Corridor, above, leads to sizable master bedroom. Triple closets in hall are any woman's dream; another large one is inside bedroom. Bedroom suite, with own television and Hi Fi, away from activities of rest of house, makes a quiet retreat.

Picture window, below, at end of wide hall, shows a portion of the stone wall of the old house, lets sun pour over the flagstone floor. Step-up entrance to original dining room, still in use, can be closed with woven blind instead of door.



View below is of connecting corridor from new front door, now the main entrance to house. At far end is the entrance to the dining room. New rooms open to the left. Waxed flagstone floor in hallway is compatible with both new and old wings.



By adding a wing beyond the garage, the designers had an opportunity to develop the garage entrance as something more like a courtyard than merely an ordinary driveway. Visually, this sets the garage back into the structural unit and makes it far less conspicuous. The two low walls you see above were added to create this courtyard feeling, in keeping with the French-style architecture. The front door for the new wing is in the center of the photograph, under a sheltering roof.

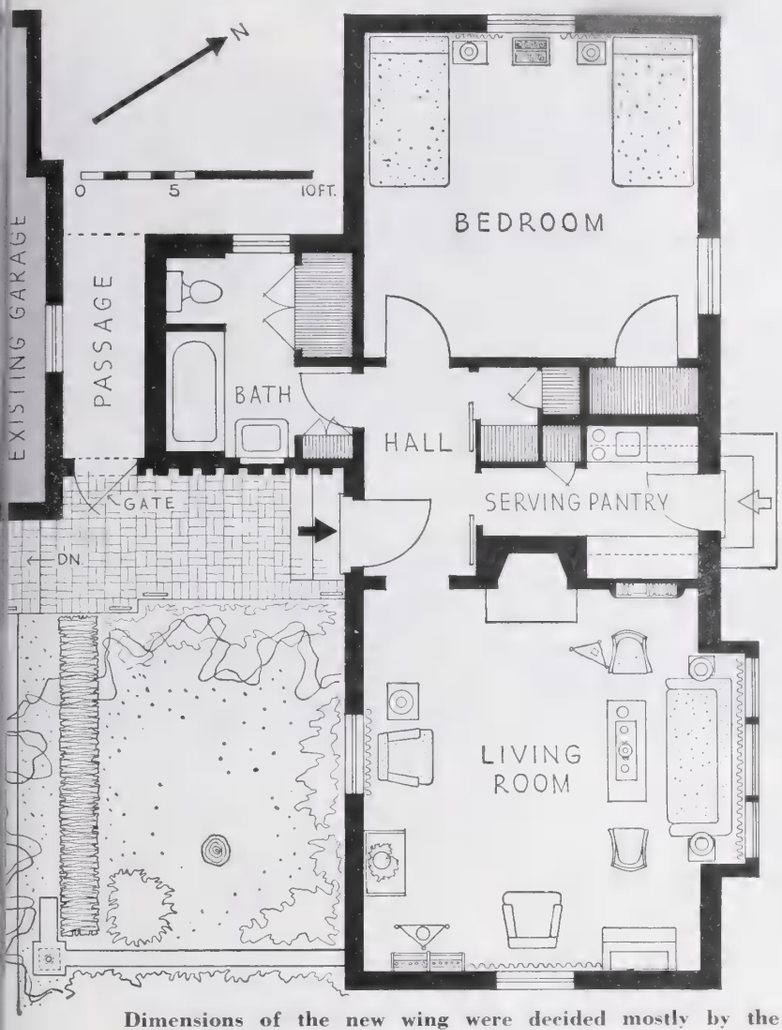
A complete apartment—*but in a house*



BEFORE House consisted of two symmetrical wings enclosing a center courtyard, connected to the garage by a service area.

AFTER New apartment at the right of the garage exactly matches the original house, looks as if it had always been there.





Dimensions of the new wing were decided mostly by the necessity of matching the previous architecture, but this allowed the equivalent of a large apartment. There are two generous rooms plus all the necessary service areas.



The traditional feeling of the architecture is carried out in the selection of furnishings, but the efficiency of newly developed materials is not overlooked. All the floors in the new wing are vinyl because of its easy-to-maintain quality.

OWNERS: *Col. and Mrs. Edward R. Fuller*

ARCHITECT: *George Hickey*

● Though American living may never return to the large multi-generation house of years ago, there are signs that a new kind of two-establishment house is in the making. It will be designed to serve parents with a grown child who wants his own place, or other families with a single parent who wants to be independent but near at hand. An apartment-within-a-house is the result, and the one seen on these pages is a good example of the new concept.

As you can see in the before-and-after photographs opposite, this is a perfectly-matched wing added to a house styled in the traditional French manner. It has its own entrance, and only an outside passageway attaches it to the rest of the house. It includes a living room, bedroom, bath, small serving pantry, and all necessary closet space. It was built for the bachelor son of the owners, and he can live here with or without connection to life in the main house, as he chooses.

The rooms in the wing, with the exception of the pantry, are not small. They have been developed with the same care and taste as the rest of the house, so that living here can be on a similar level. The living room has a mansard-like ceiling that is typical of the French style of the house. It has its own fireplace and wide doors that lead to the outdoors. The bedroom is nearly 15′ square; an adjoining bath has a second clothes closet 7′ wide. In the hall there is even a guest closet for coats. And the serving pantry can easily be turned to food preparation, if desired.



FOUR "AFTER" PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

The bedroom is nearly 15′ square, with plenty of space for two beds. A single material—mattress ticking in a shade of blue — was used for wall covering, draperies, and bedspreads. This set a quiet tone for the room so that a strong checkerboard pattern could be used on the floor. Valance is covered in a medallion print. Window looks out on shaded garden.



Open pavilion rests on a slightly elevated platform in garden. The redwood structure is deliberately isolated to secure a sense of being in a completely different world. The high fences at the sides of the lot and a gate at the road make feasible the open relation of the structure to the garden surrounding it.

An addition doesn't have to be attached

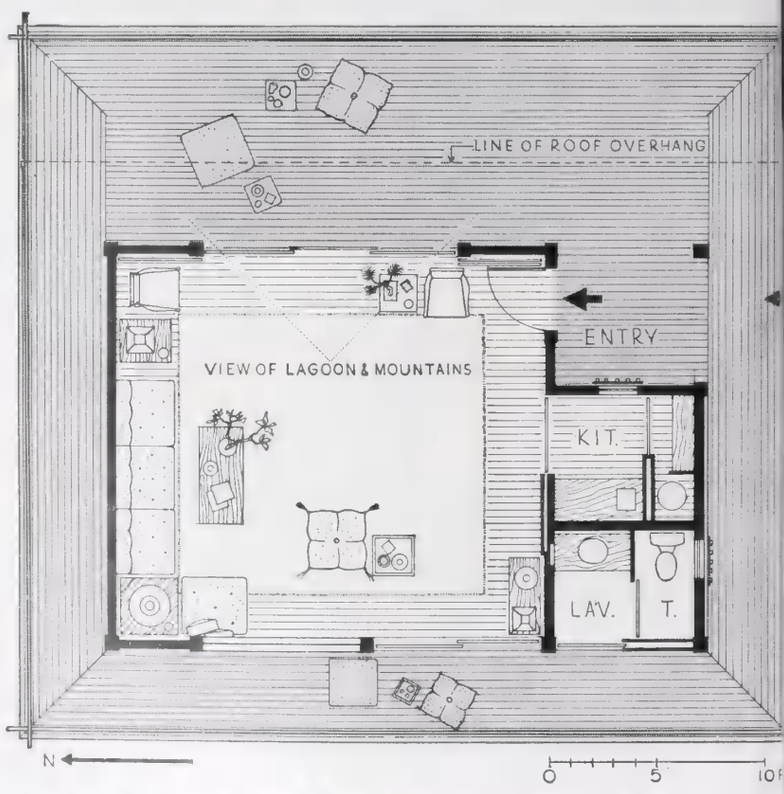
A detached house may be the only answer for some families —it has definite advantages all its own

By CURTIS BESINGER

● The family that needs extra space (for any reason) need not be restricted to their present structure. The addition can take the form of a separate house, set on some other part of the property. It can even be across the road, as in the example on these pages.

When the development of property across the road from Dana Rood's house threatened to cut off his view of the Carmel River estuary, he bought a parcel that would protect this vista and at the same time would maintain physical contact with this shoreland, which is a sanctuary for a variety of wild birds.

During a trip to Japan, Mr. Rood became aware of the attitudes represented—and the experiences provided—by the many structures the Japanese build expressly to enjoy some particular aspect of the natural world (such as moon-viewing platforms and tea houses). He decided to build a similar facility for himself. The garden house shown here—and its setting—are the result, a product (*Please turn the page*)



In plan, the house consists of a main room surrounded by a redwood deck, widened on the side toward the water to provide an exterior sitting area. The entrance door is in a sheltered angle at the upper right in the plan. The decorative wood carving seen in silhouette at the left of bar alcove in interior photo, opposite, is at at the right of the entrance.

OWNER: *Dana Rood, Jr.*

ARCHITECTS: *Burde, Shaw and Kearns*

LANDSCAPE ARCHITECTS: *Solomone and Hoy*

INTERIOR CONSULTANT: *Gladys Kiplinger*

The interior of the room was purposely kept neutral in character to provide a foreground setting for views from the room. This directs attention away from the room itself toward the distant view, above, and the near view at the right.

ALL PHOTOGRAPHS BY MORLEY BAER

Sliding panels covered with metal foil paper separate the bar area from the main room. No cooking is done here, but a heating unit in the closet provides hot water for washing glassware. A small refrigerator is built in below the counter.





The side of the room opposite the water may be opened to the garden that separates the house from the street. The custom-made couches, used here only for seating, contain an idea for multi-use rooms. The one that is partly under the corner table can be pulled out for full-length use.



In this view from the water one sees the proximity of the houses at both sides. One also sees how the structure was placed near the water's edge and elevated to achieve the outlook and intimacy with the setting enjoyed by occupants.

One approaches the house along a meandering path through a Japanese-like garden, a place designed with great patience and care for detail. The garden, recently planted as seen in these photos, will reach maturity in a few more years.

Seen from the outside deck or from the interior (see preceding page), the estuary is so framed by architectural elements that the viewer enjoys a direct relation to it. Note how in both photos one is projected into the midst of the scene.

AN ADDITION DOESN'T HAVE TO BE ATTACHED

of much time spent in deciding what to do and how to do it. After six months of planning with his architects and landscape architects, he achieved what he wanted: a place where he could get away from routine affairs; a place for small-scale entertaining; and a place where he could spend a quiet afternoon reading or in that somewhat blissful and refreshing state that one sometimes achieves by lazily immersing himself in simple beauties and wonders.

Deliberately isolated, the garden house is a world set apart. In it are none of the commonly-accepted intrusions into our privacy—accepted simply because they are useful. There is no telephone, no radio, no TV. And there is a minimum of other mechanized equipment. This quality of isolation is further reinforced by a gate where one enters the garden from the street, by a high screen of planting, and by walls at either side blocking out any view except that of the estuary and hills beyond.

From the street only the top of the roof is visible. Guests leave their cars in a generous parking area near the street, pass through the gate, and approach the house. It is set far back, near the water, reached by a path meandering through a romantic, Japanese-like garden. Through this transitional buffer and preparatory zone one enters into a completely different world.

The estuary is a place reflecting the many moods of nature. It may be sunny, sparkling, and lively. Or, when the fog moves in from the Pacific, it may be a place of awesome mystery and silence pierced only by the calls of unseen waterfowl. The garden house was (*Please turn to page* 174)







Nearly 100 yards from the main house, this separate little world offers more than shelter and swimming. There's a lovely garden, woods to explore, rocks to climb, and a lawn for comfortable picnics. Everything has been done to make it inviting.

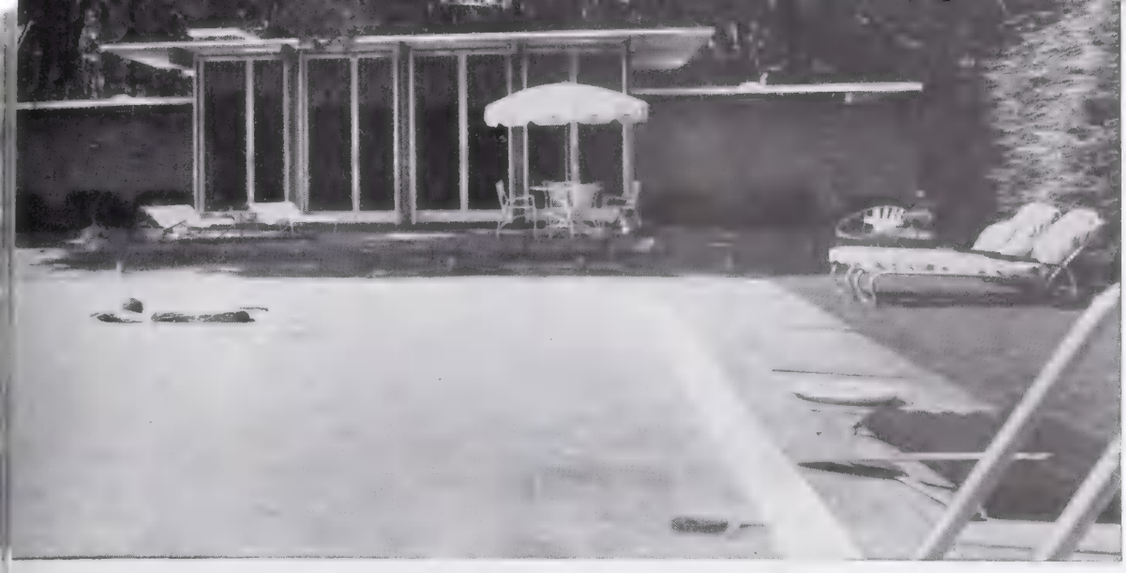
How to



ARCHITECTS:
Frank Edward Dushin
J. Edward Luders

DECORATOR:
Edward Wormley and Associates

The hospitable hearth, with a built-in barbecue, is the cheerful focal point of the living area in this pool-house-guest-house. This sitting area is also for sleeping. The sofas make up into beds. Materials used here are all good-looking, and they require very little upkeep, an important asset for a part-time house.

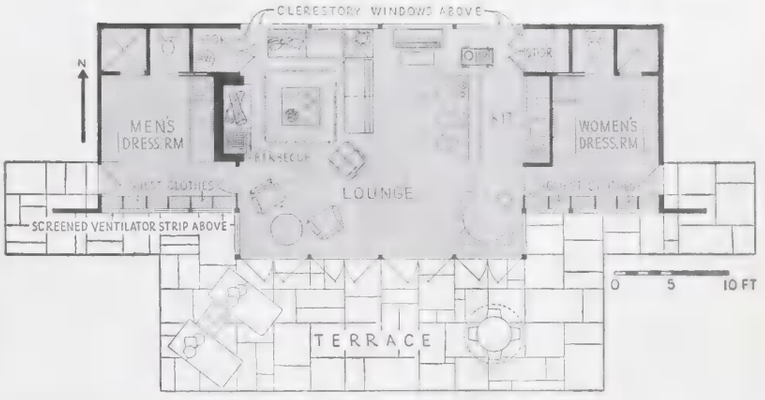


Raised roof over the central living area helps keep the building in scale with its site. Inside, the high ceiling gives more airiness to the many-purpose room (photograph below). Men's and women's dressing rooms are in the lower extensions on each side.

get away from it all – without leaving home

● Everyone knows the importance of variety in life—the need for a change of pace and scene. We usually think of traveling to "get away from it all." But there are also ways to enjoy a change of scene right at home. Here is an example of how one family created a different way of life within a stone's throw of their daily routine.

This pool-house-guest-house was designed especially to be much more informal than the house they live in. It has a light, airy, colorful quality appropriate to its use, and it is wonderful for entertaining. Children, adults, and families use it separately or together for everything from swimming parties to dress-up affairs. All the work of preparing for a party, and cleaning up after, can be done without disrupting the main household. It's a world apart, with a life of its own. As a guest house, it offers a visitor all the amenities he could want plus (*Please turn to page* 193)



Plan shows two-way access to bath-dressing rooms. Living area (below) is just one room, but each function is so well defined and provided for that there is no feeling of crowding. Hanging lamps and bright-color shades set festive mood.

DRAWING BY MADELAINE THATCHER PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



THREE PHOTOGRAPHS BY MAYNARD PARKER

At the upper left is one end of the rambling, U-shape, main house. The strong horizontal line of the pool-house roof was created to continue the lines of the existing structure. Wide overhang protects glass walls from sun. Owners: Mr. and Mrs. R. E. McDonald. Pool house designed by Jon Konigshofer.



Strong sculptural forms of the pool, terrace, and the curved retaining wall are important here. These shapes are the center of interest from here, as shown, and from the end of house across the pool. The bar easily serves both indoors and out.

All the comforts of home are provided in this kitchen-dining area. A complete kitchen is augmented by a barbecue grill in the fireplace wall. Large round table and sturdy chairs invite comfortable dining. The raised hearth provides extra seating.



he poolside house:

Two variations on a growing theme

. perfect pleasure pavilion,

his contemporary pool house

n California offers every facility

or food, drink, and comfort

Pool owners from coast to coast are discovering hat the poolside house can be much more than just he necessary bath and dressing room. It can also serve s a pavilion for entertaining, a retreat for the family, r a guest house.

Along with bath and dressing rooms, some sort of itchen can be considered a necessity. It might be o more than a work counter and barbecue grill. But ood and drink are an established part of poolside fe and should be planned for.

On the right you'll see a complete two-bedroom ouse beside the pool. This well-appointed house was uilt instead of adding to the family home. At times. he owners move out here to live for a few days and njoy a change of pace.

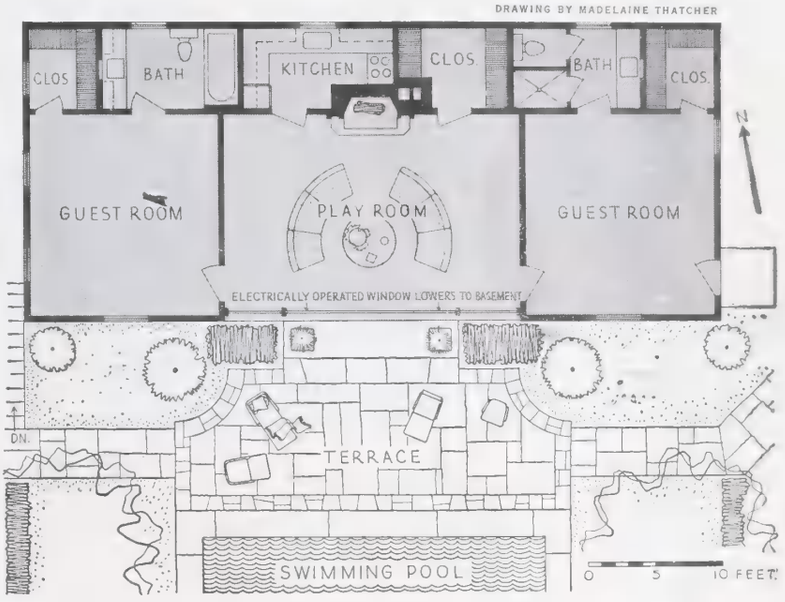
The example on the left is more typical of poolside ccommodations. It is designed for entertainment. The itchen is unusually complete, and there are commodi- us facilities for dining here in comfort. The building self is large enough for other uses when required. sofa bed, for instance, would make it a pleasant lace for guests.

A complete and comfortable second home, this Long Island house is used for guests, for poolside entertaining, and by the family—as a private retreat



Although traditional in design, in character with the other house on the property, this one fully meets the modern need for poolside living. Plan below shows extent of facilities. Owners: Mr. and Mrs. John P. Humes. Pool, landscaping, and house designed by Innocenti and Webel, landscape architects.

DRAWING BY MADELAINE THATCHER



The house is used a great deal for everyday living, as an auxiliary to the main house which is about 50 yards away. It has furnishings and facilities far beyond the needs of poolside lounging. To provide widest possible opening, the center panel of glass wall slides *down* into wall of room below. Plan (above) shows steps leading to downstairs recreation area.

TWO PHOTOGRAPHS BY GOTTSCHO-SCHLEISNER





By wisely extending the new roof trellis almost five feet across the older wing, the architects have made this new room the unifying force between house and formal garden. To maintain a style relationship, the brick patterning is identical, even though the proportions of the brick masses to the window and doors are completely different and fresh in concept.

Let the new improve the character of the old

By CAROLYN S. MURRAY

● Every time you add new space inside your house, you also add at least one or two new exterior walls. The appearance of these walls (or elevations, in architectural terms) will be around to please or haunt you and your neighbors for many years to come. Even if you build on what you consider the back of your house, it is still the front when you sit in the garden or when it is seen from your neighbor's window. You can't escape or blot out bad architecture. Often, architectural forms that are perfectly acceptable themselves clash with the original building. Look around your own town and you'll find a dozen examples: the old city hall with the modern wing; the ornate hospital with an efficient, box-like appendage; the college campus with its crazy mixture of different architectural eras. Learn a lesson from them: Don't make "way out" changes in style when you enlarge your living quarters.

On these pages you see the happy result of the old having a strong influence on the new. Here the owners, Mr. and Mrs. Raiberto Comini have a new double study that, inside and out, complements the older (*Please turn to page* 197)





DRAWING BY MADELAINE THATCHER

BEFORE **New study for the Comini house nestles into the right angle formed by living and dining rooms. Compare photo above, taken as work started, with sketch right. On the second floor there is now a tree-shaded roof terrace, with a crushed-gravel floor to permit traffic. With access from the bedrooms, it is easy to keep falling leaves off the skylight.**

Simple rectangular form of the double study is repeated over and over as a structural and decorative theme. Light fixtures, bricks, piers, oriental rug, seat cushions, raised ceiling, and skylight grille are all a play of rectangles. This gives the study a well-defined order, even when unfinished work is left out.

OWNERS:
Mr. and Mrs. Raiberto Comini

ARCHITECTS FOR ADDITION:
Kelly Oliver and David George

"AFTER" PHOTOGRAPHS BY MAYNARD PARKER



Nearly every basement has some kind of post and beam problem. The exposed steel units (below) were boxed in with paneling to match the walls. Furniture is arranged in such a way that the post is not in the middle of a grouping, but serves as an outside marker dividing functions in a room. Group above is ranged around the TV set (behind cabinet doors in the wall). Well-lighted stairs make entrance pleasant.



Could this be

● If you feel a pang of recognition as you look at the "before" photographs on these pages, you can be forgiven. They are so typical, they are almost beautiful. But as nostalgic as the scenes are, they show a waste of space that was almost criminal, for you can see the light and cheerful recreation room it is now. A conversion like this is perhaps the easiest way of adding a room to your life.

This basement space in the home of Mr. and Mrs. Joel Lewis had certain advantages that are common to many homes built within the past 20 years: The ceiling height was adequate, there were few supporting posts, and one wall of the basement was above grade (with decent windows). However, in planning the room, the Lewises faced all of the usual problems: boxing in heating ducts and beams that dropped below the general ceiling level; enclosing and lighting the stairway so that the descent would be cheerful and promising; hiding the utilities yet still keeping them easily



TWO "AFTER" PHOTOGRAPHS BY WESLEY BALZ

your basement?

The dropped ceiling in the photograph above is a cover for the heating duct seen below, but it is so well designed into the room that it does not seem like an intrusion. House is above grade at the rear, so that full windows are possible. An outside door is just to the right of these windows. Sink cabinet in the corner replaces the original one and, when used with portable appliances, creates a kitchen for snack cooking.



available for the necessary maintenance; and making the most of the space not included in the finished room so they would still have some storage. The photographs here and on pages 198-200 were taken from exactly the same angles as the "before" shots so that a close comparison will show how the owners capitalized on advantages and solved problems.

The finished room has the space and the facilities to serve a variety of purposes. As a second living room for informal entertaining, it allows parents and children within the family to enjoy guests separately at the same time. When large parties are given, both areas can be given over to entertaining. With television and a movie screen built in, the room provides a place where music and sound will not interrupt living-room conversation. In one corner is a sink and work counter, at which food can be prepared on portable cooking appliances. This also serves as a flower-arranging and plant center. A bar for drinks, (*Please turn to page* 198)



AFTER

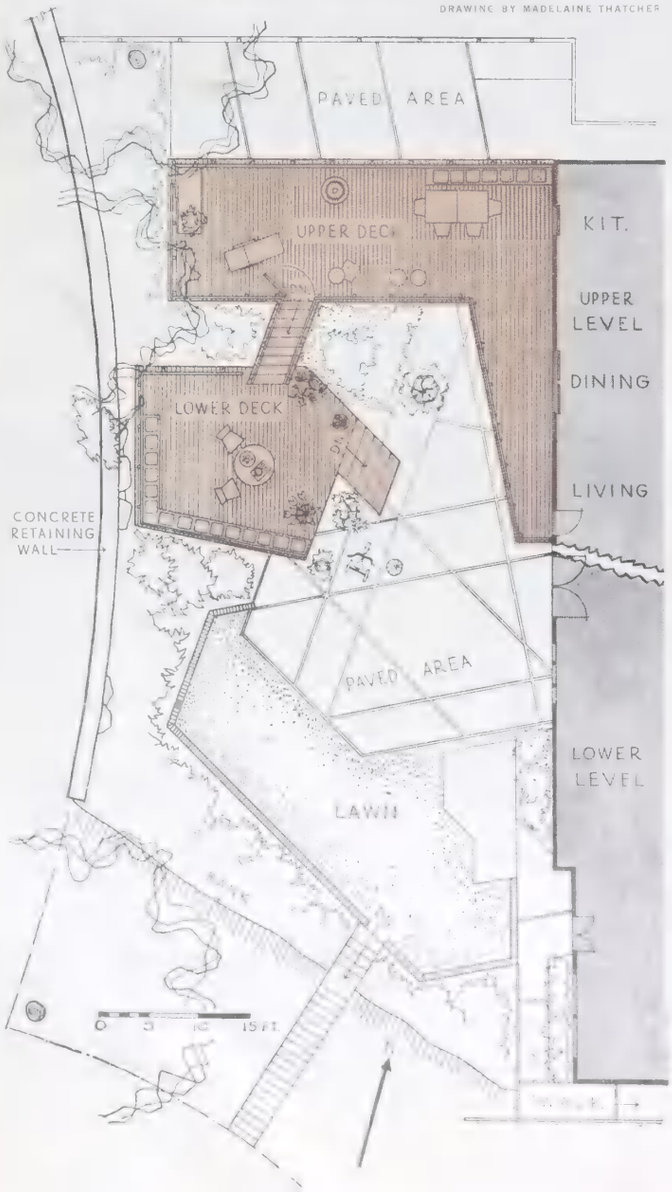
BEFORE



At the rear of the house, the living level is one story above grade and, before the deck construction, there was no way to reach the back yard, except down through the house. The yard offered little recreation value.

The contrast between this scene and the "before" photograph gives you some idea of how much living space has been added to this house by the outdoor development. There is now an upper dining deck, a second sun deck, and children's play areas, one paved and one grassed. Fences and trees give it privacy.

DRAWING BY MADELAINE THATCHER



The out-of-doors may be the room you need in your life

By GUY HENLE

● Even when the space inside a house works well for a family, there is often one element missing—outdoor living. Development of outdoor space can contribute as much to expanding our lives as adding new enclosed areas.

At the home seen on these pages, the living level is a full story above grade in the rear of the house. There was no chance to enjoy the California climate, no place for outdoor entertaining, no way even to reach the garden space (see "before" photograph). In the total development of this space, the owners gained a dining deck level with the indoor kitchen, a large sun deck with built-in seating, wide play areas (both paved and grassed), and privacy for all, using the best of natural protection combined with fencing.

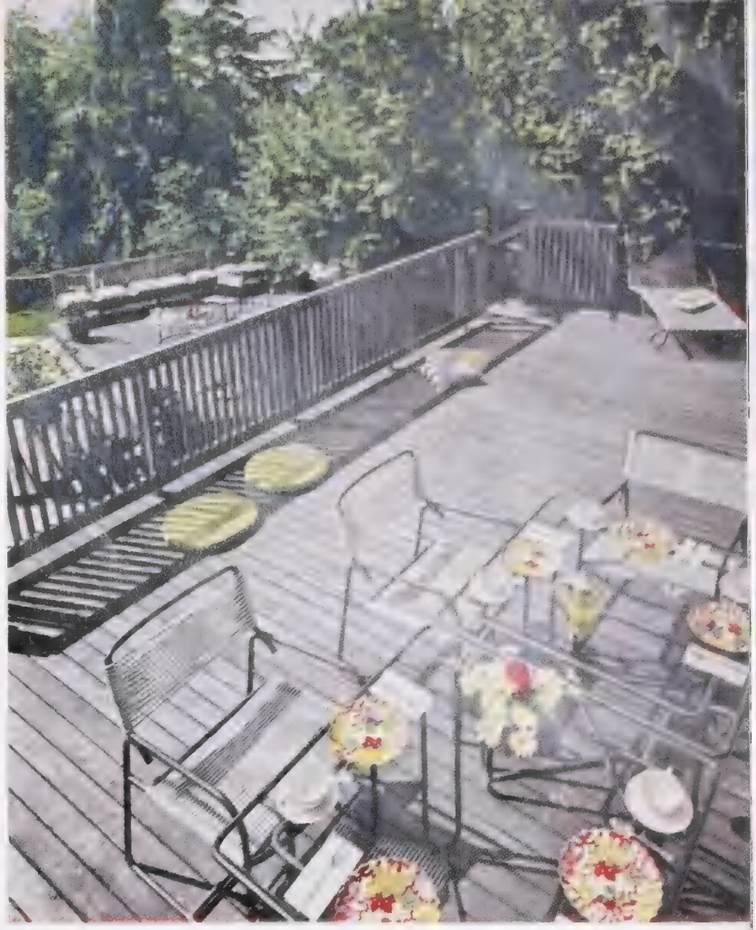
By creating two decks, the designers minimized the 10-foot drop in height and at the same time kept the adult areas effectively separated from the children's play.

Plan (left) shows that nearly all of the property was put to use. Inner brick retaining wall created a level lawn area out of a steep slope (see the long flight of stairs through the wall). Upper deck is angled along the house so that you can go out to it from either the kitchen, the dining room, or the living room. New doors were opened from these rooms.

LANDSCAPE ARCHITECTS:
Royston, Hanamoto & Mayes



Upper deck has a corner well-shaded by a plum tree that grows through the deck. The owners were fortunate in the heavy growth of trees that lined the rear property line (background, photograph at right). This softens the effect of the fencing.



Upper deck, above, just a step off the kitchen, is large enough to accommodate a fully-set dining table. Food is brought here as easily as it is into the dining room. Steps to lower deck are seen in background. They lead down to second large sunning area (below) with a long built-in couch. This raised platform effectively separates children's play from adults.

FOUR PHOTOGRAPHS BY PHIL PALMER





AFTER

BEFORE



You can't have an outdoor room without easy access to it. Steps (above) were a barrier. Now, floor-level deck (left, and plan below) takes you outdoors without steps.



Another out-of-doors project:

How to modernize a house without touching it

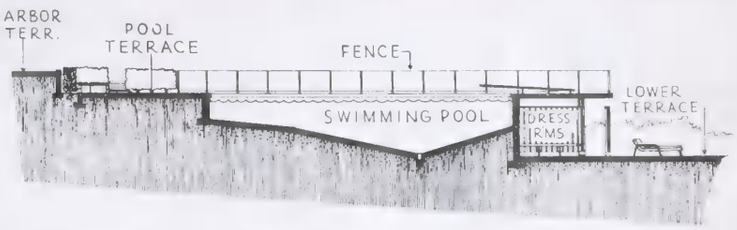
● Most houses used to stop at their walls. They shouldn't have. The best space a house can have may be outdoors. Today's houses are built with this in mind, but there are thousands of houses outdated by their inward-turning walls. On these pages is a house that shed 30 years just by developing real space for outdoor living.

Before its conversion, this house had a garden of the old-fashioned type. It was something to look at, perhaps stroll through, but little else. Serving and entertaining were difficult because of the steps.

Now it is a real outdoor room and a closely-knit part of the house. Key to its success is a floor-level deck that replaced the steps, creating an easy flow from indoors to out. As a bonus, the deck (and the new wide doors to it) made the area just inside lighter and more livable.

For privacy and a sense of shelter, outdoor living space should be enclosed. Containment is accomplished here with stone walls, dense greenery, a trellis overhead. Like any room, one outdoors gains by having a focus of interest. Here it is the beautiful pool, reflecting sky and trees.



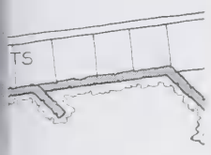


Sketch (above) and photos (left and below) show how a pool, like a deck, can create a delightfully level expanse where there was only useless slope before. A pair of locker rooms tuck conveniently under the overhanging walkway. Note the shape of the pool. Like Japanese technique of *suwari*, this tapering design accentuates perspective, makes the area here appear larger than it really is. Hidden lighting keeps the area as useful a part of the house by night as it is by day.

THREE "AFTER" PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



POOL



TS



OWNERS:
Mr. and Mrs. Kenneth Van Strum

LANDSCAPE ARCHITECT:
Thomas D. Church





What pleasure it is to walk through this solarium-hallway (left). Facing southeast, it connects entry and new room (exterior view at right). Partial shade makes it perfect for plants like cyclamen, begonias, caladiums, and orchids. Structure was carpenter-built.

ALL PHOTOGRAPHS BY HOWARD GRAFF

Expanding a house can give you more than just space

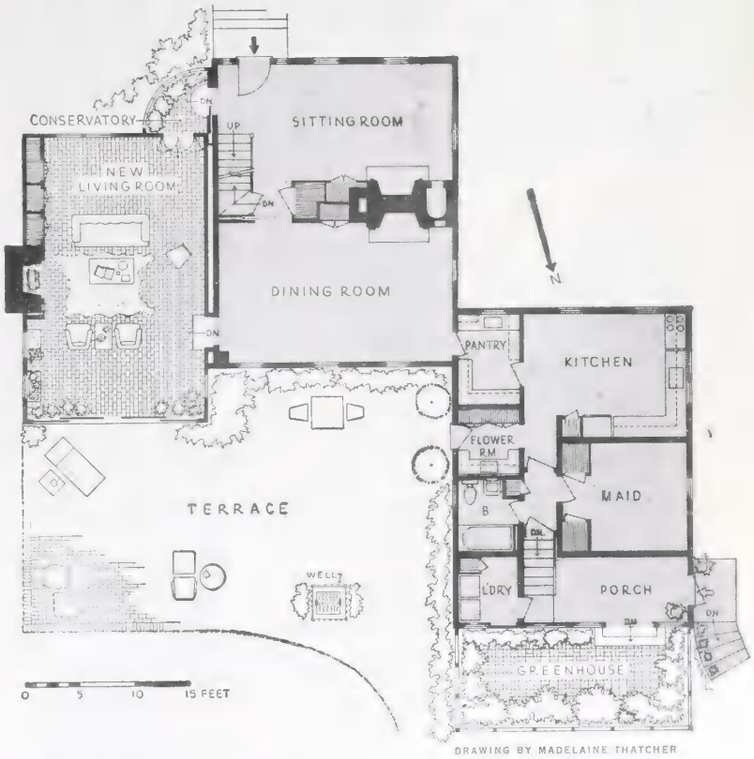
By CARROLL CALKINS

● This delightful little hallway-conservatory was an unexpected bonus. Not originally planned for, it simply evolved when a room was added to this old farmhouse.

And that's not all. On the following pages you'll see how the new room brought new life to an old terrace, and how the conservatory and terrace led, in turn, to the addition of a small greenhouse. The relationship of all these elements can be seen on the plan (right).

This is yet another illustration of how one good thing can lead to another. Any addition you make to a room, or to a house, changes your way of living and often starts a chain reaction of unpredictable benefits.

This farm had long been the week-end retreat of Mr. and Mrs. John E. Lockwood. In recent years, when they began to spend more time here, there was (*Please turn the page*)



DRAWING BY MADELAINE THATCHER

The original house (shaded area) had the small rooms typical of its day. The large new living room has given the entire house a new focus. Unshaded areas on the plan are all, in a sense, useful by-products of the remodeling. Plan shows how the curved solarium-hallway made it possible to enter this room from the front without a separate outside doorway.

The added room (right) with the fireplace and wall of glass opens on the enlarged terrace. The new roof line is so well related to the old that the room doesn't seem added at all. The well-head marks the original farm well, still a good source of water. Arched doorway leads to kitchen.



EXPANDING A HOUSE CAN GIVE YOU MORE THAN JUST SPACE
continued

need for a large living area. When the house was originally built, the rooms were kept small for easier heating.

The owners staked out the new room with string and "lived with it" for a couple of years. They checked with a tree surgeon to make sure the foundation would not affect the surrounding trees. They worked closely with the architect, Warren Draper, to help him fulfill their needs without violating the scale and character of the rest of the house.

The new room opened readily off the dining area, but there was no easy way to enter it directly from the front of the house. The curved hallway-solarium proved to be the perfect answer.

The terrace (opposite page) was originally smaller and used mostly for dining. The door with the arched transom leads to the kitchen. When the new room was added, the terrace was enlarged. As you can see in the picture below, it is now in full view through the glass wall of the family room and has become an important part of every-day life.

Both the terrace and the solarium called for lots of potted plants and colorful flowers. Mrs. Lockwood, an enthusiastic gardener, had a good-size separate greenhouse, but now she needed a convenient place to overwinter tender pot plants and keep color coming on the year around. For this, a small lean-to greenhouse was added to the back hallway and has, itself, become a source of enjoyment (lower pictures, opposite). Everything that has been added is so consistent and well scaled that the charm of the original farmhouse is not only retained but enhanced.



The interior of the new room is in complete character with the original farmhouse. The brick floor, paneled walls of warm-toned wood, and traditional mantelpiece all play a part. But the one modern innovation—a wall of sliding glass—is important too. It allows the terrace to extend the room out-of-doors.

This is the back door leading to a wide hallway—originally a sort of "mud room." The outside wall was removed and regular stock sections were used to make the greenhouse. The hinged panels on the roof provide adjustable ventilation.



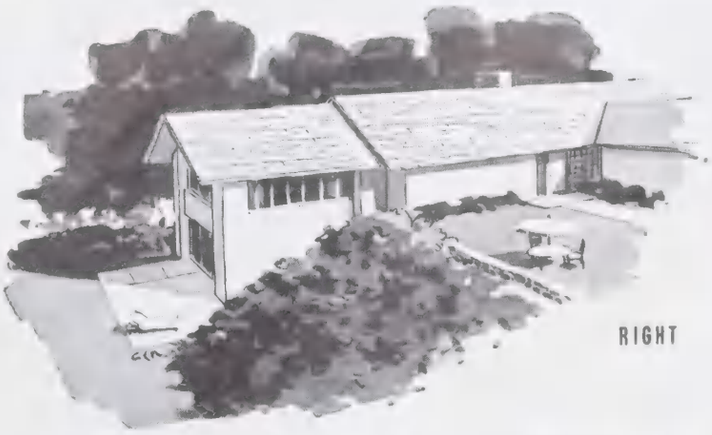
From inside looking toward the door, you can see how a drop in grade was used to lower the floor so the established roof line could be maintained. (Picture above shows roof.) Plants for the terrace and solarium-hallway spend off-seasons here.





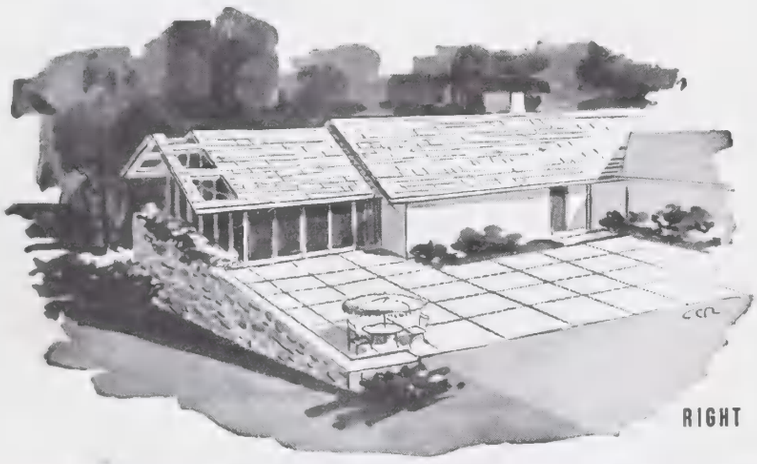
USE A CHANGE IN GRADE TO TIE THE HOUSE TO ITS SITE

WRONG



RIGHT

Adding a room over a steep bank is sometimes the only way to gain space. This can help wed the house to the site if the exposed wall is finished like main walls (above), not like a foundation (top). Another solution (below) provides level terrace and access to the room by extending a retaining wall.



RIGHT

INTEGRATE THE NEW ROOM; DON'T TACK IT ON

By repeating the same roof pitch and interlocking the new element with the old building, this garden-level living room (below) seems to be an integral part of the house. Contrast this with the typical added-on sun porch addition at the right.



WRONG

RIGHT



How to keep out of trouble when you add a room

If you need more space, consider the aesthetic as well as the practical problems. Be sure that your addition looks as well from the outside as it works on the inside

● Whatever you do to your house, in the way of enlargement or new conveniences, your investment can bring results aesthetically as well as physically. You can see warnings along the streets of every suburb of what happens when convenience is added with no thought of exterior results. Without realizing it, many homeowners have spent money to make their homes less attractive.

If you are adding *anything* to your house—a new screen door, or a whole new wing—the benefits should be twofold. The needed space or added convenience may be the original motivation, but along with added livability, your investment should also add to the over-all exterior appeal of your house. The same expense that goes into a clumsy, ill-proportioned annex can be used to bring additional grace to the exterior as well as needed enlargement inside.

In the case of many older houses that are high off the ground, adding an extension can produce a swan from a duckling. If, on the other hand, the proportions of your house have a special charm of their own, it is equally important to consider carefully what you do, so the present attractiveness is amplified, not destroyed. Whatever your needs, the result should appear an inevitable part of the whole building, as though it had been meant to be there from the beginning.

The general "grammar" of the house should be preserved, or gently corrected. "Grammar" is the solution and appearance of the details in a building—the scaling of structural members and the materials used for walls, roof, windows, doors, and trim. There is a grammar for every architectural style. It is a pattern that develops in solving the basic problems of building, and it gives special character to individual styles and individual houses. Consistency of grammar is more important than repetitious duplication of detail.

An awareness of grammar in architecture lets you develop a swimming pool or cabaña or a modern kitchen for, say, a Georgian house as well as a contemporary building.

By maintaining a consistency in details with the existing building, you can solve your new needs in ways that are logical to the idiom that is already established. This means you can introduce a glass wall or modern plumbing into a classic building. It is a matter of incorporating these 20th-century elements in the manner of the given recipe, for this is what classic styles are. Even in contemporary houses, each building contains its own grammar, or recipe, as a basic framework for development, like the growth pattern of a plant.

Take a good look at your house before you remodel. Be sure you're developing its organic characteristics, not introducing an extraneous element. If, as a building, it has no definite character or style, then you must look to see what good elements do exist that can be played up further in your additions to develop an over-all character that did not exist before. An addition can be the chance to correct bad proportions or awkward heights, or to bring balance to unrelated masses.

Without question, the aesthetic problems are the most important ones you face when you remodel. Yet many people, not aware of them, plunge blindly into remodeling operations without any real knowledge of the wonderful opportunities that are at hand.

Here are some of the opportunities not to be overlooked when you make additions to your house:

- Locate a new room so it appears to be part of the original structure, extending it rather than tacking it on.

- Continue with building materials of the existing house. Don't add a clashing variety of new materials, colors and textures.

- Extend existing lines so the design is smooth-flowing. Avoid a jumble of different kinds of windows, varied levels of sills and heads.

- Keep the roof slope and design consistent. In most houses the roof is the dominant exterior feature. Any addition should add to the effectiveness of this major feature. Otherwise the result may be like two unrelated houses unwillingly thrust together.

- Take advantage of any changes in grade to give your house the appearance of belonging to its site. The awkward boxy building can be made more graceful with an added extension that acknowledges the natural contour of the ground rather than standing aloof above exposed foundation walls. The special problems of a sloping lot can offer a special chance for unusual charm and character.

- An exact duplication of existing conditions can be a waste of a good opportunity. The important thing is to echo and amplify the good features that the present building has.

You will be more certain of success if you have design help. Unless you have special training, you can't hope to compete with someone who has devoted his life to design and its problems. This critical job is for the professional, not the amateur. You can contribute most by knowing what is good and insisting that you get it, by understanding what can and cannot be done.

Never think only in terms of the room you are adding. Always think of the entire house and the effects upon it. You are going to alter the way your house looks on the outside as well as the way it works inside. Take the opportunity to correct flaws. Don't add (*Please turn to page* 175)

NEW SPACE CAN GIVE IMPORTANCE TO THE EXTERIOR

The elegance of this house would be spoiled by attaching a stubby wing (right), even though the space inside might be desirable. The same space, when designed as a detached unit (below), vastly increases building's presence.



WRONG

RIGHT

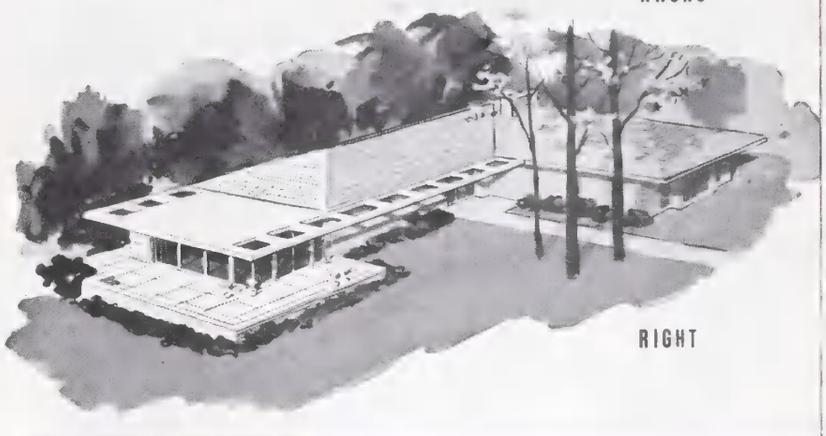


YOU CAN GIVE LONG, LOW LINES EVEN MORE SWEEP

The trellis on this level addition (below) extends the length of the wing emphasizing the horizontal spread of the house. It also ties in the added flat-roofed area as a natural part of the house as a whole.



WRONG



RIGHT

REMODELING CAN ORGANIZE A CLUTTERED FACADE

Getting light into attic space or giving your living room a glass wall can improve the outside appearance by integrating glass areas into a major feature (below) instead of miscellaneous windows (right).



WRONG



RIGHT

DRAWINGS BY GEORGE [illegible]PFF RUDOLPH ASSOCIATES



PHOTOGRAPH BY LYNN FAYMAN'S STUDIO

Sand-cast birds are the work of amateur sculptor Herbert Minshall. They line the driveway of his home in San Diego. Mr. Minshall scooped the bird forms out of very fine sand with a spoon, being careful to keep the surface smooth. The finished casting got a thorough burnishing with sandpaper.

No. 7 in the series:

How to explore and exploit the nature of materials

Sand Casting: Easiest of Arts

A pile of sand, a bag of plaster, and thou—that's all it takes to do exciting bas reliefs like these

■ A sun-drenched beach . . . a child deeply absorbed in a project in wet sand . . . digging, building, scraping away, adding on, carving, dribbling soaked sand through little fingers, "decorating" with starfish, shells and bits of driftwood . . . the soaring sense of achievement on completion . . . the bittersweet sadness at the incoming tide's obliteration of the morning's efforts.

If you have ever been such a child, if you have ever longed to try sculpture in some simple satisfying form, here is a way that is almost as easy as seaside sand castles. Your imagination running free, you merely indent designs in damp sand and pour plaster into them. The plaster fills the indentations. When it hardens you lift it out and there are your designs reversed on the surface of the plaster- -whatever was indented now juts out.

Bas reliefs made this way may be one of the most elementary forms of sculpture. By the same token they are ideal for testing out your particular talent for three-dimensional art, while providing a perfectly reasonable base from which to go on to more advanced techniques and materials if you discover that sculpture is your dish.

Sand casting is a legitimate art form, in spite of its association with sand castles. Since prehistoric times sand has been used in casting metal objects and is still used for foundry molds today in many countries.

A close examination of a handful of sand may improve your understanding of the nature of this material. You will find that it is principally shattered particles of quartz, an extremely hard mineral.

Other particles account for differences in color and consistency: pink sands have a high content of coral: blackish sands contain volcanic elements: green ones, olivine crystals. All sand includes small amounts of rock-forming minerals such as garnet, tourmaline, rutile, and topaz. It is these, along with bits of broken shell, that make it such a pleasing surface texture embedded on the face of sand castings.

Sand sculpture is a natural family project. Designs are limitless: imprints can be made in the sand with almost anything. One family invites each guest to make a casting to set in its patio wall. Another is sheathing a room.

If you ask for "plaster" at the lumber yard you'll get gypsum plaster, which is intended (*Please turn to page* 204)

Walter Chapman who made the castings on the facing page shows the step-by-step process in photos on pages 208-211.



The sculptures on this page were done by Mr. and Mrs. Walter Chapman and line the interior and exterior walls of their La Mesa, California, home. The garden adornment above got its concave forms from fish-shaped mounds of damp sand; its convex forms are the impressions of several real fish.

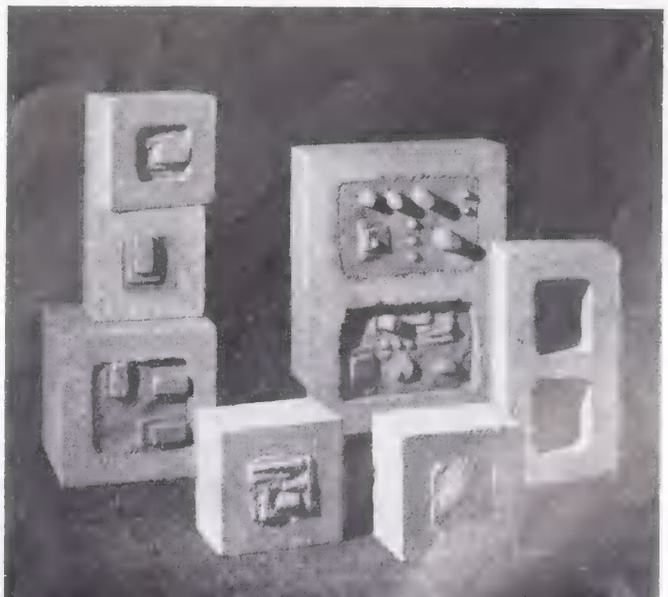
The larger bas relief at right was cast in its own finished redwood frame to save its maker the trouble of reframing its panels following removal from temporary casting frames. A row of 1" nails was pounded part way into the inside of the frame. The nail heads became embedded in the plaster when it was poured over the sand, holding the sculpture securely.



FOUR PHOTOGRAPHS BY MAYNARD PARKER



The attractive garden bench with the basket on it in the picture at upper right is nothing more than a redwood seat over a couple of open-end concrete blocks that cost less than 20 cents apiece. Seat has shallow "boxes" under each end that fit snugly over the blocks. Since these and the concrete blocks at right are for outdoor use, Mr. Chapman made his sand castings of concrete, cast right in the blocks themselves.



Enrich your possessions with

A Quick Creative Needle

LESSON No 7

- *Catch Stitch (sometimes called Herringbone)*
- *Closed Catch Stitch*
- *Divided Catch Stitch*
- *Cretan Catch Stitch*
- *Threaded Catch Stitch*
- *Basket Stitch*

THE ARTS OF GOOD LIVING
CREATIVE EMBROIDERY

A few simple stitches and a sense of freedom are all you need to enter the age of the new embroidery. You are much more creative than you think, once you free yourself from your own self-doubt and your painful memory of old-fashioned, tedious needlework.

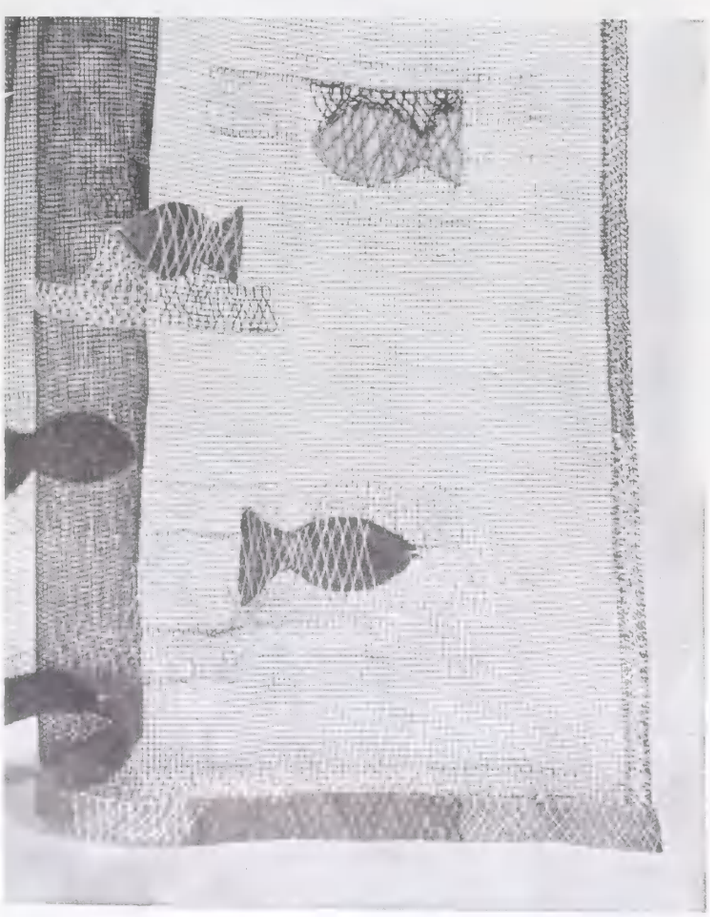
When you look at the embroidered headboard and bedspread, opposite, and at the curtain, below, you see a new and far different approach to needlework. Once you have learned the simple stitches, you have at your finger tips forever after the way to enrich your surroundings with your own ideas of texture, color, and pattern. When you do this free-style needlework, you let your fancy be your guide, rather than follow a ready-made pattern.

The basic embroidery stitches are simple. It usually takes no more than 20 minutes of concentration to grasp the general construction of a stitch. After that, facility is just a matter of practice.

Try this by experimenting with the diagrams given later for the Catch stitch and its various versions. If you are a latecomer to this series of lessons, you need not feel that you must catch up with all that has gone before in order to be a success at this new kind of needlework. It is good to know lots of different stitches, of course, but you can still pick up from here and acquire the means of creating all sorts of embroidery.

See what versatility there is in just the Catch-stitch family alone. For instance, you have already seen the simple Catch stitch used functionally as an appliqué stitch to fasten down the patchwork pieces in the headboard and bedspread on these pages. But it is also used here to simulate the scales of a fish and, in its Divided version, a fish net. But you can use these stitches however you see fit, changing their character and texture with the fineness or coarseness of the yarns you use. The Basket stitch, first cousin to the Catch stitch, is obviously for simulating basketry, but, enlarged and worked in heavy yarn, it might be a trellis. Using fine yarn, you might get the effect of a spider web. Or, working the same stitch close, you could get a solid braidlike effect. Try experimenting. You may discover that a stitch which someone else uses for a flower petal may suggest a different pattern to you—the stones of a wall, raindrops, a geometric form. This challenges you to see new design potentialities in everything around you.

Large-scale stitches make this new needlework relaxed and quickly rewarding, unlike the old, tense, eye- and neck-straining variety that took forever to finish. It is worked most successfully with a large needle and fairly thick yarn or cord in rather heavy or coarse basket-weave fabrics like linen and burlap. Begin on burlap: it's cheap and so woven that it's easy to keep your stitches aligned. For practice yarn, try the cotton cord you usually get on a baker's box or a drug-store package. (You'll soon become a cord and fabric connoisseur.) Use a blunt needle with a wide enough eye to take heavy yarn easily (sizes 15 and 17 are about right). Then all you need is the urge to start. *Step by step directions for stitches begin on page* 166.



Variations of the Catch stitch (explained in detail later in this article) produced the mosaic-like pattern of the embroidered headboard and bedspread, opposite, created by the late Mariska Karasz. Background shows close-up, indicating how multi-colored strips of patchwork were appliquéd and caught in a net of Divided Catch stitches. Fish is Threaded Catch stitch, worked in metallic yarn. Curtain (left) is a minnow net, first bordered in linen, then stitched in Divided Catch stitch. Inner border is Closed Catch stitch.

PHOTOGRAPH BY TED KOEPPER — COLOR PHOTOGRAPH BY WILLIAM HOWLAND





Broad-seated, cushioned chairs (left) invite outdoor dining. Open backs, wrapped in woven cane, are decorative and cool. Wrought-iron arms are smoothly sculptured. Furniture, designed by the late Mauricio Tempestini, is by Salterini. Linen cloth on glass-top table is from Alice Marquart. Sterling silverware, "Alexandra," is by Lunt. Milk glass goblets are by Imperial. At the home of Mrs. Carolyn Snider.



Spanish derivation is apparent in the lacelike tracery on the backs of these wrought-iron chairs (right). Curved chair base is a notable and pleasant change from the usual straight leg. A graceful table pedestal adds weight to the group. "Andalusian" dining pieces, chaise, and valanced umbrella, by Woodard. Beach towels by Fieldcrest. Pool at home of the A. G. Wades.

What's new in Outdoor Furniture?

With many of the maintenance problems licked, designers are turning out pieces in graceful new shapes that can serve you as well indoors as out

FOUR PHOTOGRAPHS BY THE HOWLAND ASSOCIATES



Ice-cream tables are nice for two, or they can be set up in numbers for a party. Wrought-iron chairs, with rubber discs on feet, will not sink into grass. Flowers or plants may be held in table base for color. Agreeably priced set is Meadowcraft.



Small table with companion chairs is set for an outdoor meal. Mesh backs and seats of chairs, worked in circles, have a refreshing newness. Small stool doubles for seat or table. Foursome, by James Jones, from "Continental" group by Hettrick.

Please turn the page

Four groups in rattan, a sensible choice for sun rooms



Rattan day bed and chair in silvery "Santan" finish are cushioned in off-white damask that gives unexpected richness to the lanai. Day bed, with panels of cane on back, has foam rubber mattress, doubles as part-time bed. "Facet" table top is of mosaic glass. "Fujiyama" by John Wisner for Ficks Reed.



PHOTOGRAPH BY BRUCE HARLOW

In this indoor setting, the star performer is the high-back, 8-foot sofa, part of a sectional group, which has style, comfort, and compatibility with modern metal table. Added assets are rawhide bindings, foam rubber seats in reversible zippered covers. Designed by Elinor McGuire for McGuire Co.



Outdoor atmosphere is maintained in this room with screening and wide open Persiana doors and an indoor section of pool. Location is a natural for the curved sectional group of white rattan seating and tables. Cushions are in black and white wool. By Willow and Reed. Home of Mr. and Mrs. A. G. Wade.

THREE PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

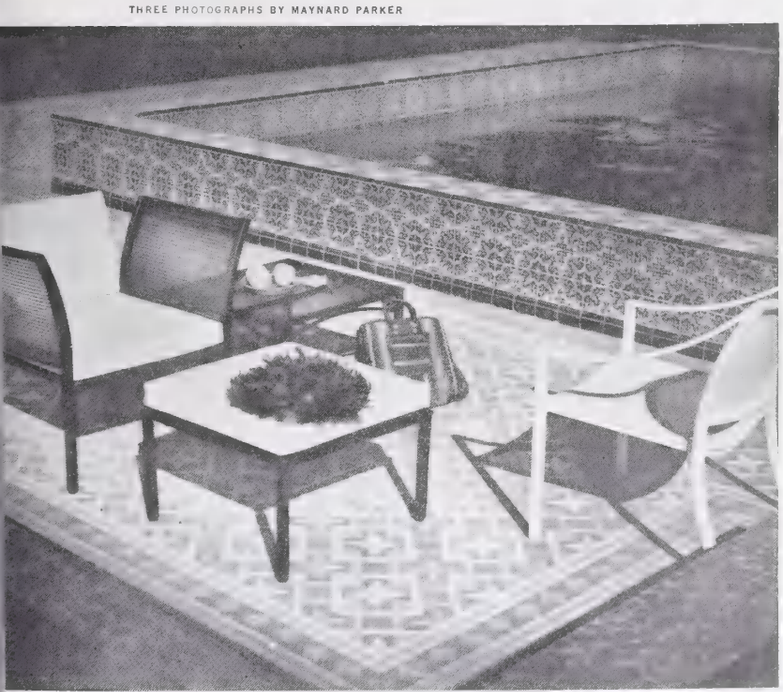


On lanai, these chairs have sides paneled in fine caning, loose cushions with zippered covers, done here in sailcloth. Barrel chair swivels. Rattan finishes come in various wood tones besides bright accent colors. Tops in protective Micarta. "Riviera," by Vogue-Rattan. Home of the Winston Proctors.

Woven peel and core rattan are used to make the crossweave pattern of this seating group. Armless chair and 49-inch wide settee are useful parts of flexible sectional collection. Coffee table, with a plastic top and bonus lower shelf, measures a generous 49x17x17 inches. New-looking square table is boxed in same see-through caning, thereby substituting the interest of texture for spindly legs. This kind of furniture is ideal outdoors in fine weather but needs to be sheltered from storms. "Crown Colony," designed by Danny Ho Fong for Tropi-Cal. Shown on a tiled terrace at the Rosarita Beach Hotel, Mexico.

Please turn the page

THREE PHOTOGRAPHS BY MAYNARD PARKER





A new cane-like material, "Alumicane," adroitly welded to sleek tubular aluminum frames, fashions this handsome furniture, above and right. Note the high styling of chairs, the cane table top, the smooth joinery of two materials. Cane stays out and can be hosed. "Regent," by Hall Bradley for Brown-Jordan.



Air flow is guaranteed through the crisscross vinyl strapping on these chairs and ottoman. Non-fading, heavy-duty vinyl, in beige, gray, and turquoise, makes resilient seating. Frames, enameled in four colors and white, will weather well. Light enough to carry to spot where view is best. "Compass" by Troy.

Steel screening in square mesh is unique feature of this group. Suitably named "Weather-wise," it obviously needs little attention. Enameled frames wash off, and vinyl polyfoam-filled pads, when used for extra comfort, survive any weather. Adjustable chaise is maneuverable. Wedge tables, used in fours to make a 40-inch-diameter table, can also nest like stools under larger table. Sterling silver, Towle. Glassware, Fostoria. Other accessories, Bonniers. By Larry Peabody for Molla.

Please turn the page

FOUR PHOTOGRAPHS BY THE HOWLAND ASSOCIATES



Trio of chairs, above, can be enjoyed day after day. Plastic cording wrapped around enameled black steel, unaffected by weather, is always ready for use. By Lloyd Manufacturing Co.

Caning on group, right, has lived up to all rigorous weather tests, can stay out. Colorful frames of square tubing contrast with natural cane. "Kon-tiki," by Sheldon Rutter for Afco.





TWO PHOTOGRAPHS BY MAYNARD PARKER



Sometimes nothing is more appropriate than sturdy and durable redwood. Note the refinements here that have taken this group out of the rustic class—the gentle swoop to the arm of the settee (left) and the outward slant of the legs of table and benches (above). Settee has reversible cushions. Redwood group, in a grayed driftwood finish, is by Sequoia.

Furniture, below, includes the ever popular and familiar folding chaise of aluminum. Here, the interwoven plastic strapping is locked to the frames against raveling. Lounge chair companion is of aluminum with thick cushions in Saran covers, plain on one side with print on reverse side. All by Bunting.



TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES



Once settled in this chair, you will want to stay, for it adjusts to body pressure in a most pleasant way. You may sit up straight with high back support, or tilt back with knees lifted. Made of aluminum and wood, lounger folds compactly as does plastic sectional mattress. By Gay Products.

More outdoor furniture on page 179

Room for improvement...



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* *Registered trademark for DuPont's anti-soil compound.* **Draperies shown are of Easternweave Woven Aluminum.**

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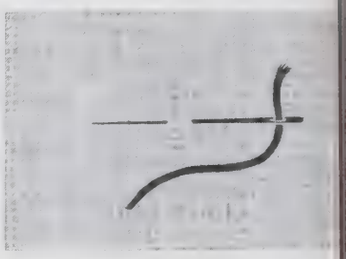
A QUICK CREATIVE NEEDLE

CONTINUED FROM PAGE 156

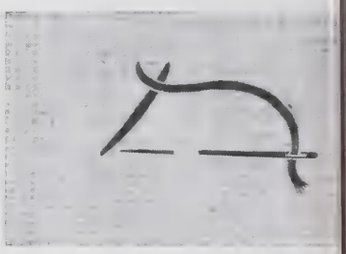
The Catch Stitch

The Catch Stitch, or Herringbone, with its variations, is used in this lesson as textural embellishment in borders and fillers. It is also a quick decorative method of catching down other stitches or appliquéing bits of fabric.

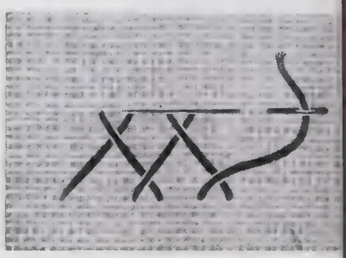
Learn stitch by working on coarse burlap. Work stitch between two imaginary horizontal lines. Start on lower line, pull thread through, count over 5 spaces and up 10. Point needle to left, take horizontal stitch, catching up 2 or 3 strands of fabric.



The next step: Count over 10 spaces to right and take another horizontal stitch on lower row. Point of needle should emerge to left directly below start of Catch Stitch on upper row. Pull thread through. You now have two slanting stitches which cross at top.



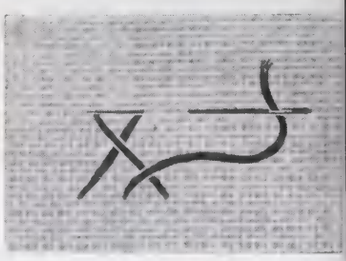
Repeat these steps, taking another Catch Stitch on upper row, carefully counting to keep spaces uniform between stitches. Your Catch Stitches are taken into material first on upper line, then on lower. Resulting surface stitches slant and cross top and bottom.



The Closed Catch Stitch

This version of Catch Stitch looks more intricate than the simple one above. Actually, it is the same stitch, but, as the name implies, each new Catch Stitch meets the end of the last slanting stitch, thereby closing the space between.

Make a Catch Stitch on upper row, then on lower row, as in simple Catch Stitch. Now make a second Catch Stitch on upper row, so that point of needle emerges at tip of last slanting stitch. Pull thread through and continue on lower line. Overlapping is now lower down.



To give freedom to design, you can change from a border of parallel lines to any given shape. (See fish shape on page 156.) This is done by taking your Catch Stitch on a slant. You also can widen spaces between slanting stitches. The sooner you free yourself from set pattern, the more fun you'll have.



(*Please turn to page* 168)

the man who installed it stayed for dinner



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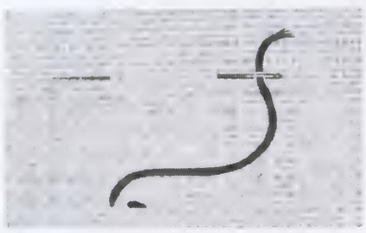
A QUICK CREATIVE NEEDLE

CONTINUED FROM PAGE 166

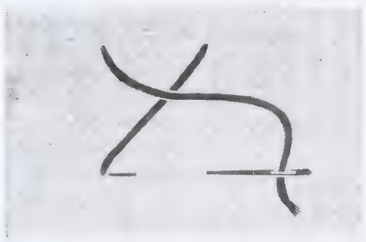
Divided Catch Stitch

This stitch is the simple Catch Stitch more widely spaced to achieve a richer surface. It now becomes a pattern of many overlapping threads. This is a skillful stitch for working over an open mesh as an overlay, or to give any surface contrasting textures.

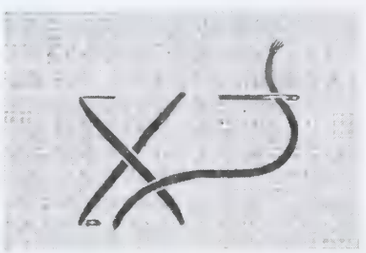
Working again as in a square, make a very broad cross stitch. On burlap, count over at least 12 threads to give breadth to your first cross stitch. Leave a long thread end when you start this stitch, and later rethread it, working it in among finished stitches.



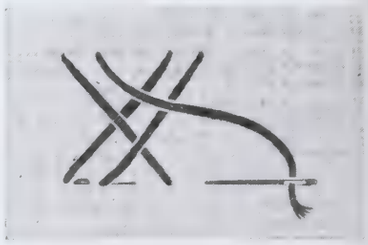
Start your second cross stitch close to first slanting stitch by taking a longer horizontal stitch on the lower line. Decide how close you wish your stitch to overlap, and keep stitches precisely spaced. Space by dividing width of original cross-stitch into thirds.



Now continue this careful spacing on the upper line. If you are going to space your large cross into thirds, insert needle a third of the distance beyond your last slanting stitch. Take a long Catch Stitch to left, two-thirds of distance between legs of slanting stitches.



Repeat Catch Stitch on lower line moving to right and keeping the spacing the same as on upper line. You have now made two cross-stitches which overlap. Note how stitches have already divided the lower section of the original cross-stitch into thirds.

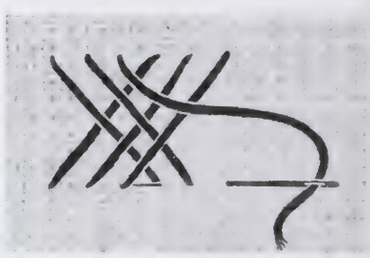


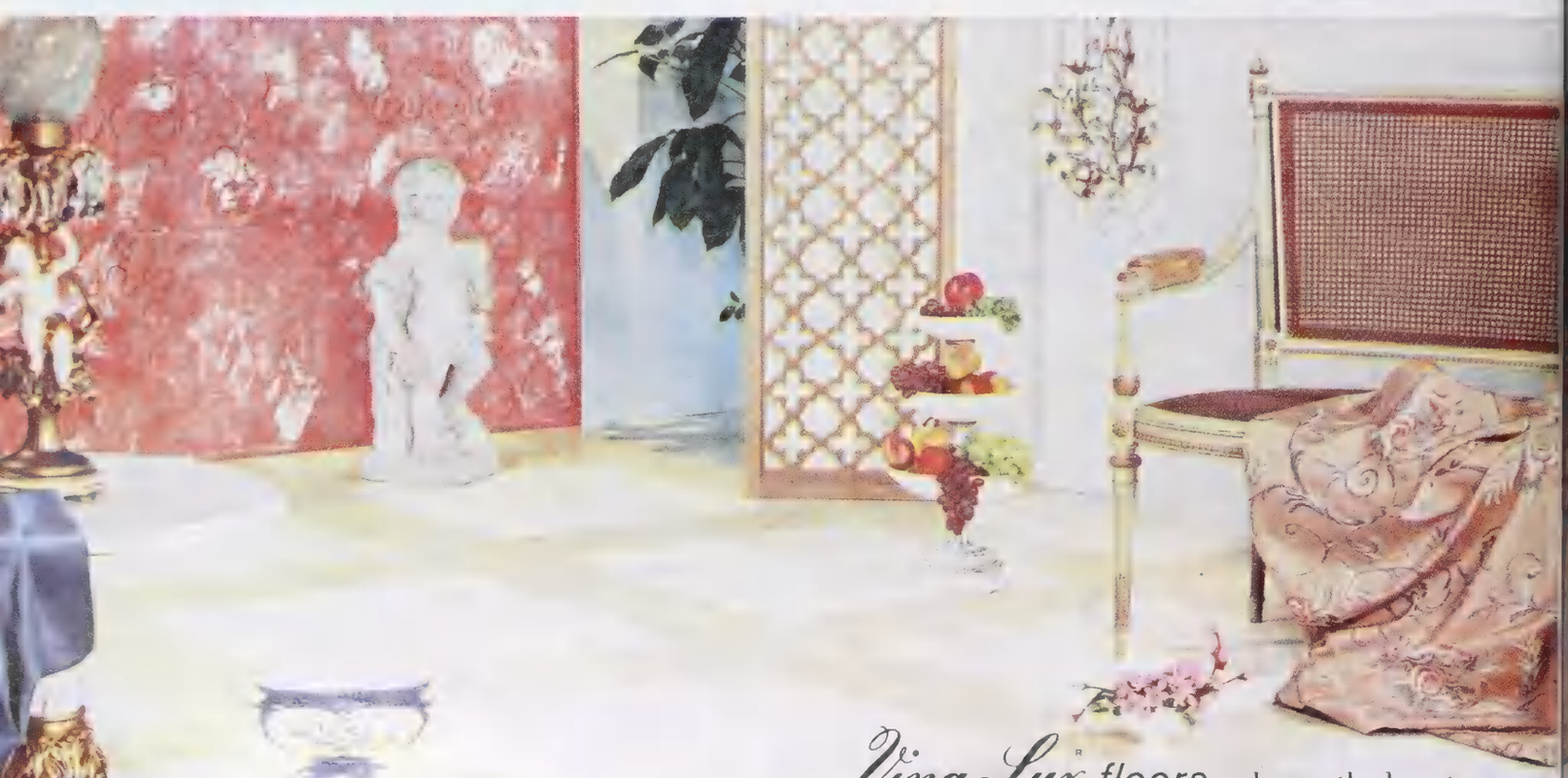
Next cross-stitch starts one-third space to the left of the right leg of the original cross-stitch. In top line, make a long horizontal Catch Stitch to left. Bring needle out one-third of distance between the two legs of the original cross-stitch.



Now make a Catch Stitch in the lower line, bringing needle out at left to meet the lower right-hand leg of the original cross-stitch. From now on you will be closing legs like this. As you continue making new slanting stitches, you will see which stitches are to be closed.

(*Please turn to page* 170)





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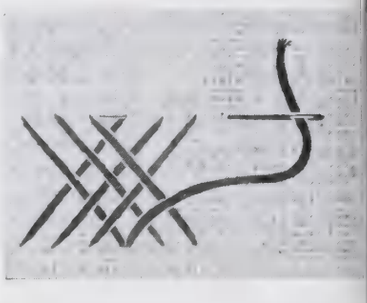
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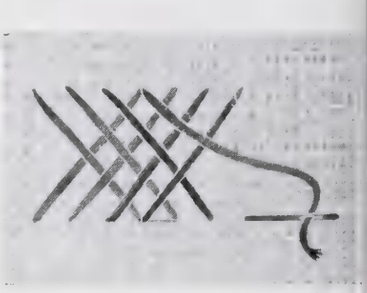
A QUICK CREATIVE NEEDLE

CONTINUED FROM PAGE 168

Now close top leg of original cross stitch. Finished pattern is a flow of forward and backward stitches. Here it's quite formalized because the stitches have been carefully spaced. But you do not need to hold yourself to such rigidity: you may work a free, random pattern.



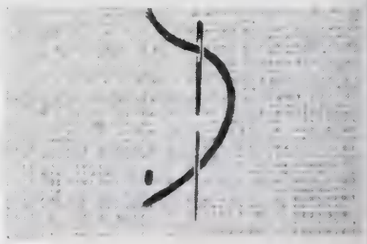
As your border of divided stitches grows, a fascinating pattern of joined lines takes form. The motif on the right might be all you need for a decoration. But notice the many ways in which these stitches enrich appliqués and embroidery on Karasz pieces, pages 156 and 157.



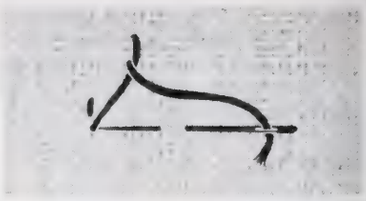
The Cretan Catch Stitch

This is a nice variation of the simple Catch Stitch, again worked on imaginary horizontal lines. However, this time the Catch Stitch on upper line is worked vertically, while the lower stitch is horizontal—a pretty way to catch down a hem.

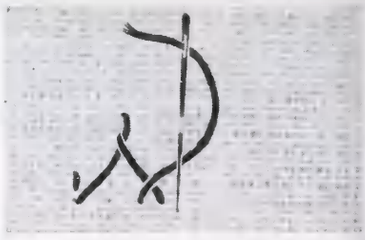
Start stitch as in simple Catch Stitch, counting over 5 spaces and up 10 spaces. Insert needle for a downward vertical stitch instead of a horizontal stitch. Take in several strands of material and pull needle through for next stitch.



Count over 10 spaces and bring needle out on lower imaginary line. Take up a few strands of material in a horizontal stitch to left, and pull thread through. You have overlapped your first stitch. It appears as a single vertical.

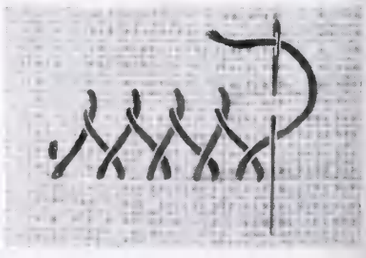


Repeat first stitch, taking another downward vertical stitch, keeping spacing uniform, if it is to be used as a border or as a hemming device. You will soon get the feel of the vertical Catch Stitch at top and the horizontal one at bottom.



As you develop a series of these Cretan Catch Stitches, you recognize the difference in textural effect of the top and bottom of your stitches. This variety is a fine garniture for a straight hem, and lends itself well to any curved design.

(*Please turn to page* 173)



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Masland Duran Madison pattern on sofa and chair. Masland Duran Vinylaire on background chair. Masland Duran vinyl wallcovering on walls. Furniture by Bolling Hall, Atlanta, Ga.

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A QUICK CREATIVE NEEDLE

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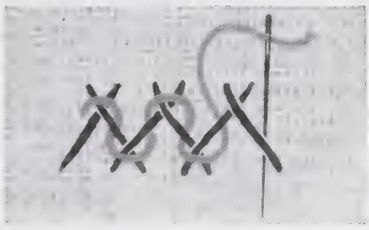
Threaded Catch Stitch

This showy stitch is the plain Catch Stitch interlaced with a wiry, contrasting thread to produce a rich two-toned effect, as well as to give more dimension to the stitch. Notice how it embellishes the fish in Miss Karasz's art piece on page 156.

e a border of simple Catch hes, but extend or slant your ies so that there is about ½" een the crossed parts. Choose lacing thread in contrasting . with enough stiffness and to keep its rounded form.



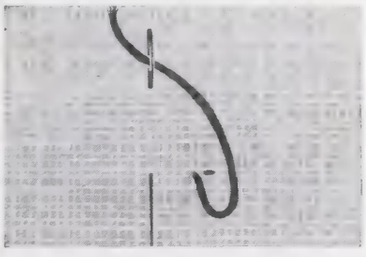
ing from upper left-hand side, only on surface. Carry thread crossed stitches at top. down r slanting stitch, over crossed hes at bottom, upward under slanting stitch. Weave in and keeping same rhythm.



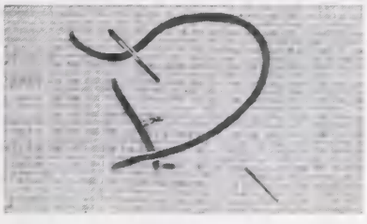
The Basket Stitch

Resembling the crossed weaving of basketwork, this stitch follows the same forward and backward progression as the Catch Stitch, except that now the stitch is taken on a slant, or vertically from border to border. This pads the back of fabric, and creates a raised effect on top surface.

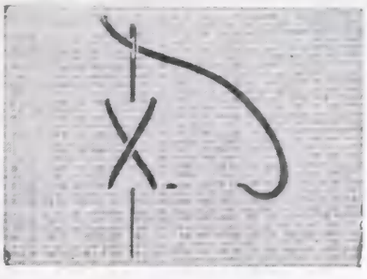
k of this stitch as being ed in a square. Start at lower -hand corner. Count up 10 or spaces in burlap, and 5 to Make a downward vertical n emerging on lower line. Count es only until you learn stitch.



t over 5 spaces to right and 0 spaces. Put needle through slant, bring it out 10 spaces to on lower line. You now have a large cross-stitch. Your ies have crossed in the center.



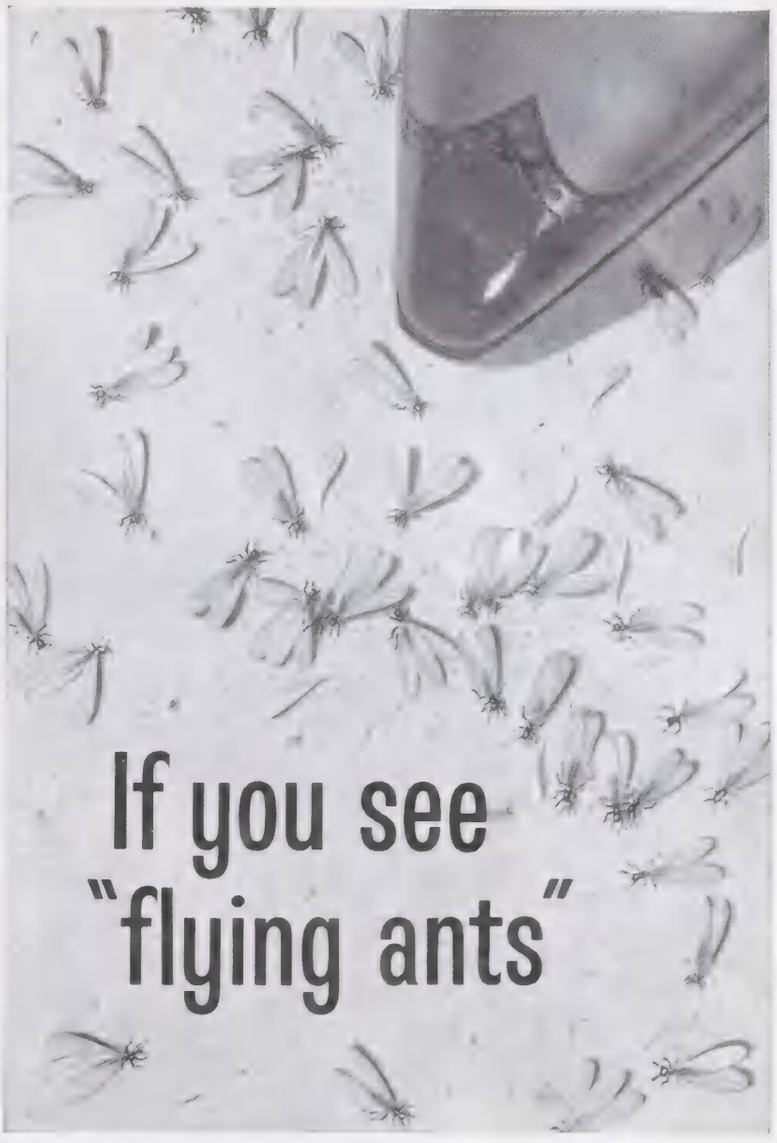
bring needle back to original re. inserting needle between ing stitches at top of row. a downward vertical stitch ging needle out between slant- stitches on lower row. You begun a new series of larger ed stitches.



t over 10 spaces to right and 0 spaces to upper line. Insert le for a slanting stitch back to r line and 5 spaces to left. You e that your Catch stitch is the width of space between your inary rows on both sides of abric.



(*Please turn the page*)



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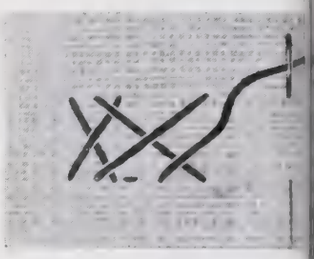
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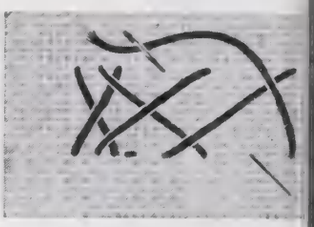
A QUICK CREATIVE NEEDLE

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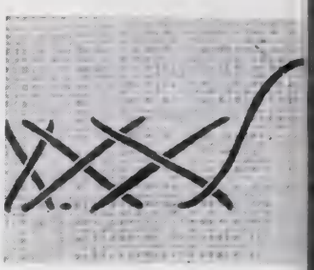
To the right, count 15 spaces and up 10 spaces, and insert needle at top of row for another downward vertical stitch. Draw needle through. You now have two stitches slanting to right which need to be caught down with a backward slanting stitch.



Move back to left 15 spaces and up 10 to upper row, insert needle in a downward slanting stitch, emerging on lower line over 10 spaces to right. You observe that your new series of stitches takes on a denser and much richer look.



Move again to right 15 spaces for another downward vertical stitch, and continue this backward and forward progression. As soon as you get the feel of the stitch, free yourself from the counting. We cannot stress this too much: Count only while learning.



AN ADDITION DOESN'T HAVE TO BE ATTAC

CONTINUED FROM PAGE 134

positioned and designed, in effect, to project its occupants into the midst of this place. As you can see in the views from the interior and from the exterior deck, one has a sense of being on a platform out over the water. The result is that one enjoys a closeness to an area teeming with interest, filled with wild fowl—ducks, geese, and an occasional swan—that inhabit the marsh grasses along the shore near the house.

The garden through which one approaches the house will be no less a world of interest when it reaches its maturity. Many large boulders were brought in and placed where wanted. Many loads of earth were brought in to form the miniature hills of its landscape. More than forty kinds of ground cover in a rich variety of colors and textures, as well as flowering trees, have been planted. However, several years will be required for the garden to settle in and come to the full realization of its subtle and intricate design.

Although Mr. Rood's garden and its house were planned as a quiet retreat, it does suggest other ideas and possible solutions to the problems of a household needing extra space. As seen here, additions not always be attachments. are certain advantages to b by complete separation fro main house.

A garden house, for exa would solve the problems of whose houses were so plann so located on their propert direct additions are not possi could be located at the ba present property.

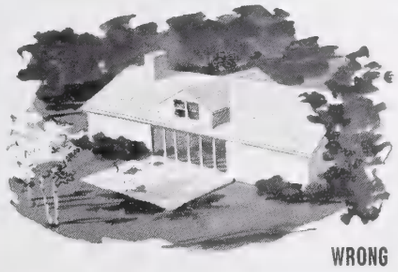
In this example, if the ba were enlarged and equipped compass the full range of k activities, and if the powder included a shower or tub, thi of detached facility could many other uses: a separate house that need not be heate maintained except when used: a party house where children might entertain w disturbing the rest of the fa a separate, self-contained ment that could be used adult—but as yet unmar son or daughter, or by an relative.

The garden house, as an i not new to the western worl it suggests uses that we ha to explore. See pages 136-1 other examples of detached tions.

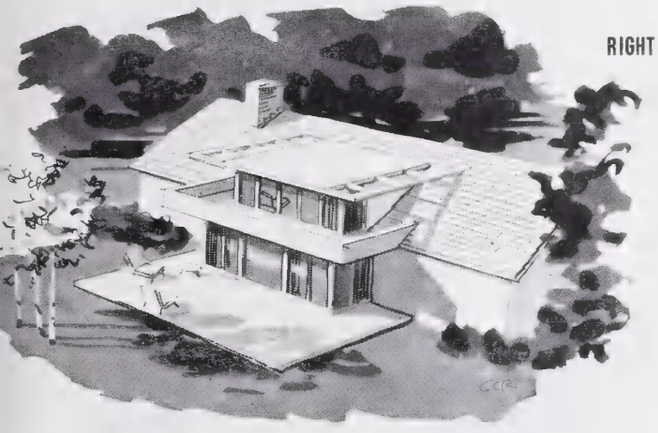
V TO KEEP OUT OF TROUBLE EN YOU ADD A ROOM

NUED FROM PAGE 153

al dormer extension will e only the usual stuffy attic and a top-heavy, ominous rom the outside (right). bedrooms are needed, it means living space is in- te too, so consider an exten- n both levels (below) to really desirable room up- nd more living area below.



WRONG



RIGHT

m. The "after" should be attractive than the "before," should work better.

closely must an addition n its design to the rest of ouse? Close enough so that an't tell which is old house hich is addition. No part distract from the whole or of harmony with it. Large glish houses that were added ny times, with additions ap- , gained a charm in being faceted. But you are unlikely away with this kind of patch- n an average-size house.

t you *can* get away with is ctural editing. You are com- to the existing design of ouse. You cannot turn your n it. But you can have har- and blending without un- ul duplication of old-fash- details. You can modify de- naking a pleasant contempo- variation on the existing You can pick out the best and exploit it, play it up. ou want to concede nothing old, build your addition as pletely separate structure. ly by a connecting passage. ll. Each part then stands for t is with no attempt made at riage between them. Build ddition as a pool or a gar- use, and the location remote he house can mean the added of privacy for guest or family member.

The easiest place to add to a house is at its gable end. You merely extend the roof. This gives you a chance to accentuate and carry through existing lines, so that the whole house has one sweep, and is of one piece. Most houses are too high. You want to make them look lower. A good rule is: Whenever in doubt, make it horizontal. If you put an addition to the house at right angles, framing and structural work are far more complicated and costly. You have to cut into the existing roof overhang, and flashing (metal waterproofing) may be extensive and expensive.

Hip roofs are difficult to add to at any point, except with a flat extension. Flat roofs usually blend acceptably with any other type, and they are the most economical to build. They also underscore the horizontal line.

If you are adding a sloped roof, keep it the same pitch as the roof on the rest of the house. Adding gable to hip roofs, or vice versa, spells design trouble. If your house is Colonial in style, by adding a lean-to addition you can convert it into a salt box, bringing its roof down in a continuous sweep over what you have added.

If you are extending your house on land that slopes away, don't make the error of exposing a wide

(*Please turn the page*)

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HOW TO KEEP OUT OF TROUBLE WHEN YOU ADD A ROOM

CONTINUED FROM PRECEDING PAGE

expanse of foundation wall, as if this part of the house were a basement. It is *not* a basement. It is first-rate space, and it should be finished like the rest of the house.

You can add to your house without extending it. This can be done by converting space that already exists, and it is by far the least expensive. Take your attic, basement, or garage, for instance. Don't peremptorily write them off as hopeless. Their insurmountable problems may not be as insurmountable as you think.

IF YOUR attic lacks headroom, you may be able to correct it by adding a dormer which, literally, raises the roof. A dormer need not be a routine affair. With style, it can be an asset. All the space in an attic need not have full headroom. Space with 5′ headroom can accommodate a bed, or seating. Space under 5′ can be used for storage.

The attic can gain added light by using skylights, or by opening up its gable ends as floor-to-roof windows. Such fenestration is a simple matter of placing glass between the wall studs, and is not expensive. If an attic's only access is a too-steep stairway, perhaps the stairway can be rebuilt to a lower pitch. Incorporating a turn in the stairway often makes a lower pitch possible.

An attic can be one large room, or it may accommodate an entire apartment. Plumbing, heat, and electricity are usually simple to bring in. The sound of footsteps passing through the floor to rooms below can be reduced by nailing a half-inch layer of insulation board over the floor, then applying a second layer over it with contact adhesive. Over this, hardboard is laid with adhesive as a tile base, or, better yet, as a base for heavy, well-padded carpeting. Stiffening of floor joists with bracing can also reduce sound transmission.

If your basement is damp, it may be so because its walls are exposed masonry. Masonry walls are cold. Warm air touching them condenses moisture. Cover these walls with wood (after applying a masonry waterproofer) and the dampness may disappear. Bringing heat into basement areas also dissipates dampness. But don't try to finish off a basement suffering from really severe moisture problems until the condition has been correctly diagnosed and overcome. After corrective treatment, see it through the test of an exceptionally wet spring before deciding you have been successful.

If a centrally-placed, antiquated heating plant monopolizes your basement, replace it with a modern compact unit and free the space. The unit can be segregated into a corner along with other utilities and partitioned off as a service area. A dropped ceiling will hide pipes and ducts, and also serve for control of airborne noise —though not structure-borne noise. Partitions conceal lally columns.

What basements need most is outdoor light to keep them from seeming like a hole in the ground. On walls where you now have single basement sash, you can install strip windows, so that the entire wall above the foundation is glass. You can knock out a nonbearing wall and open the area to the outdoors with a greenhouse, recessed in a well. New materials that are proof against moisture, rot, and mildew make it possible to finish and furnish a basement room to the same quality standards as any room in the house.

If your garage could serve as a better living area, a new, insulated floor can bring it up to the level of the rest of the house. Ducts, wiring, and plumbing can be run in the floor's joist spaces. Garage doors very naturally become windows or glass doors. Foamed plastic panels and vermiculite plaster can insulate masonry walls. To shelter your car, build a carport. You can do it with the money you saved by converting a garage instead of moving to a new house.

If you have a porch, or even a patio slab, they can make a money-saving contribution toward the cost of adding a room. An existing slab saves the cost of a floor. A porch provides a free ceiling and roof.

ANOTHER way to pare the cost of an addition is to add an outdoor area. A floor-level wood deck as a direct extension of the indoors can greatly enhance the indoor area it adjoins and make it work as more. What you are doing, in effect, is adding part of your new room outdoors where costs are only fractional and benefits very attractive.

If you have no alternative but to add a complete new structure to gain the space you need, first face and answer these questions:

Will it be simple and economical to do, or would it be better to sell, and buy or build elsewhere?

AGAIN...

Kirsch

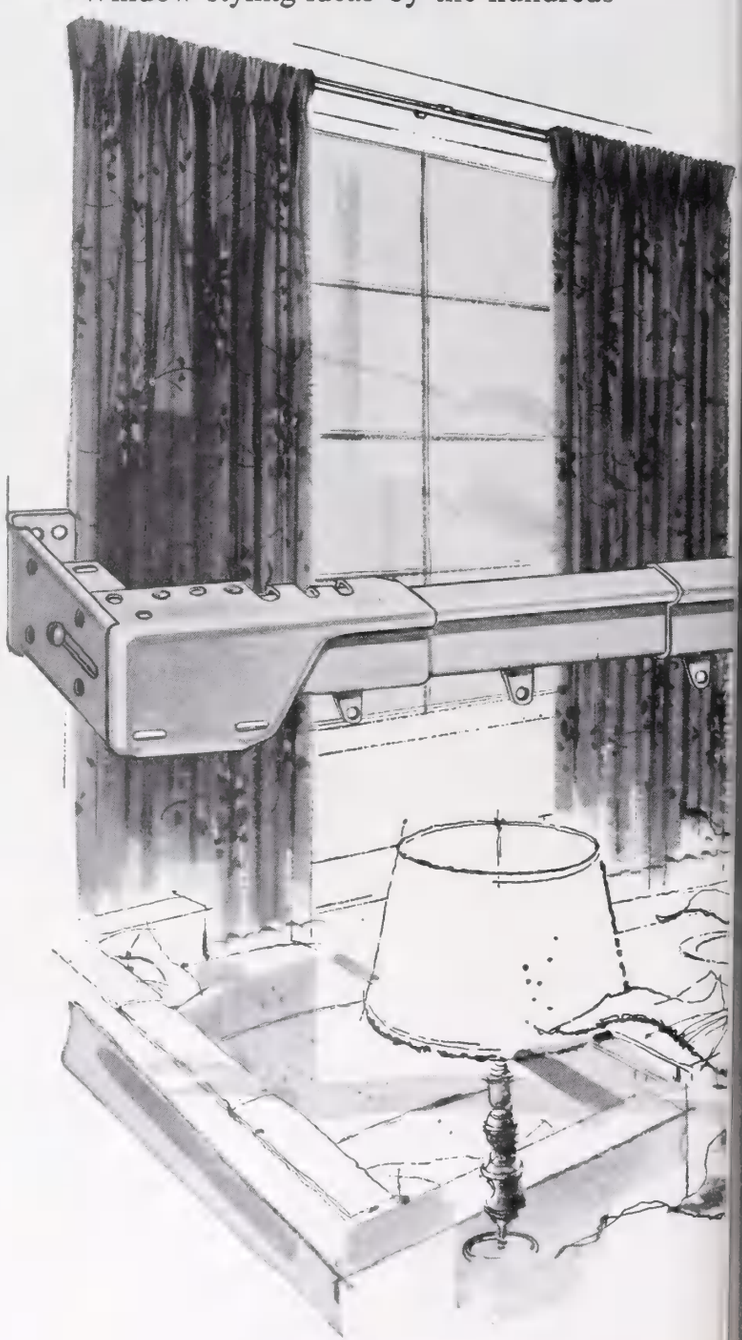
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Will you be overbuilding? Putting your house in a class well above the average neighborhood value may mean you won't get your money back. This shouldn't stop you if it's worth it to you in improved living, but it is a factor to weigh.

Do you have the lot space on which to put an addition and can you spare it? Will the addition eliminate your off-street parking or turn-around space? Will it intrude on your outdoor living areas, or can it be made to create added outdoor living space by enclosing a court or otherwise serving as a privacy shield? Are you sure the area on which you plan to build contains no septic tank, drainage field, or other buried utilities? They'd be expensive to move. (If you are adding a bathroom, you may also need space for an additional or larger septic system.)

MANY houses are built to the allowable setback lines already, or have the maximum allowable coverage on the lot. It is possible to get a variance to such code restrictions if you get the agreement of your neighbors and your local building board. Don't blithely plan to add a second story. In some cases, setback laws may not permit it. If they do, be prepared to reinforce the foundation and the first floor structure, particularly at doors and windows.

In deciding where to put an addition, consider orientation. Plan to give it the best exposure for view, privacy, and sunlight. Consider circulation within the house. How many flaws in your present living arrangement will it solve, and will any be added?

The space you need most may not be the most logical space to add. For example, if you urgently need another bedroom, but are also cramped by a too-small living room, it may be possible (and better) to convert the living room into the bedroom you need and add a spacious new living room as your addition, solving two problems instead of one. This underlines why you must always consider the entire house when you plan changes to any part of it.

Are you adding enough space? In adding a room, you may find it worthwhile to include enough extra space so that other rooms can push out and gain as well. A squeezed kitchen may need only a slice a few feet wide to become a pleasant workable room. Existing rooms which back on an addition can gain new storage walls, built into the added space. A new fireplace for an existing room may similarly go into the added space.

By gaining space in your addition you may find you can now afford the luxury of combining two of your old rooms into a single decent-sized room. This will confront you with the problem of just which walls can be removed safely: Which walls support the structure and which are nonbearing?

YOUR builder or architect should advise you on this problem. A good idea, in any case, is to get a copy of the original plans of your house. If its builder or architect is unknown, don't give up. You may be able to find a set of the plans at your local department of building. A file is kept here of all plans for which building permits have been issued. It may be a valuable source of information on other structural questions which will arise.

The easiest and best way to heat an addition will vary according to the situation. An existing furnace or boiler may have enough reserve capacity to do the job. If it hasn't, you may be able to make it adequate by improving the insulation and weatherstripping in the existing part of the house. Adding storm doors and windows, or installing insulating glass, may save enough extra heat to compensate for the increased demand. By adding a boiler section, you may also be able to gain needed extra capacity.

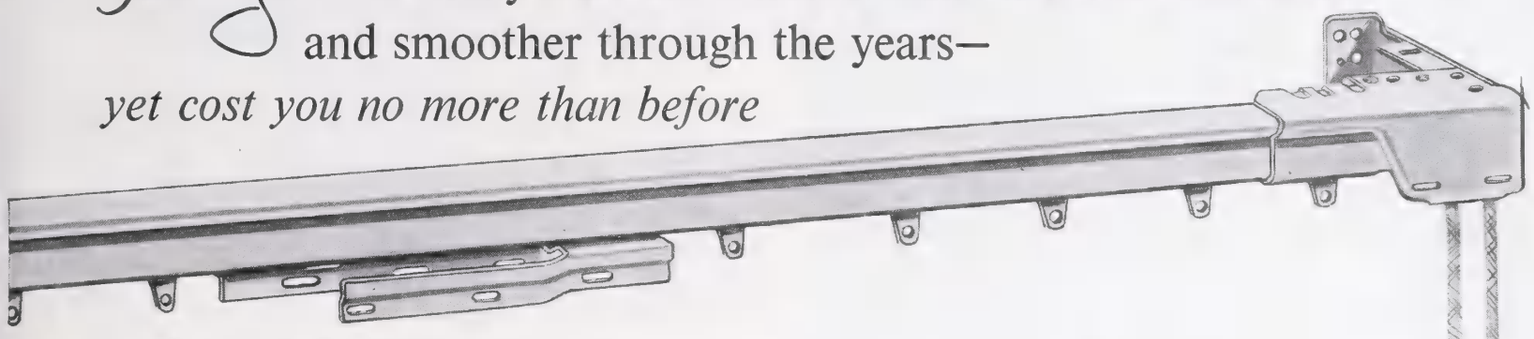
If your heater is old and inefficient, a new heater of larger capacity may help pay for itself by the fuel it saves. If your heating plant is good, but too small, installation of a separate heating system to serve the addition may be the best arrangement. In some cases, simple supplementary heaters—gas, electric panels, or baseboards, can do the job with a minimum of installation expense. (In most areas of the country, electric resistance heating is considerably more costly than other types.) Where an addition is to be both heated and cooled (especially in areas of short mild winters and long hot summers), a reverse cycle installation may be the most economical.

Who will build your new room or wing? Get bids from at least three contractors. If you don't shop around, you have no way of knowing if you are getting the best price or the best contractor. Have all of them bid on exactly the same plans and specifications, with alternate bids if you are considering having the job done in more than one way. If you don't know a contractor personally, or have friends

(*Please turn the page*)

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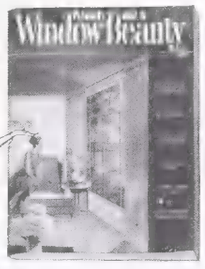
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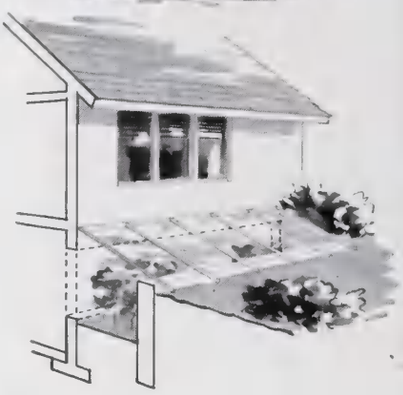
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HOW TO KEEP OUT OF TROUBLE WHEN YOU ADD A ROOM

CONTINUED FROM PRECEDING PAGE



Basement space can be interesting and valuable if you can bring in light and give it a comfortable feeling of openness. Areaway, above right, is the usual means of getting larger glass areas below ground. Solution at right shows how to get large openings between structural posts by building a continuous glass-roofed extension outside the foundation wall. Greenhouse design, below, creates an intermediate stage between basement and grade, giving below-grade rooms plenty of daylight and direct access to garden.





who know him to be responsible, check on at least two of his recent clients before entrusting him with your assignment. You can also check a contractor's bank.

Have all work and materials exactly specified in every detail. Make no oral agreements. If you have an architect, he will deal with the contractor and see that work is done properly.

If one bid on your addition is far below others, be wary of it. Cost estimating is difficult, and if a bid is far too low, it doesn't necessarily mean a gain for you. A contractor can't do good work if his heart isn't in it, and he'll have far too much incentive to skimp if he isn't making any money.

A few years ago it was difficult to find contractors who would handle an entire remodeling operation. Now there is a new breed specializing in "one-stop service." He'll handle the entire operation, even arrange financing. Many have showrooms with material samples, fixtures, and equipment, so you can see just what you are going to get. Since he makes one job of the whole thing, he can afford to work on a narrower profit margin. In any case, it's worth looking into.

Financing of your addition may cost less than such a project has in years. New FHA 20-year Home Improvement loans are being offered at 6 per cent interest, plus ½ per cent for insurance. This is 2 to 3 per cent less than formerly. It is simple interest, which means you are being charged for only the unpaid balance. In the past, comparable loans were on a discount basis and though nominally 6 per cent, they actually amounted to about 8½ to 9½ per cent.

Though the limit of such loans is $10,000 for 20 years, you may find some lenders offering a maximum of only $5,000 and for a period of only 10 years. Inquire at your regional FHA office for information as to the situation in your area, and where you may go to get the loan you are seeking. Good luck!

WHAT'S NEW IN OUTDOOR FURNITURE?

CONTINUED FROM PAGE 164



TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES

Dining group made of molded, as well as woven, Fiberglas stays out all year. Cool, comfortable, and good-looking, chairs and table are by Troy. Franciscan china is "Spice," courtesy of Bloomingdale's. "Ingrid" stainless steel, Bonniers.



Swivel arm chair in steel mesh with unusual base has many uses. Sturdy seating for any season, this is from Arbuck Collection by Gallo. Imported carrying tray of woven straw with leather handle, courtesy of Bloomingdale's.

PHOTOGRAPH BY MAYNARD PARKER



Chair of cane-like material called "Magicord" looks unequal to exposure or hard usage. But because open mesh of back and seat is of woven, vinyl-encased cord, it is entirely weatherproof. Blond, silky-looking "caning" contrasts with frame of black enamelled steel. Hurricane.



our first few nights on Koylon were restless. (I almost fell out of bed one night.) However, *now* we are thrilled with our beds! We really get a good night's sleep and no more morning backaches! They are pure comfort. We have recommended U. S. Koylon to many of our friends."



There's little to add to a letter like this one—from Mrs. James McKee of Kansas City, Missouri—except to explain that U.S. Koylon is not only latex foam, the best sleep substance ever devised, but the finest of latex foams. And that Koylon's unique double-core construction makes it the airiest, cleanest, most comfortable and best-supporting mattress. In medium, firm and extra-firm densities, each with specially engineered matching box-spring. Write us for the address of your nearest Koylon dealer.

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The hot water faucet that stopped lying

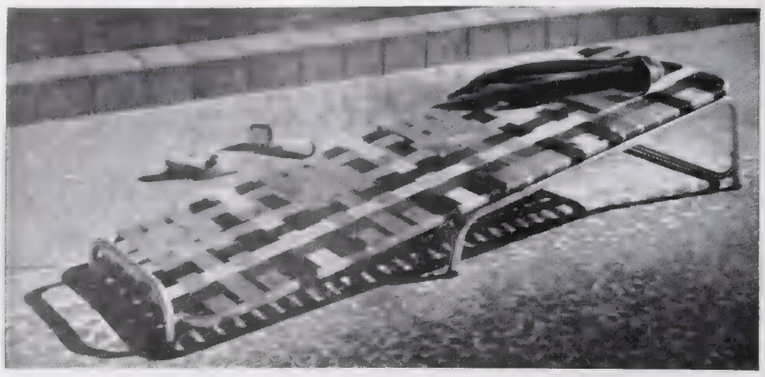
Once there was a faucet that said "Hot," but often it told untruths. The water it delivered would turn lukewarm, cool and even cold. So the owner switched to a modern water heater, which means a *Gas* water heater, naturally. Voila! Now the faucet that says "Hot" tells the truth, gives the family all the hot water they need. Gas gives *instant* hot water. No time wasted warming up. The second more hot water is needed, Gas comes on full force *automatically!* If other type water heaters leave you cold, insist on a dependable, economical Gas water heater, as 90% of new home buyers do! AMERICAN GAS ASSOCIATION

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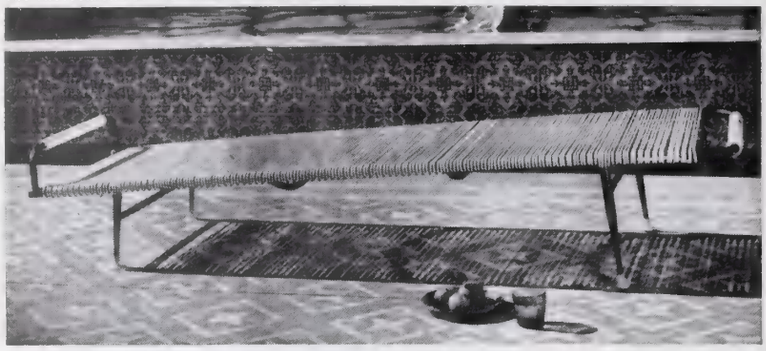
WHAT'S NEW IN OUTDOOR FURNITURE?

CONTINUED FROM PRECEDING PAGE



Dual-purpose folding pool cot serves as slant board for beauty treatments, with feet either up or down. Vinyl strapping sheds water, aluminum frame is light for carrying. Desert Craft by Arizona Western Manufacturing Corp.

TWO PHOTOGRAPHS BY THE HOWLAND ASSOCIATES



Another version of popular sun cot or slant board is this one with plastic cording wrapped around 1" steel tubing, enameled in black or bronze. Foot rest keeps you from sliding. "Casual Aire" sun cot is by the Mallin Company.



Aluminum contour chaise tilts to various positions with body pressure. nylon mesh, airy, yet incredibly strong, is laced onto frame. Arm rests are made of wood. Chaise folds for carrying or storing. By Hampden Specialty.

TWO PHOTOGRAPHS BY MAYNARD PARKER



Recliner chair in open-mesh vinyl strapping makes comfortable seating on frame of steel tubing. Chaise swings with body pressure into wanted position. Webbing and frame come in choice of colors. "Celebrity," by Molla, Inc.



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WHAT'S NEW IN OUTDOOR FURNITURE?

CONTINUED FROM PAGE 180



A pretty chair with romantic flavor is this one of stick rattan. No excellent base for use outdoors (in fine weather) where it will sit even and not dig into grass. Chair with its high back and circling arms m be had with a cushion. Chair and the companion table are by Calif-As

PHOTOGRAPH BY THE HOWLAND ASSOCIATES



Handcrafted brushed aluminum is combined with vinyl cord to m this furniture admirably suited to hot climates. Tables are sturdy enou to support plate glass or marble. Solid aluminum may be etched or coa with color. Vinyl webbing is available in five colors. By Colby Desi

TWO PHOTOGRAPHS BY MAYNARD PARKER



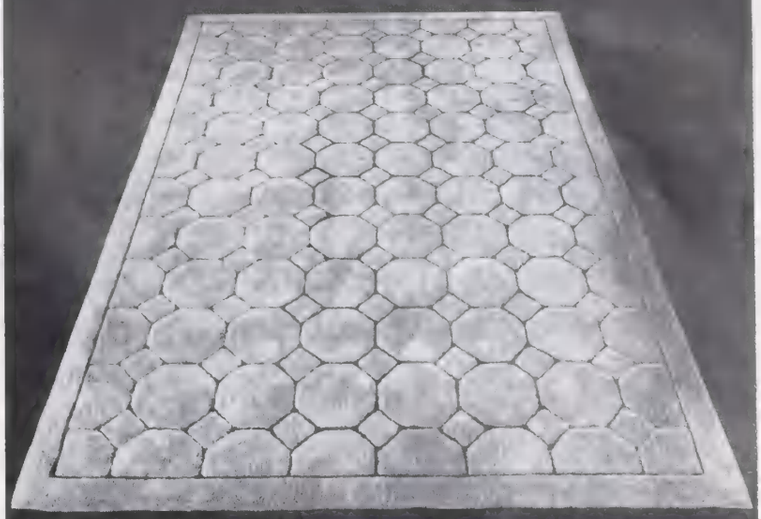
Rattan chair with vor reminiscent of torian bentwood co in wood tones or cado or coral to used as accents. C serves as a din chair at low table as occasional c wherever wanted. T seat cushion adds fort to chair. F Hurricane Imports





All these pieces, except the cushions, store inside the long redwood box. The frames for the two seats fold to fit inside. Seats can be used low on the ground or set on the box at a more comfortable height. Two tables — redwood board tops with folding aluminum legs —form top of storage box. They can be left in place, as above, or unfolded, as at left. "Montecito," Landes Mfg.

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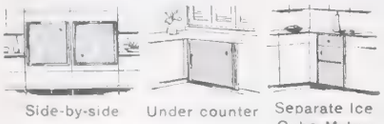
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ONCE A PORCH, NOW IT'S THE HUB OF THE HOUSE

CONTINUED FROM PAGE 121

film tests of people he was considering hiring. And he wanted some place, in the attractive setting of his home, for showing completed pictures to studio heads.

About this time, the two teen-age Shavelsons were also using their influence to further the building of a room where their school clubs could hold meetings and where their friends could have impromptu parties, dance, and play records without driving their parents out of the living room. Combined family needs made this the opportune moment for such an addition.

To incorporate all the technical and aesthetic elements that had to go into such a room, the Shavelsons wisely hired an architect. Bruce Sellery of the firm of Holmes and Sellery in West Los Angeles undertook the assignment. He used the physics of good sound reception to determine the size of the room and the right types of materials to go into its construction. Ten feet had to be added to the width of the old porch but the length and two walls remained the same. Acoustical plaster on the ceiling, refrigerator insulating cork along one wall, and cork tile floors were used to offset the hard, reverberating surfaces of large areas of glass. The pitch of the roof, height of the walls, and scope of the brick terrace were planned to make the new addition conform to the existing architectural lines of the house.

Even after they were thoroughly satisfied with the plans, they hesitated. "We made up our minds en route home from a European trip," recalls Mrs. Shavelson. "so we stopped in Copenhagen and bought the kind of easy-maintenance teak furniture that we'd admired in Danish homes and hotels. We bought all the furnishings with remembered dimensions to guide us. Amazingly enough, we had to order only one more strip of hanging cabinets when the room was built."

Equally amazing to the Shavelsons have been the unexpected bonuses which The Room provides. Until the work was completed, they were unprepared for the new appearance of their home. Thanks to Mr. Sellery's skill, the added room and brick terrace give architectural interest and importance to the rear of the house. The glass walls have visually merged the outdoor and indoor areas as never before. Such refinements as the Philippine mahogany lighting soffit being continued outside as part of t overhang enriches the architectur detailing and upgrades the wh house. And little extras like t "His" and "Hers" storage space either side of the fireplace chimn the lighted plant pockets, and t improved desk and wardrobe in t son's room, are features over a beyond all expectations.

"It's the best thing we've h done to our house," says Mrs. Sh velson unhesitatingly. "The ro fulfills its purpose without su planting the older living and dini rooms, as so many contempora additions seem to do. We still e sit-down dinners in the dini room. The fireplace and bet reading lights in the living ro make it a comfortable and inviti place in which to be. There is competition between the new a the old. By having them bo our family enjoys home mo than ever."

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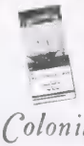
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PRODUCT INFORMATION

Following is a list of specific c struction materials, equipment, a furnishings shown in this fam room. These products may usua be purchased from local lum dealers, speciality contractors, partment stores, or accessory sho Retail stores and addresses are dicated only for those items available nationally.

CONSTRUCTION MATERIALS: Reflect blanket roof insulation, "*Alfol*," *flectal Corp., Div. of Borg-War Corp.* Exterior sliding glass do in aluminum frames, *Arcadia M Products Co.* Clear polished pl glass, *Pittsburgh Plate Glass* Acoustical plaster on ceiling, "*Zo lite*," *Zonolite Co.* Cork floor t *Armstrong Cork Co.*

EQUIPMENT: Plastic laminate cook area counter top, *Parkwood La nates, Inc.* Plastic laminate bar t Westinghouse "*Micarta*," *U. S. I wood Corp.* Cooking top, gas fi *George D. Roper Corp.* Barbec "*Char-Glo-Broiler*," *Joe Del Fran Co.* Hanging ceiling light fixt *Lightolier, Inc.* Soda fountain, *E frost Sales, Inc.* Glass-beaded emascope screen, "*Delite Mod Craig Corp.* Stereo amplifiers, *tation Model*," *Harman-Kardon,* Tuner and preamplifier, *Fi Radio Corp.* Projector, 16mm, *& Howell Co.*

FURNISHINGS: Bar chairs, *Hollyw Furniture Co.* Wall hanging she and desk, *Royal System.* Furni designed by Finn Juhl from *Fr rick Lunning, Inc.* Table desig by Moller from *S. Christian of penhagen Inc.* Stacking chairs signed by Sibast from *George ier, Incorporated.*



TWO PHOTOGRAPHS BY MAYNARD PARKER



What appears to be a chaise longue (above) actually pulls out from under its stairway recess to become guest bed (right). Note the bedside tables built in as part of the storage wall. A bed might similarly tuck away into a closet or storage-wall arrangement in an adjoining room. The installation illustrated here was designed by Barbara Barondess MacLean for the home of Mr. and Mrs. David O. Selznick.

Three ways to hide a guest bed

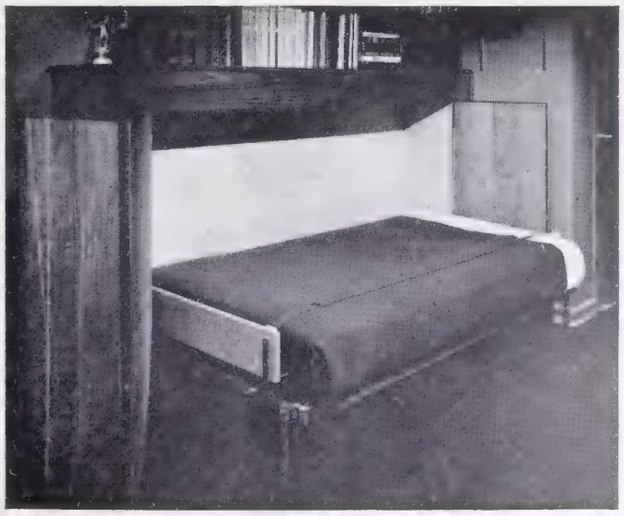
TWO PHOTOGRAPHS BY DEARBORN-MASSAR





There is no problem when a child wants a friend to stay overnight if there is a trundle bed to pull out from under. Use large casters to make bed roll effortlessly. Beds like this are simple to build.

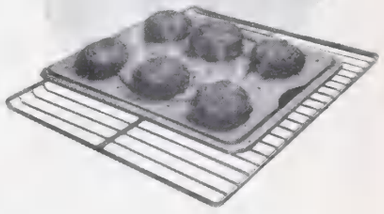
TWO PHOTOGRAPHS BY WESLEY BALZ





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PLATE 537



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THIS ROOM CHANGED AN ENTIRE HOUSE

CONTINUED FROM PAGE 116



The influence of the new room reaches to the front entrance. Balcony extension (photo above) creates an importance to the front door that previously had been lacking, and adds to sense of hospitality as well. By extending the horizontal line of the structure, addition makes it seem a real part of the site.



BEFORE

stop indoors. For continuity, its balcony pierces the house walls on two sides and continues on to both front and back entrances, tying the old house to the new and providing a variety of dining choices. There is the formal indoor section, isolated from, yet adding to, the spaciousness of the living room. There is the west balcony, the shady side early in the day and a good place for breakfast or lunch. There is the east balcony (shaded late in the day), suited for lunch or dinner. Under the west balcony is the barbecue terrace, with grill and smoke oven. Then there is the old dining room that has become a breakfast room, and is useful for lunching as well.

The room blends with the house, but it has given its imprint to it. The design of the existing house was simple and unassertive. What it needed was new strength, character, and purpose. To give it this stamp, the entire house was brought into the remodeling. Otherwise, the addition would have looked merely tacked on. The old had to contribute to the new, as well as the new to the old, if they were to wed.

The old did contribute. It gave its building materials—native stone and clapboard. These were not changed. To introduce new materials would have meant disharmony. It gave its roof line. The old roof was continued along the added wing. But neither roof nor materials were used in exactly the same old way. New stone was laid with a new, masterful casualness, accentuating its craggy nature. The new roof was daringly carried in a prow beyond the south wall to add design excitement as well as shade. A new, wider fascia board gave strength to the roof line along its edge, making the house *one*.

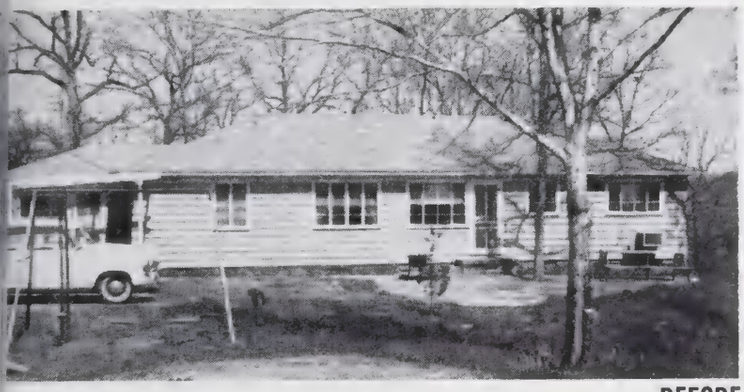
A beautiful house, such as this has become, is the result of thought and care and love in the planning and building of its every detail. The placement of stones in the fireplace, and even the actual laying of some of them, were by the architect himself. A house that comes of such devotion reflects the spirit that went into it. Without such caring, there can be no great building.

(*Further details on page* 192)



BEFORE

"Before" photo (below) and "after" photo (above) show how addition of small utility wing solved two problems. First, it took space pressure off kitchen by providing a place for facilities that did not have to be in kitchen. Second, it created a baffle separating service area (seen here) from the living area (on its other side).



Carport was built when garage (to its left) was remodeled to make a fourth bedroom. When this picture was taken, this large outdoor area was squandered as "back yard."

BEFORE



Good things came of building the small utility wing. Besides adding space, it gave privacy to this balcony, often used for dining, and made a definite separation between back-yard service area and outdoor living area. This is the entrance usually used by the children.

More photographs on the following page

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THIS ROOM CHANGED AN ENTIRE HOUSE

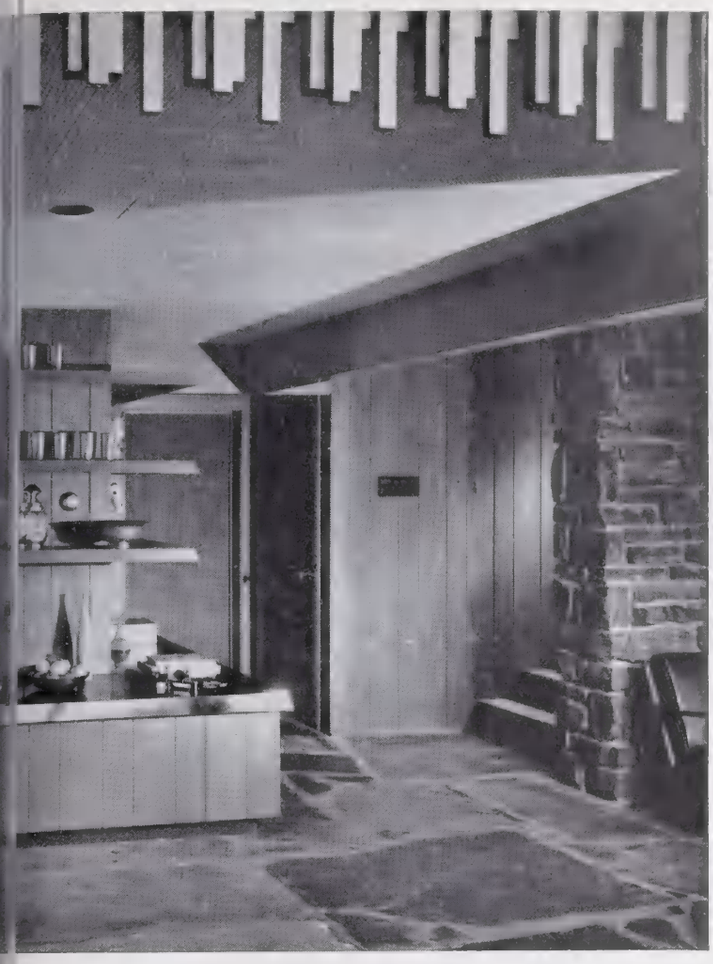
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Through the lower door (above, left) is the food preparation and serving center of the terrace room. In photo below, showing a closeup of this area, you can look back out the door and catch a scant glimpse of the barbecue-grill smoke-oven just outside. The decorative balcony railing, seen in the two upper pictures, is made of 1 x 2 and 2 x 4 boards, nailed in alternating rhythm, creating vertical accent. Acoustical tile on ceiling is good soft-pedal, especially important feature in a room with many hard surfaces.

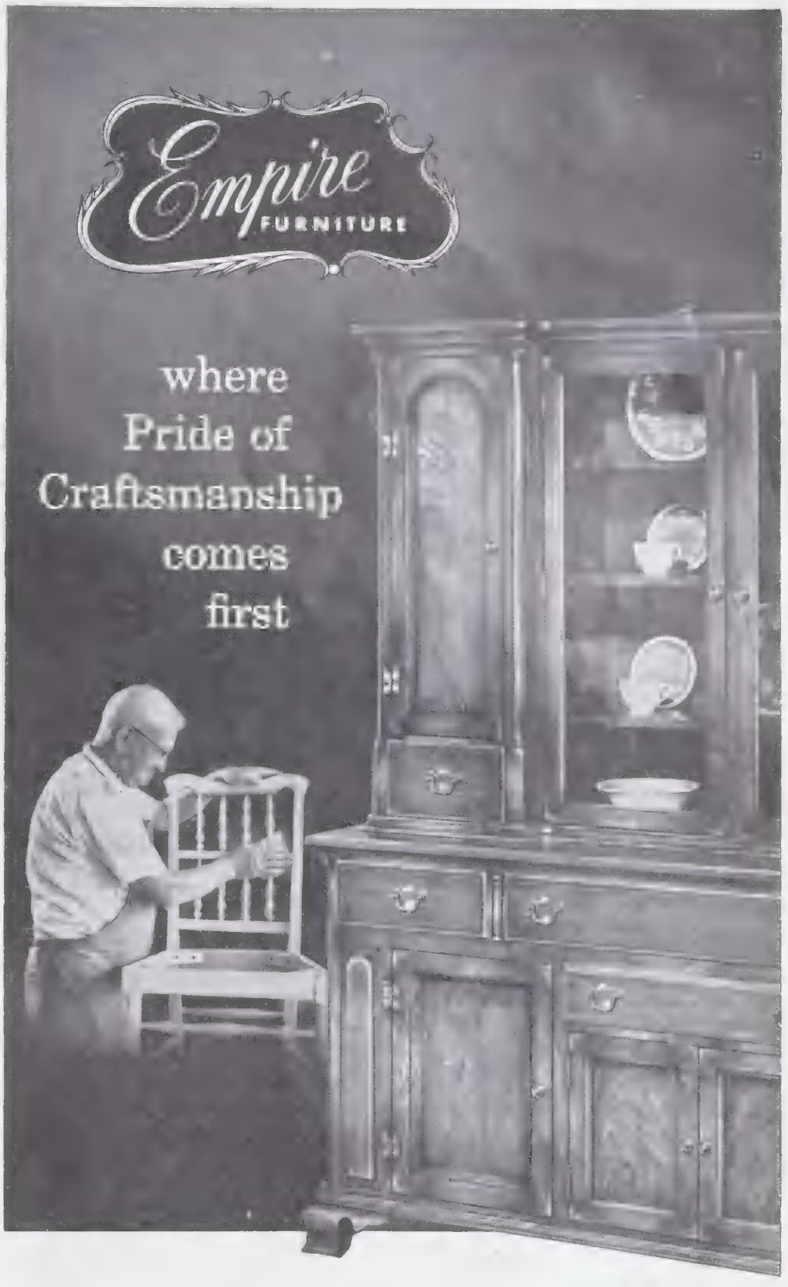




ALL PHOTOGRAPHS BY MAYNARD PARKER



Around the corner of counter, shown in the photo at top of page, is the lavatory seen here. Shower and water closet are opposite. Mirror doubles room's tiny size. Look back out, under the balcony and into room beyond, and you can see the great stone fireplace. It is especially designed to burn logs on end, in bonfire style. The fireplace flame is high and leaping.



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EVEN NEW HOUSES CAN NEED ADDITIONS

CONTINUED FROM PAGE 124



View from the Mass dining room toward the kitchen and the kitche door. This gives a rough idea of the size of the kitchen before the extensio was added, underlining how completely inadequate it was for large partie

cooking top, a new three-bowl sit-down sink, and a new dishwasher for the party area, without basically changing the performance of the original kitchen, which can still be used much the way it was planned for private family living.

One of the hidden virtues of this plan is the fact that traffic can move in one of many directions; into the front hall and living room, into the dining room and terraces, out onto the pool terrace, or out the service entrance to the carport and garage area. Thus, supplies can be brought in from unseen areas. And food and drink can flow outward in four directions.

The owners try to channel all the returning used dishes and glasses through the big glass do of the pass-through, so fresh s plies will exit without interfere from the kitchen by other doors

Thus was a kitchen designed l a general's plan for supplying troops in the field.

PRODUCT INFORMATIO

Ceramic tile, interior and exter *Stylon Corp.* Mahogany cabinets, *I wood Industries, Inc., Ackerman, M* Refrigerator and freezer, *Revco, I* Built-in ovens and surface unit, *A miral Corp.* Dishwasher, *Kitchen Div., The Hobart Mfg. Co.* Sinks, *kay Mfg. Co.* Garbage disposal, *Wa King Corp.* Kitchen fan, *Trade-Wi Motorfans, Inc., Div. of Robbins Myers, Inc.*



Storage wall just inside the kitchen door, next to the dining room. When kitchen was extended, this wall was made to turn the corner into the new space. Glass cupboards pass above the new sit-down sink, near dishwasher.

SHOULD YOU TALK TO STRANGERS?

ONTINUED FROM PAGE 108

e Puy is a city in a tremendous owl of earth with high, needle-oint out-croppings of rock rising p like watch towers. These sheer eaks are surmounted by churches nd monuments, some of them put here in the 15th Century. The view om the highway, as we descended nto this strange, geologically ormed "pit" of a city (Puy is old rench, meaning "well"), was al-ost more that we could credit, oming upon it quite unprepared or anything more than a place to uy good lace. The city is also the enter of the region where raspber-ies grow in profusion, and that legant, potent *eau de vie de fram-oise* is one of its specialties.

It's rather a bustler of a town y French standards, with its full omplement of traffic, leisurely re-eved by the presence of sidewalk afés. If there were any other mericans there, we didn't see hem. To date it seems to be a ourist town for the French them-elves, and that naturally gave us n added sense of discovery and he feeling of being part of the hole scene.

But the unexpected delight of e Puy was not all our French friend had opened up to us. From here en route to Avignon, our destination, one can drive through the Gorges du Tarn, climbing up via a tortuous road along a deep river canyon to the high, wild sheep-lands of Auvergne, where in April the landscape is flat, sparse, and dotted with golden-flowering gorse —the kind of terrain one doesn't expect of France, if one's previous experience has been only Paris and the serene fields and forests of the chateau country. One word with a stranger, and we felt we'd hit a kind of traveler's jackpot. An entirely different France was revealed to us.

AT HOME it is usually assumed that Westerners are more generously endowed with the milk of human kindness than Easterners. And there is the long-standing cliché that New York is a place where no one gives a hoot about what happens to the other fellow. The prevalent notion used to be that it's the height of foolhardiness to speak to a stranger in any large city, for he will either rebuff you coldly or turn out to be a dope peddler, or a white slaver, or a dealer in who knows what kind of evil. But we have the heartening evidence that it's not necessarily so—and from a Filipina, a lady from a land where most women are accustomed to the protection of the family circle and especially wary when they're on their own. This lady, on her very first visit to New York and full of apprehension, attempted a solo trip on the subway. She got off at the right station, but, as can happen to the most jaded New York subway rider, climbed to the wrong street exit, started walking in the wrong direction, and immediately was so lost that panic set in. There was no policeman in sight, and she was terrified to speak to any of the crowd passing by. So she stood on a street corner and cried. She says she never felt lonelier in her life. But not for long. Out of the crowd a young man arrived at her side, asked if he could help and, noticing her Spanish-inflected English, allowed as how he too could speak a little Spanish. In no time at all, he had sent her in the right direction and she was back at her hotel. But she had hardly arrived when he telephoned to see if she had made it safely, and with an invitation to join him and his wife for dinner. That was four years ago. She told us the story in Manila and added, "Now we are, of course, good friends. They showed me that New York has a heart."

OUR personal annals are full of such stories. We are reminded of a friend who fell into conversation with another browser in an Oslo art gallery, with the result that she was invited to have tea with him and his family and to see his own private collection—an invitation of special importance because the collector turned out to be a member of the royal family.

In a hotel in Salvador—Bahia in Brazil, we once got into conversation with a schoolgirl anxious to practice her English, and before we knew it we had met Mama and Papa and were off to meet friends of *theirs*, to drive along the Bay of Salvador in the moonlight, to sample their favorite coconut cream drink in a café on the waterfront esplanade. It was a chance to be with Brazilians enjoying their own holiday, and, even if communica-

(*Please turn the page*)



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SHOULD YOU TALK TO STRANGERS?

CONTINUED FROM PRECEDING PAGE

tion on our part was limited to sign language and limping Portuguese, it was an experience of rapport and friendliness we will never forget.

There are certain places in the world where it's no trick at all to become acquainted. In Ireland, for instance, one gets the impression that there must be a national statute giving visitors priority on every good thing the country has to offer, from its wheaten bread and butter to the quick responsive smile and wit of practically everyone you speak to.

The Scandinavians have a similar human-to-human bridge (they originated the practice of officially inviting travelers into their homes, which shows how important speaking to strangers seems to them.)

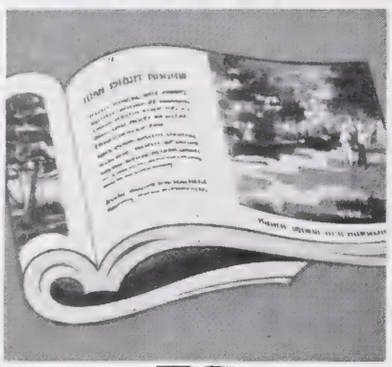
The Australian openhearted hospitality makes you feel that all you need to know is one Australian and you'll soon be friends with all. These are people who seem, in American parlance, "just like us" in attitudes and temperament and particularly in their sense of humor. The fact that English is spoken makes this immediately understandable.

But the more you get acquainted with people on your travels, the more poignantly you feel that all people are basically "just like us." Your rollicking neighbors around the table in a German *bierstube*, where no one is supposed to be a stranger, the Italian train-companion who tells you about his life in Ethiopia as a prisoner of war, the Englishman who shares your compartment (it is not true that the English do not speak without an introduction), the Spanish waiter who runs to the street after you to tell you you've overtipped him, the Syrian family who takes you in on the recommendation of friends in America—these and millions, millions more are "just like us," merely human beings, motivated primarily by the longing to live decently in peace and quiet, enjoying the honest fruits of their labor, wishing that the same effort could be put toward making technological marvels available for human well-being as goes into preparation for war. Wishing, in any case, that the world could get along as amicably as you and they, when you meet as individuals.

The recognition of such mutual feelings that grows upon sensitive travelers these days, when no one is so much a national of a single country as he is a member of the human race, gives travel a dignity and importance it has never had before. Like members of a family we are sharing each other's customs and foods, borrowing designs and ideas as sisters and brothers borrow each other's clothing. It's all due to travel. And maybe, when enough of us go into the world willing to talk to strangers, we may finally learn, as families do, how to settle our differences amicably.

We don't minimize the fact that it can take some effort to make contact with other people. If you are shy, the very decision to speak up can be almost painful, and you may think the whole business had better be left to the extroverts. But it is the quiet ones among us who really should speak up, if only to prove to the world that there are more thoughtful, well-mannered Americans than there are loud-mouthed braggarts. And while it is true that English is now fairly prevalent in most of the world and it is astonishing how effectively you can communicate without language, or in your own variety of pidgin, the traveler who really makes contact with the peoples he visits is the one who has tried to learn something of their language. The effort reflects courtesy. And even if your erratic accent and stumbling phrases are answered in perfect Oxonian English (sometimes a bit pridefully, it seems to us, by people who like to show off *their* linguistic talents), don't feel rebuffed. You can always try again when you talk to another stranger.

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THIS ROOM CHANGE AN ENTIRE HOUSE

CONTINUED FROM PAGE 186

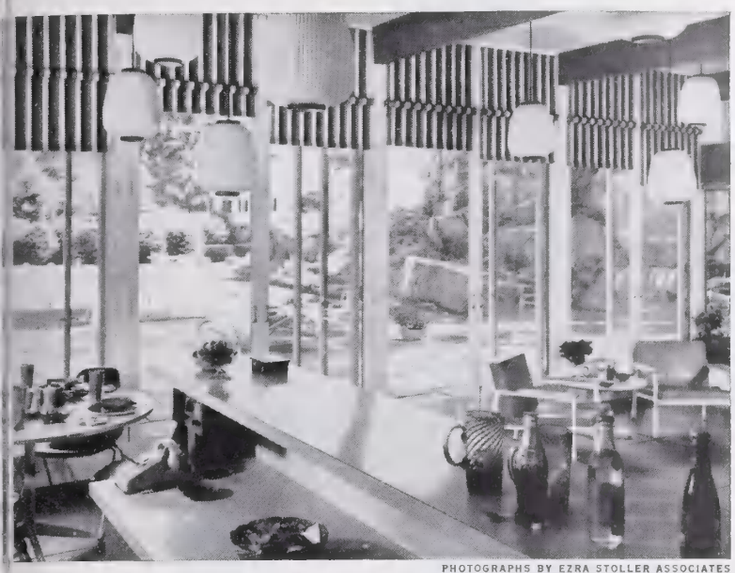
PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Floor slab perimeter, "*Styrofoam*," *The Dow Chemical Co.* Batt-type roof, *Johns-Manville Corp.* Asphalt shingles on sloping roof, *Johns-Manville Corp.* Interior and exterior paint, *The Sherwin-Williams Co.* Door hardware, *Quality Hardware Mfg. Co.* Clear polished plate glass, *Pittsburgh Plate Glass Co.* Plasterboard on sloping ceilings, "*Sheetrock*," *U. S. Gypsum Co.* Acoustical tile, "*Cushiontone*," *Armstrong Cork Co.* Vinyl tile in dining room, "*Bolta*," *Bolta Products Div., The General Tire & Rubber Co.* Flagstone sealer, "*Rust-Oleum Clear Masonry Sealer*," *Rust-Oleum Corp.* Oak plywood cabinets, *U. S. Plywood Corp.* Cabinet hardware, *Quality Hardware Mfg. Co.* Plastic laminate counter tops, *The Formica Corp.*

EQUIPMENT: Built-in light fixtures, *Moe Light Div., Thomas Industries, Inc.* Lavatory bowl, *Briggs Mfg. Co.* Year-round air conditioning, *York Div. of Borg-Warner Corp.*

OW TO GET AWAY FROM IT ALL— ITHOUT LEAVING HOME

NTINUED FROM PAGE 137



PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES

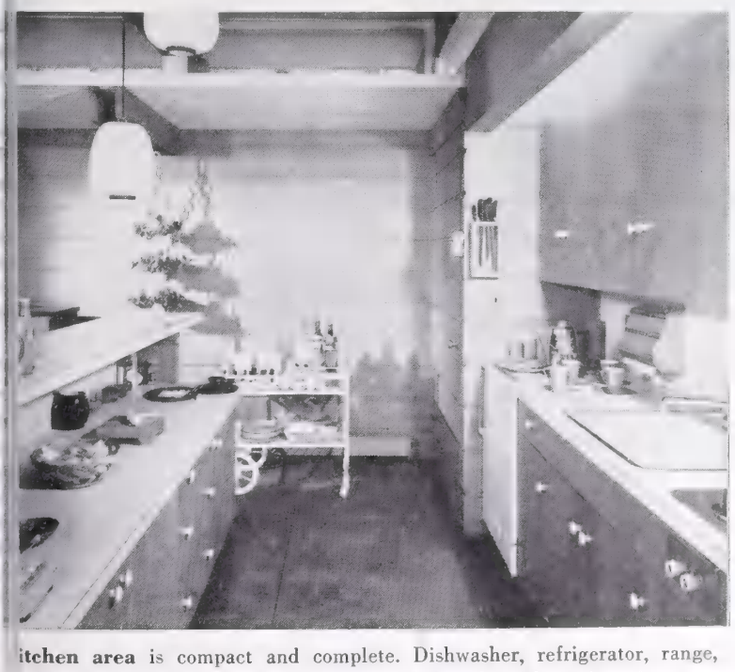
ou can see the main house in the distance. The guest house was built r enough away to give freedom to both. Window shades have a fixed sec- on above to lower height of rollers and make full screening easier for guests.

ense of independence. A two-way ercom keeps the houses in touch. When the present owners bought place, the pool was here—ut 100 yards away from the se. There was obviously a need dressing rooms of some kind. The family also needed a place to ertain large groups informally of-doors. It was decided that requirements could be fulfilled ne area. This, of course, called kitchen facilities. And when have a place to bathe, a place ook, and a place to eat, you e three-fourths of a house. So as decided to go the whole way make it a complete second se. The result is this home-away-from-home—right at home.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Coloring agent in concrete floor, *"Colorundum," A. C. Horn Co., Inc., Div. of Sun Chemical Corp.* Interior and exterior wood stain surfaces, *Samuel Cabot, Inc.* Clear polished plate glass, *Pittsburgh Plate Glass Co.* Plastic laminate counter tops, *"Formica," The Formica Corp.* Fireplace screen, *"Flexscreen," Fireplace Div., Bennet-Ireland, Inc.*

EQUIPMENT: Hanging lantern-light fixtures, *Lightolier, Inc.* Intercom system, *Bogen-Presto Co., Div. of Siegler Corp.* Radiant-baseboard heating, *Heating & Cooling Div., Burnham Corporation.*



itchen area is compact and complete. Dishwasher, refrigerator, range, od work and storage space, and all needed tools and service pieces re- ce house-to-house traffic. Intercom (near phone) keeps houses in touch.

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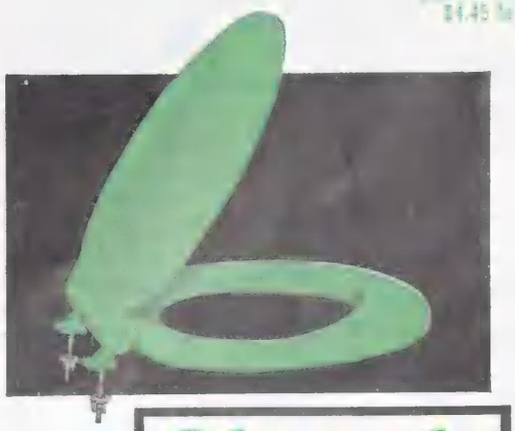


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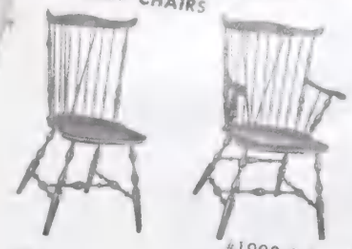
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Ten Minutes of Music

For some appetites— on some occasions— the long-playing record plays too long

By LEWIS A. HARLOW

• In the impressive libraries of recordings which are now almost to be taken for granted in the well-appointed home, the short piece of music is finding itself a neglected stepchild. By short, I mean ten minutes or less. But short selections are available and can make possible an invigorating and untiring combination of talk and music. The novice listener can enjoy music that won't exhaust him. The music buff will enjoy the many important short works that are too often neglected.

If you want guests who are novice music-lovers to have a really good time, don't bring out a Brahms symphony. They will love the monumental opening, but their listening habits are such that fifteen more minutes may be exhausting. And, unlike the concert hall, you don't provide a tympanist for them to watch—or a program to be timed.

Instead of Brahms, try the great orchestral shorts like *Prélude à l'après-midi d'un faune*, by Debussy, *Marche Slav, Op. 31*, by Tchaikovsky, *Rapsodie espagnole*, by Ravel, *Finlandia*, by Sibelius, and *Night on Bald Mountain*, by Mussorgsky.

Operatic overtures and instrumental interludes from neglected or unproduceable operas are often good choices too: *Russlan and Ludmilla*, by Glinka, *Prince Igor: Polovtsian Dances*, by Borodin, *Bartered Bride*, by Smetana, *Die Fledermaus*, by Strauss, *Oberon* and *Der Freischütz*, by Weber.

Or offer them music from operas and ballets that can come out of context and stand alone. For instance, any aria by Puccini, the "Ballet Music" from *Aida*, by Verdi, or the "Dance of the Hours" from *La Gioconda*, by Ponchielli, the "Dream Pantomime" from *Hansel and Gretel*, by Humperdinck or "Largo al Factotum" from *The Barber of Seville*, by Rossini.

For the sophisticated music buff offer a little something from the very much neglected repertoire of recital music: lieder by Wolf or Strauss, *one* mazurka or *one* polonaise by Chopin, Satie's piano pieces, or something by Stravinsky or Webern. Stravinsky has dared to write short pieces, and Webern has written nothing else.

All of these short pieces are available on long-playing records. The difficulty is that they are inevitably coupled with at least three more of their kind, and if they really *are* short, they are likely to be buried on an inner band of the disc and more often than not are unidentified in the catalogs.

The available one-hour collection of Puccini arias, Chopin waltzes, or miscellaneous overtures is an excellent investment and an orderly, compact way to store this music in your library. When played as a continuous hour of entertainment, though, the collection is likely to become boring in the extreme. In the concert hall (where such monotonous programming would not be tolerated), the same number of pieces of different styles or composers provides many opportunities for applause and relaxation of attentiveness.

The recorded Carnegie Hall recitals, "Beecham Plays Lollipops," "Horowitz Plays Encores," and the like are more listenable, at least to the extent that they are better programmed. There is some variety and balance in the chosen order of the short pieces. But they are still butted end to end and delivered from your speaker like a string of sausages.

So you can play short pieces but at a price. Your turntable is frequently located in an area of limited access and inadequate illumination, and the space between the bands on the disc is awfully narrow. What is more disconcerting than to preface the lovely horn opening of *Oberon*, by Weber, with the crashing climax of his *Der Freischütz*? In practice, how often do you make a truly clean start on an inner band—or even try?

So, make things as easy for yourself as possible. Arrange your décor in such a way that a good light just happens to be near the turntable—where there should also be a chair of suitable height. No professional platter-spinner ever attempts this exacting task in the dark—or standing up—or on his knees!

If the short piece of music is to



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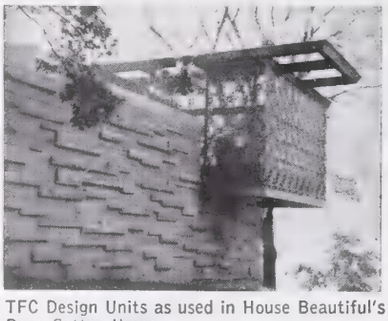


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be rescued from its present obscurity and restored to its deserved place in musical literature, something must be done to minimize the noisy and unshowmanlike fumbling which takes place when the tone arm is aimed at an inner band on the disc. Three steps suggest themselves:

1. Campaign for wider separation between bands. Threaten your music dealer! Tell him you are likely to quit buying records unless the manufacturer provides you with more maneuvering room between the unrelated bands on a record side. If there isn't enough spare playing time at the center of the disc to permit this, you'll settle for fewer selections per disc.

2. Help to repopularize the 10-inch LP. This disc holds fifteen minutes of playing time on a side. When the industry was new, it was available. You lost it because you didn't buy it. You didn't buy it because you were too preoccupied with the novelty of the full-length symphony in a package, appropriate for home playing. As this novelty wears thin, perhaps there is a place again for the 10-inch record—and the fully accessible short piece of music.

3. Rerecord the shorts on tape. This is the drastic step that I have taken, because I want the short pieces very much, and I can't wait for the pendulum of acceptance to swing back naturally. My library of taped shorts is as convenient to use as I know how to make it. It is on five-inch reels, one selection to a reel. I don't use the reverse channel, because my guests should not have to wait for rewinding if the wrong direction of two happens to be "up." I have made my noisy starts in private, trimmed them off, and applied a neat identifying leader. For ears other than my own, I make my starts and stops with the aplomb of a disc jockey.

My "five-inch shelf" of taped singles came into being solely to meet the need here outlined, but now that it exists, it turns out to provide unanticipated assistance in the give and take of the social amenities. Here is music to prove a point, music to be listened to as an element in a conversation already under way.

For instance, for sheer beauty of melodic line, I think that the "Meditation" from *Thais*, by Massenet, is the lushest and loveliest tune ever written for solo violin. If the conversation swings around to violin, I'm ready to back up my opinion with a demonstration, and my audience is rarely unimpressed.

Or if we are talking about so-



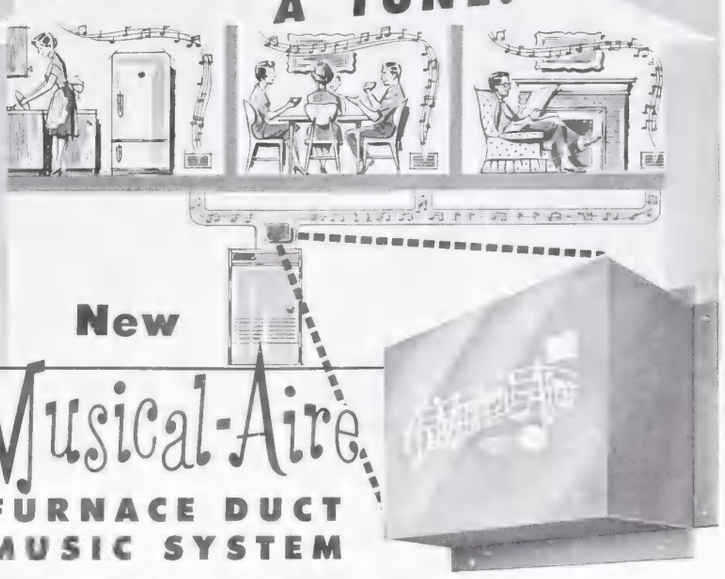
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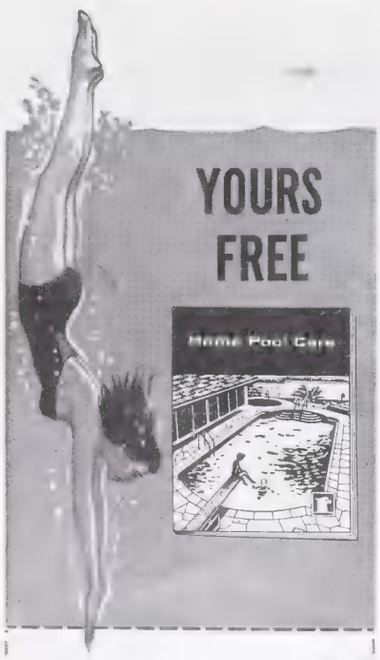
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pranos and the attitude of my guests is negative, we listen to Villa-Lobos' *Bachianas Brasileiras No. 5*—just the *aria*—as done by Bidú Savão and her little band of eight celli. I have been able to cure a lot of sopranophobia with this medicine.

For scoffers at Bach, I play "Sheep May Safely Graze" or "Air For The G String"—and gain respect, if not complete conversion. I'm ready for the Romanticist-in-a-rut with a couple of ragas from India—or a skirl or two of bagpipes—or traditional nagauto from Japan—or the intense music of the Congo—or "Stars and Stripes Forever." It is all music to prove a point, and the occasions for playing it are more numerous than you would think.

The following record list may help you start or enrich your collection of shorts. Records available in stereo are indicated by bold type in parentheses.

Orchestral Shorts

DEBUSSY, CLAUDE
Prélude à l'après-midi d'un faune. Ansermet, Orch. Suisse Romande; Lon. CM-9228 **(CS-6024).**

TCHAIKOVSKY, PETER ILICH
Marche Slav, Op. 31. Steinberg, Pittsburgh Sym.; Cap. P-8450 **(SP-8450).**

RAVEL, MAURICE
Rapsodie espagnole. Munch, Boston Sym.; Vic. LM-1984 **(LSC-1984).**

SIBELIUS, JEAN
Finlandia, Op. 26, No. 7. Von Karajan, Phil. Orch.; Ang. 35922 **(S-35922).**

MUSSORGSKY, MODEST
Night on Bald Mountain. Steinberg, Pittsburgh Sym.; Cap. P-8450 **(SP-8450).**

Operatic Overtures and Instrumental Interludes

GLINKA, MICHAEL
Russlan and Ludmilla (Overture). Ormandy, Philadelphia Orch.; Col. ML-5414 **(MS-6092).**

BORODIN, ALEXANDER
Prince Igor: Polovtsian Dances. Steinberg, Pittsburgh Sym.; Cap. P-8450 **(SP-8450).**

SMETANA, BEDRICH
Bartered Bride (Overture). Szell, Cleveland Orch.; Epic LC-3506.

STRAUSS, JOHANN
Die Fledermaus (Overture). Fiedler, Boston Pops; Vic. LM-2130 **(LSC-2130).**

WEBER, CARL MARIA VON
Oberon (Overture), and *Der Freischütz* (Overture). Dorati, Concertgebouw Orch. Epic LC-3684 **(BC-1078).**

Overtures. Leinsdorf, Phil. Orch.; Cap. P-8465 **(SP-8465).**



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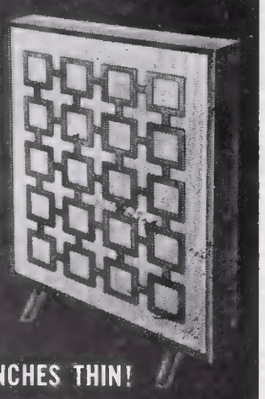
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"Ballet Music," *Aida*, on "Ballet Music from Operas." Von Karajan, Phil. Orch.; Ang. 35307.

PONCHIELLI, AMILCARE
"Dance of the Hours," *La Gioconda*, Beecham, Royal Phil.; Col. ML-5171.

HUMPERDINCK, ENGELBERT
"Dream Pantomime," *Hansel and Gretel*, on "Nights at the Opera," Vol. II. Collins, London Phil.; Rich. 19047.

ROSSINI, GIOACCHINO
"Largo al Factotum," *The Barber of* Seville. Gobbi, Phil. Orch.; (I) Ang. 35936 **(S-35936).**

Recital Music

WOLF, HUGO
"Lieder." Schwarzkopf; Ang. 35883 **(S-35883).**

STRAUSS, RICHARD
"Lieder." Flagstad; (G) Lon. 5292.

CHOPIN, FREDERIC
"Mazurkas," 22-31, "Polonaise," 7, "Grand Polonaise," Rubenstein; Vic. LM-2049.

"Waltzes." Rubinstein; Vic. LM-1892.

SATIE, ERIK
"Piano Music." Ciccolini; Ang. 35442.

STRAVINSKY, IGOR
"*Song of the Nightingale.*" Ansermet, Orch. Suisse Romande; Lon. CM-9163 **(CS-6138).**

WEBERN, ANTON
Six Bagatelles for String Quartet, Op. 9. Juilliard Quartet; Vic. LM-2531 **(LSC-2531).**

Recorded Recitals

"Lollipops." Beecham, Royal Phil. Orch.; Ang. 35506 **(S-35506).**

"Encores." Horowitz; Vic. LM-1171.

Miscellaneous

"A Beecham Anthology (1915-1958)." Beecham conducts Mozart, Delius, Handel, Wagner, Berlioz, Chabrier, Sibelius, R. Strauss, etc. 2-Ang. 3621.

MASSENET, JULES
"Meditation," *Thais*, on "Operatic Intermezzi." Von Karajan, Phil. Orch.; Ang. 25307.

VILLA-LOBOS, HEITOR
Bachianas Brasileiras, No. 5, (Aria only). Sayão, Villa-Lobos, 8 celli and bass; (Port) Col. ML-5231.

BACH, JOHANN SEBASTIAN
"Songs," (10-61). Guilleaume: (G) DGG ARC-3163 **(73163).**

"Ragas," 1-58. Folk. 3530.

"Scottish Pipes!" Cap. T 10081.

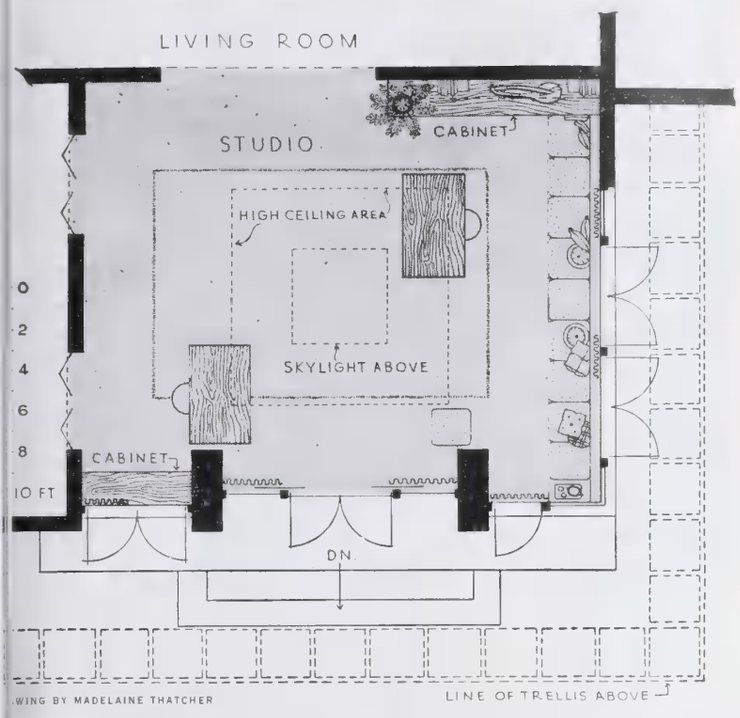
"Azuma Kabuki Musicians," (nagauto). Col. ML-4925.

"Music of Equatorial Africa," (Congo). Folk. 4402.

"Stars and Stripes Forever." on "Spectacular Sounds of Sousa." Lavalle; MGM 3976 (S-3976).

ET THE NEW IMPROVE
HE CHARACTER OF THE OLD

ONTINUED FROM PAGE 140



WING BY MADELAINE THATCHER

curring rectangular theme is more readily seen in floor plan. Roof erhang and trellis (dotted lines outside the walls) fit into the same dular arrangement as the windows. Notice that the broad top step seems be a continuation of the study floor. There are no skimpy steps here.

tions of the house. Mr. Comini, professional photographer, is o a fine composer and musician. s. Comini translates foreign mu- books. Both jobs need a place quiet concentration. What they nted was a room where they ld work, each at his own pace, hout the paper mess of one con- ting with the other.

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TOGRAPH BY MAYNARD PARKER



ng built-in window seat provides bulk storage for heavy, seldom-used sic volumes and extra camera equipment. Again in this photograph you see modular design. The bin doors, seat cushions, and windows all e mutual meeting points. Glass at corner is mitered for full view.





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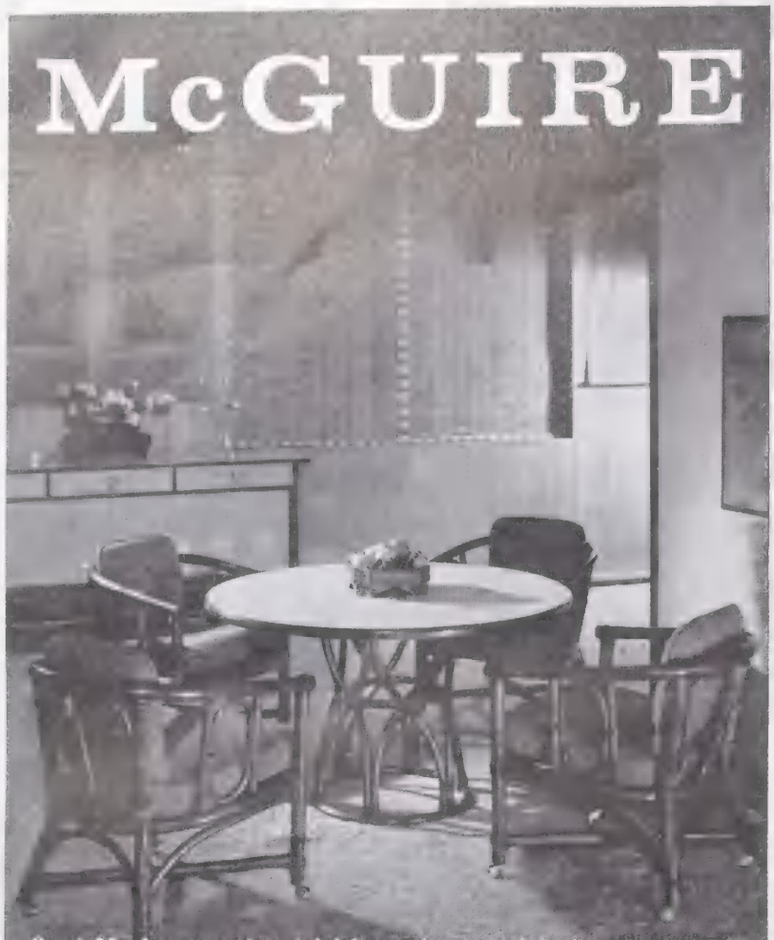
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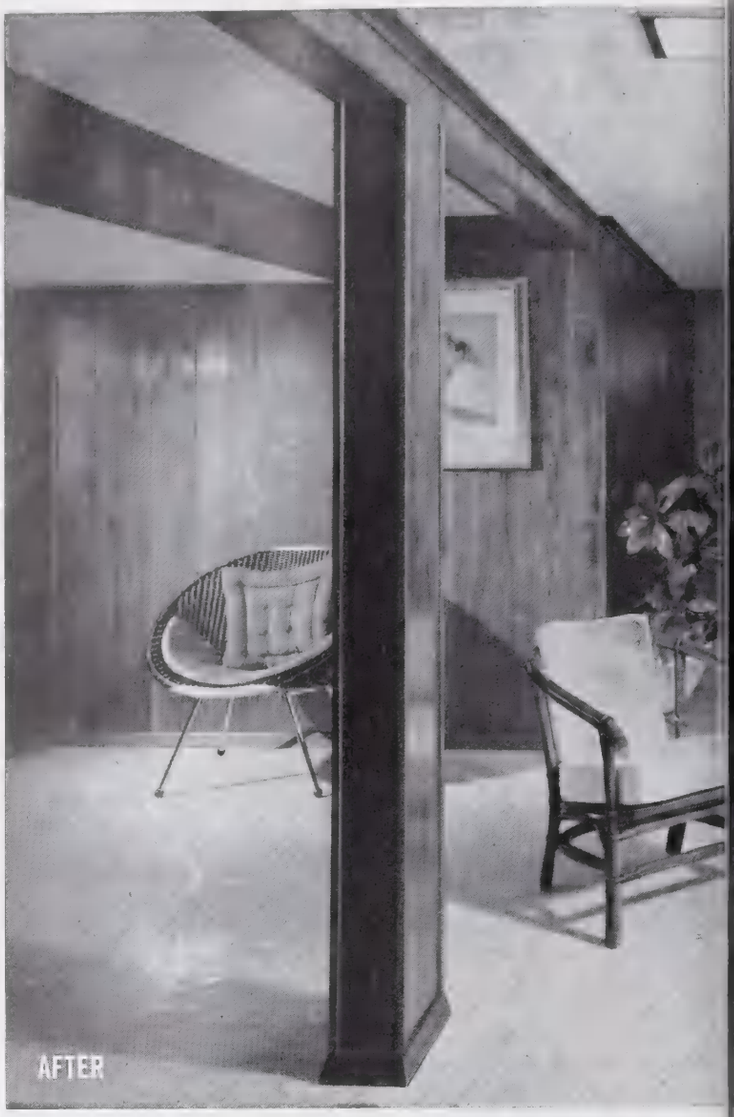
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fully equipped in every way, occupies another corner.

Two large areas of the basement were partitioned off from the new room. One became a furnace and utility room (it is behind the walls in top photograph above). The door into this space is just adjacent to the outside door (at ground level in the back of the house), so that maintenance men need not come through the house or even across the finished room. The second hidden area is a storage room with floor-to-ceiling shelves for canned goods and other bulk items.

The trouble with many basement rooms is that they retain the closed-in feeling of the ori basement. Notice how this roon achieved a light and airy qu by making the most of the win on the back and really effe lighting built into the ceiling.

PRODUCT INFORMATIO

Acoustical tile, *"Cushiontone,"* vinyl flooring, both *Armstrong Co.* Walnut paneling, *U.S. Ply Corp.* Laminated plastic on sink bar, *"Formica," The Formica* Furniture, *Ficks Reed Company.* ing, *Moe Light Division, Thoma dustries, Inc.*



TWO "AFTER" PHOTOGRAPHS BY WESLEY BALZ

COULD THIS BE YOUR BASEMENT?

CONTINUED FROM PAGE 143

Exposed furnace and water heater are shown in "before" photograph on opposite page. This corner was partitioned off from the new room as seen in the photograph just above it. However, it is easily accessible through a full door just out of the picture to the left. All paneling used comes as prefinished plywood sheets, cut ¼" thick.



Shelf storage for books is hidden behind blind doors cut into the paneling around the furnace room. Spring latches hold the doors closed until push pressure releases them. Position of this wall was fixed by the line of posts, so shelves were built *in*, rather than *out*, to save space in the room.

More photographs on the following page

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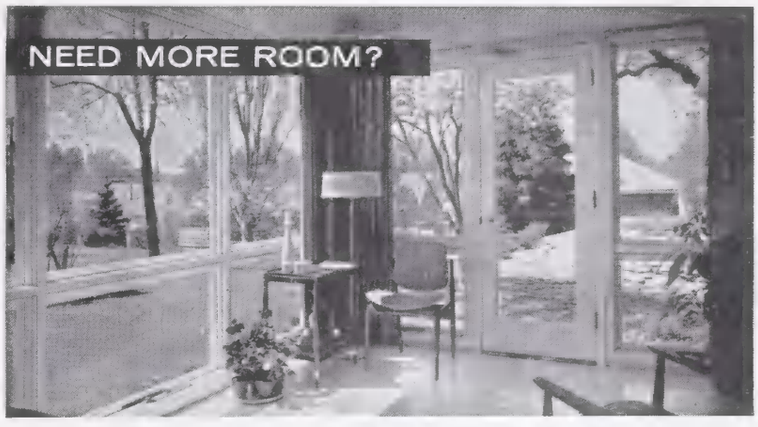
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HB-42





COULD THIS BE YOUR BASEMENT?

CONTINUED FROM PRECEDING PAGE



One whole end of the basement was cut off and made into organized storage space for canned goods and files of magazines. By giving up the large open spaces of the basement, the owners had to give up what is a natural tendency—to keep and store everything, as long as there is room.

TWO PHOTOGRAPHS BY WESLEY BALZ



The entertainment center of the new basement room is this wall next to the stairs. A television set is hidden behind cabinet doors made to match the wall paneling. Recessed into the ceiling is a screen that rolls down for the showing of home movies. The loudspeaker is for centrally located Hi Fi.

BUILD A WING FOR PARENTS

CONTINUED FROM PAGE 128



Walnut book shelves and cabinets, above, add interest to living room, and provide generous open storage for books, magazines, art objects. Unit was designed and custom-built to cover most of the wall.

The final plan was a logical development for this family, but may also point the way for others in the same situation. The new wing gives the parents a larger bedroom than they had before, plus a living room geared to more formal social activities. They have complete privacy, though the new wing is connected by a gallery to the original house and permits an easy flow between the two. The kitchen and dining arrangements remain as they were.

The new living room is furnished for the enjoyment of music, reading, and entertaining. It has space for a seating group of twin sofas and chairs before the fireplace, and a broad table for study and for serving. It is 15′ by 29′ and has plenty of room for movement. Its terrace doors bring the outdoors close, and in fine weather they open onto a wooded slope and garden.

The living room had to provide for better organization of the quantities of books and magazines that pile up in a busy family for later reading or reference. Also, there were numberless records to be filed. So a notable feature of this room is the custom shelving and cabinets in walnut that are suspended along almost an entire wall. They lend interest and texture to the room, eliminating a lot of free-standing furniture. The cabinets hold the Hi Fi and record player and a neat arrangement of small sink and refrigerator to aid in serving drinks without disturbing the kitchen.

The well-designed bedroom suite,

(*Please turn the page*)

TWO PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



Open view of storage cabinets reveals the refrigerator and the let-down door that makes a table for mixing drinks. This door covers bottle storage and small sink. Hi Fi, turntable, and records are also stored here.

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BUILD A WING FOR PARENTS

CONTINUED FROM PRECEDING PAGE

with its spacious bath and functional closets, is a boom to the parents, giving them retirement and quiet. There is no sense of isolation in this arrangement, only the blessing of plenty of room for parents and children now old enough to have their own activities. They live happily together and enjoy their common or individual pursuits without putting a strain on each other.

PRODUCT INFORMATION

Following is a list of specific construction materials and equipment shown in this house. These products may usually be purchased from local lumber dealers, specialty contractors, department stores, or accessory shops. Retail stores and addresses are indicated only for items not available nationally.

CONSTRUCTION MATERIALS: Sub-flooring, *Homasote Co.* Wall insulation, "*Fiberglas*," *Owens-Corning Fiberglas Corp.* Roof insulation, reflective "*Alfol*," *Reflectal Corp., Div. of Borg-Warner Corp.* Asphalt shingles, "*Lok-Tab*," *The Ruberoid Co.* Interior and exterior paint surfaces, *Pratt & Lambert, Inc.* Sliding window sash, "*Alwintite*," *Alwintite Div., General Bronze Corp.* Metal sash putty, "*Tremglaze*," *The Tremco Mfg. Co.* Clear polished plate glass, *Pittsburgh Plate Glass Co.* Spray-on acoustical plaster, "*Red Top*," *U. S. Gypsum Co.* Bedroom wardrobe sliding door hardware, *John Sterling Corp.*

EQUIPMENT: Indirect curtain valance lighting, *Neo-Ray Products Inc.* Fireplace damper, *Superior Fireplace Co.*

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Out of the Past

By LOIS BAKER MUEHL

• "Need some boards, eh? Fo shelf?"

Uncle Herman gazed down ward the pasture. His keen e had sighted nearly three-quart of a century of hidden squirr and lurking catfish. Now they n rowed thoughtfully.

"Nothing fancy," Sig explain "Just something for extra stora in the playroom."

"How much?"

"About six feet. Two lengths, you have them."

Uncle Herman rose. In his bo words don't count where act will. Silently he led the way to pasture fence. He pointed to heap of ancient lumber stack among high grasses on the ot side.

"That do?"

It certainly would. The boards foot wide, an inch thick, had all marks of decades in the open. I they were long, sturdy, more th ample for our needs.

"Where did they come from? asked curiously.

Uncle Herman flicked his thu toward The Knob in back of farmhouse.

"Here," he said. "Felled the t myself, snaked it to the mill, hac sawed, built a hay wain. Used many a year before I took apart." He looked at the pile, collecting. "Every inch of th boards is solid walnut. Mebbe a tle roughed up and knotholed." grinned. His face broke into a v of wrinkles. "Aren't we all?"

That's how the roughed up, kn holed, walnut ex-hay-wain, gro in woods we know and felled hands we love, came to rest, least for now, in our playroom.

In its weathered, gray use ness, the shelf reminds us daily a twinkling spare man of equa spare speech, and a beloved pl where our family roots grow g erations deep in time. To us, t shelf is one more warm tangi link with the rich past.

Theoretically, like other you couples, we prefer modern. Ac ally, we have it (or it has us, never sure which). But we ca ourselves again and again, with satisfied glow of a traditiona robed bride, adding "someth old" to our personal décor:

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oddly framed picture of a simple church in Saxony, where one of our forebears used to preach; a cumbersome balky-drawered dresser, scarred and nicked in serving many years and needs.

"It has character," we say, to excuse the scratches.

But the plain truth is that we like old things, especially ones that give us and our children a sense of family continuity. Because of war, education and changing jobs, we've moved more times than we care to count. Each time we go through the intricate, wearying steps of turning house into *home*, we find it helps to bring with us these cherished older things.

The things we use to strengthen this warm communion with the past are not always objects.

In our family, we have a tradition, a simple one, that could be started and maintained in any home. We call it the "pie-crust crest"—a quick slicing of three stylized palm leaves in the top crust of every pie the women in our family bake. Beside the palm leaves, like the personal signature of a painting, we cut a series of three short, straight marks. They look like unconnected stair steps. But to us they have real meaning: The top mark is for my grandmother who first made it; the middle mark is for my mother; the last for me. It is a symbolic remembrance of three generations of women.

Today, when she helps bake a pie, my ten-year-old importantly adds her fourth mark. Sometimes, watching her, I think ahead to the year 2000. I hope to be a very old lady then, crotchety but spry, watching some great-granddaughter cut six marks for herself, her mother, and the long loving line of us before her.

It's really a small thing, this quiet, homely tradition. So, taken separately and objectively, are the marred dresser, the dim picture, the weathered boards. They are inanimate, voiceless.

But, taken together, with the impact of their reminding presence, they transmit a significant message out of the past to anyone who cares to listen. Without the benefit of any other modern means, old things say this: "You do not exist all by yourself. Others have come and gone before you. You may walk farther than we have walked, but ours also was a good, productive, contributing way. The past, much of what we stood for in the turning of our days, is your inheritance. Use it, improve on it—as richly as you dare."

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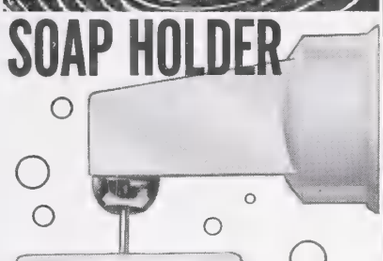


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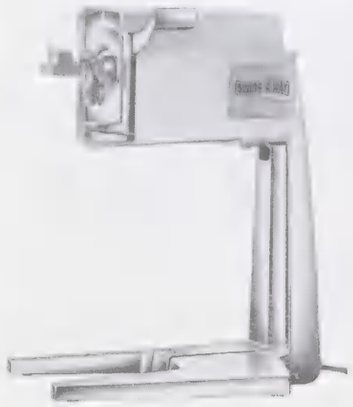
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SAND CASTING: EASIEST OF ARTS

CONTINUED FROM PAGE 154

strictly for indoor use; it will deteriorate outdoors. So will the much finer casting plaster.

"Concrete plaster," "stucco," and "mortar" are all substantially the same thing, a mixture of sand, portland cement, and water, and this is the most permanent material for castings intended for exterior installation.

But before you dash off to your lumber yard, be aware that concrete weighs a hefty 150 pounds per cubic foot. A concrete panel (2′ x 4′ x 2″) in the how-to series, beginning on page 208, would weigh 200 pounds.

You can bring the weight-per-cubic-foot down to 90 to 110 pounds by substituting for the sand in the concrete a so-called "lightweight aggregate." This is shale or clay, usually, that has been "expanded"—burned to clinker form and ground up. It won't give you as perfect an impression of your mold as casting plaster, of course, but it will weather well, especially if you brush the face of your finished casting with a thin-as-paint coating of portland cement and water to seal and protect it.

If you intend to do some really big castings, you might consider one of the ultra-lightweight aggregates such as perlite, a pulverized volcanic material, or vermiculite, a micaceous substance. Both are inexpensive.

In mixing concrete, the correct proportion with any aggregate is one part cement to 2½-3 parts aggregate and as little water as possible to get a thick, creamy consistency that will pour without breaking down your mold. If you get it too runny, your casting will turn out porous and weak.

Extra care should be taken in the curing of concrete made with any of the lightweight aggregates. For greatest permanence, castings should be cured for a minimum of two days by being kept moist. The simplest way of accomplishing this is to cover the casting with a 2″-3″ layer of sand again after it is turned out of its mold, and then simply dampen down the sand once or twice a day with a garden hose.

Use only high-grade mineral pigments for coloring concrete, and avoid aniline-base colors, organic or vegetable dyes. They won't stand up and may have an adverse affect on the setting of the concrete. For maximum clarity and brightness in your colors, and for pastel shades in your sand-cast panels, mix pigments into white portland cement rather than common gray.

For brown, use burnt umber or brown oxide of iron. Yellow oxide of iron may be added to obtain modifications of this color.

For yellow, use yellow ochre or yellow oxide of iron. This color can be modified by additions of small amounts of red oxide of iron.

For green, use chromium oxide and yellow oxide of iron to tone it.

For pinks ranging to red, use red oxide of iron, varying the amount to get the right hue.

A little of these mineral pigments goes a long way. Though the manufacturers will give you directions for mixing big batches of colored concrete, you are going to have to do your own experimenting in blending small amounts of color. Selected areas of a composition in sand can be colored by sprinkling with pigment before casting.

Keep in mind too that the face of your casting is going to be lightly embedded with sand, which will have to be burnished off with sandpaper to reveal brightly colored concrete or plaster underneath.

How to make a casting frame

Walter Chapman, who shows how to cast on pages 208-211 makes his casting frame three inches deep, using four pieces of 1″ x 3″ lumber. Length of boards depends upon the size and shape of the casting. The frame is a device to retain the sand bed and plaster while you're working and hold the casting in shape until it hardens.

The frame is purely temporary, so it should be made easy to disassemble. Mr. Chapman nails it together with a four-penny finishing nail at each corner. Nails are driven only partly through, so they can be pulled out easily and the frame taken apart.

The lumber should be butt-jointed at the corner, with one side overlapping the end of the adjoining side for a few inches. It is then easy to knock the frame apart by tapping the extended sides with a hammer. Lumber can be used time and again to make casting frames.

William Ward Beecher, another *aficionado* of sand casting, has devised a hinged, permanent frame which flattens out into a long strip and hangs on the wall between castings. Making butt joints, he hinges three corners of the frame and joins the fourth corner with two hooks. When casting is finished, he unhooks the frame and removes it in one piece.

Step-by-step photographs and directions start on page 208.

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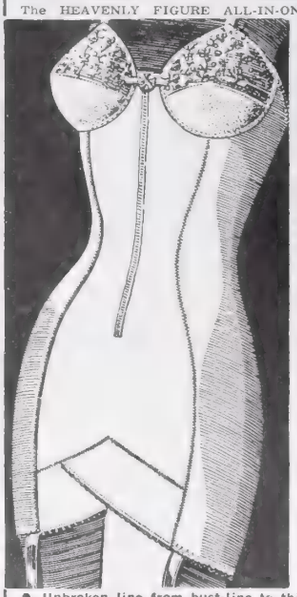


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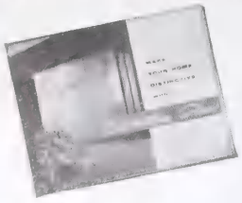
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SAND CASTING: EASIEST OF ARTS

CONTINUED FROM PAGE 204



1 The materials you need for sand casting are:

Casting plaster or painter's plaster, available at building supply dealers. 100-pound bag makes four or five castings of size shown here. Prices vary. In New York, 5 pounds of casting plaster is about 70¢; painter's, about 30¢. Don't use old lumpy plaster.

Sand, from a beach, a cement dealer, or a sand lot. Toy shops have sterilized sand-box sand of good uniform quality.

A wood casting frame, made of four 1" x 3" wood strips and four four-penny nails. Directions on page 204.)

Copper wire or wire coat hangers for hanging hooks.

Plasterer's screen mesh for reinforcing large casting, from hardware store. Chicken wire is good.

Colored earth pigments for coloring plaster, at hardware dealers, 35¢-90¢ a pound, depending on color.

Large sheet of plastic to work on, like dry cleaner's bag.

Tools: spoons, knife, pencil, bottle with sprinkler top for water, board for smoothing sand.

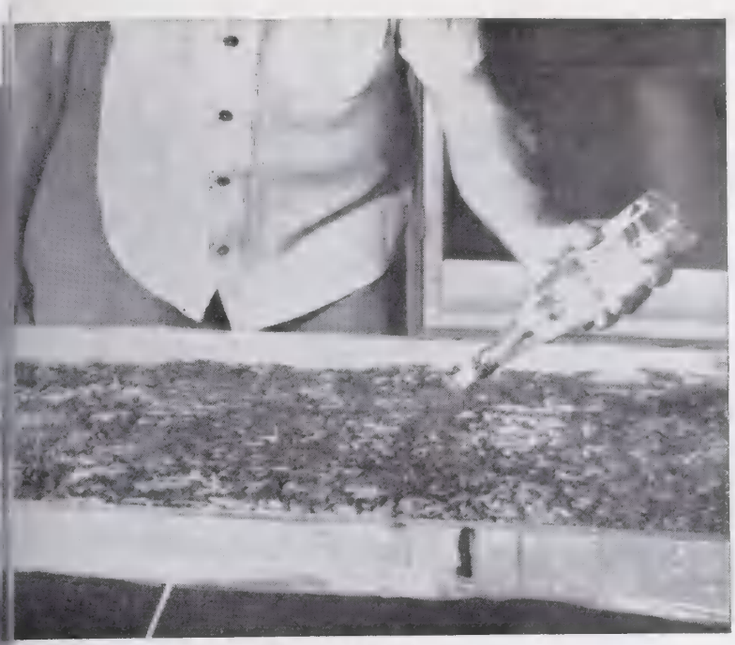
Dishpan (3-gallon) for mixing plaster. Plastic ones clean easiest.

Pint-size bowl for pouring plaster.

Newspapers for cleaning up.



2 Work at table height. Set the casting frame on a plastic sheet. If your casting will need a hanging loop or reinforcement, get these ready now to be embedded in plaster later. For reinforcement, cut plasterer's mesh a little smaller than the finished casting. Fill the casting frame with sand to a uniform thickness of one inch. Thoroughly dampen the sand. To hold impressions well without crumbling, it should be no wetter than the edge of a beach after a wave has washed away. For a smooth background, dampen sand with a sprinkler and smooth the surface with a small board. You can get a textured background by throwing squirts of water out of a bottle onto the dry sand.



3 To dampen a textured background like the one this casting will have, sprinkle the sand, being careful not to destroy the texture already created by water spills. You can also create texture by smoothing the surface with a board and pressing pieces of wire mesh, screening, or wood against the sand to form imprints. You can get interesting textural effects by sprinkling with other sands of varying coarseness. As you work with sand you will discover how much it can vary in color, fineness, and its ability to take impressions. Very fine sand takes astonishingly accurate, almost etching-fine impressions of delicate leaves and sea shells.

ALL PHOTOGRAPHS BY MAYNARD PARKER



4 Now just go ahead and experiment with textures, colors and shapes. This is the real fun of creation, drawing freehand designs with knife or pencil, scooping out or building up forms with spoons and fingers, and—most intriguing for the complete amateur—discovering objects with which to press impressions in the sand. The scope is almost limitless, from obviously moldable forms to such unlikely things as potato mashers. Remember two important things: Every hole dug into the sand will be a positive form (sticking out) in the finished casting. A fish facing right in the sand mold faces left in the finished cast. Concave forms must be built up on the surface of the sand. Coarse sand produces heavy texture, so in coarse sand make designs bold and impressions deep to get high relief. Stones, shells, pieces of glass, string, or wire can be stuck in the sand, face down, so that they will embed themselves like mosaic tesserae in the face of the plaster. To color areas, carefully sprinkle on the pigment selected.

(Please turn the page)



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SAND CASTING: EASIEST OF ARTS

CONTINUED FROM PRECEDING PAGE



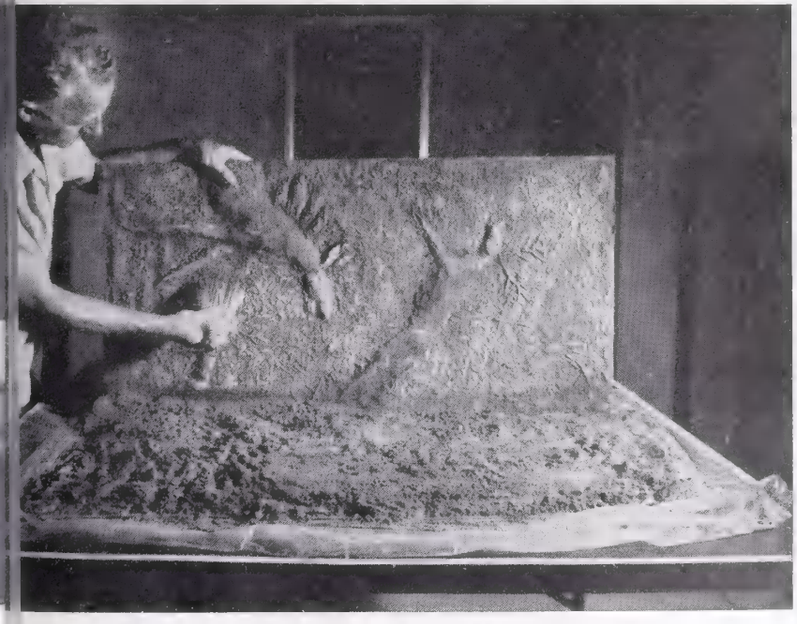
5 Now mix the plaster. But first read these rules. You will have to allow three pounds of plaster to a quart of water, or use this rule: Fill dishpan two-thirds full of cool water. A handful at a time, gently sift plaster through your fingers into water until an island of dry plaster builds up in center of pan. This should cover about one-fourth the surface area of water. Let this stand for two minutes. Put one hand underneath the surface of the water and gently agitate until mixture is smooth, squeezing out any lumps. Plaster should be the consistency of heavy cream. With experience you learn how to gauge this properly.



6 With a pint-size bowl, pour creamy plaster gently over the entire surface of the sand until a thin layer is built up. For a 2′ x 4′ casting, plaster should be at least 1½" thick, preferably 2". You may need to make several batches of plaster, but don't worry about pouring a second batch after the first has started to set. The layers will adhere if you use good plaster. Keep plaster a heavy-cream consistency. Thicker than this, it starts setting so fast that you have to work too quickly. Thinner than this, the plaster will ruin the mold at first pouring. Keep plaster from hardening under fingernails by scraping fingers on a bar of soap.



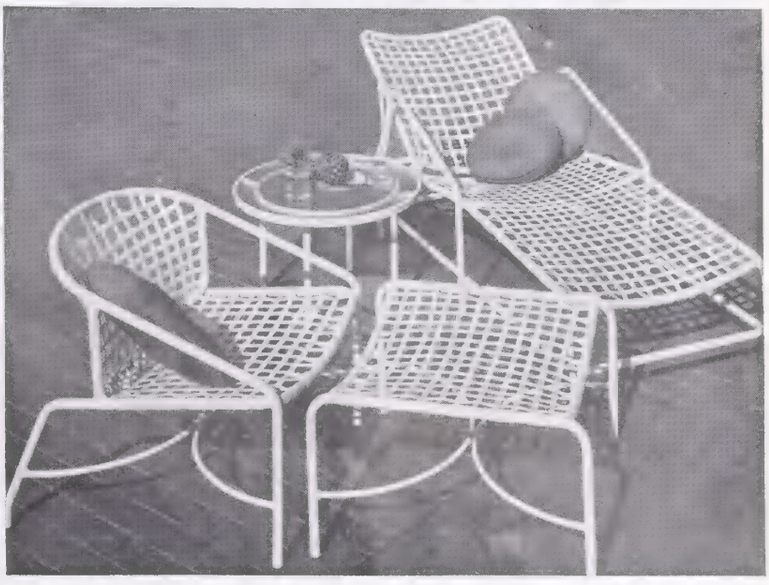
7 If you're using reinforcing mesh, lay it carefully on top of first pouring of plaster. You can use several small pieces of mesh instead of one large piece, but crisscross them. Lay your pre-bent wire hanging loop on top of mesh. Cover all this with another layer of plaster or as many more as you need. After mixing each separate batch of plaster, wipe the pan carefully with newspaper so there will be no hard plaster in the next batch. Immediately after the last plaster is poured, clean off your hands and utensils. Use newspapers for the clean-up; dispose of them in the trash. Be careful not to wash any plaster down the sink.



8 Don't be tempted to peek until plaster is set. Plaster will feel warm during the setting process. When it is cool, the setting is complete, but plaster will still be fragile. Wait several hours or, better, overnight. Then, to remove the frame, gently tap one projecting end of the frame with a hammer to loosen it from the plaster. Remove the whole frame. Cautiously lift one long edge of the casting from sand. Stand it on edge and lightly brush off excess sand with a whisk broom. A 2"-thick casting may take a week or so to cure thoroughly. Then you may sandpaper its edges or burnish highlights before hanging the work of art on the wall.

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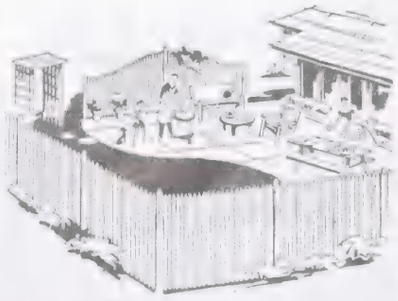
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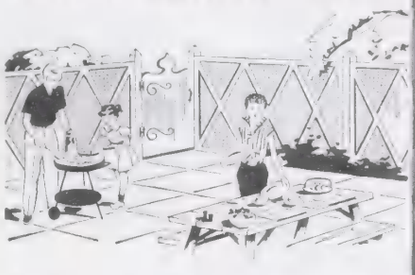


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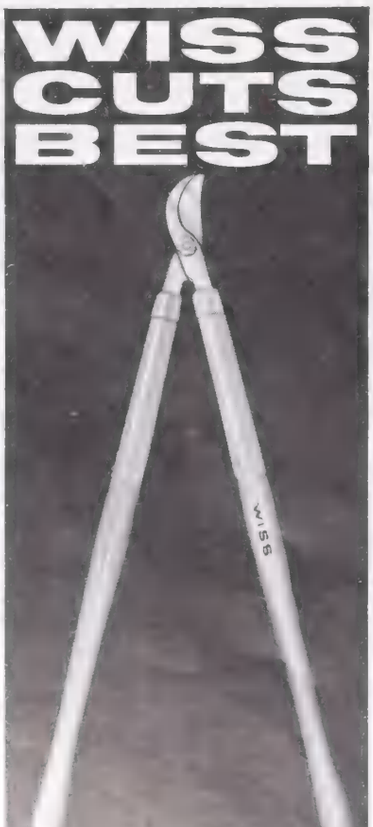
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Don't let these plant sneak up on you

One can hardly condemn a plant for vigorous unstinting growth. But it is good to be forewarne about a few of those that can take over a garde

By ELSIE LOUISE SCULTHOR
Landscape Architec

• It may come as a surprise to find that some of our best-loved garden plants can also be terrible pests. However, it is better to be surprised before planting than after. We are concerned here with attractive plants. They can all serve well when used in the right place, and no garden is really complete without some of them. If you want them, you should have them, but you should be aware of what you are getting.

The trouble comes when they are used where they don't belong. Although most of them are sold as suitable border plants, they don't belong in the border and should not be used there. Unfortunately, some dealers do not tell enough about their rambling ways.

These are plants to grow where space is no object. Use them where a great mass of a certain form or color is desired. Or put them in a wild place where their rampant growth does not matter.

Give them an inch and they take a mile. They spread by creeping roots and, once they establish themselves, it is practically impossible to get rid of them. In many cases, one can dig up the entire area and remove every living root, and somehow, by some black magic, there they will be again the next year, undiscouraged and undismayed.

Of course, chemicals may be used to get rid of them, but then you'll kill everything else. The best way to avoid trouble is never to let them get started where you don't want them.

Several of the worst offenders belong to the genus *Polygonum*. Some of these are excellent border plants, but the black sheep, the shameless and lawless villain of the tribe, is the Japanese fleece-flower or Japanese knotweed (*Polygonum cuspidatum*). It has roots that go far and wide and forever. The form *compactum* is a dwarf sort, but it, too, will escape and spread ever where, paying no attention to th implications of its name. If yo plant this in small space, you' be sorry too late.

The catalog of Bay State Nurse ies, in Halifax, Massachusetts, ha this amusing, useful commen about *P. cuspidatum:* " . . . if yo want a persistent, vigorous perei nial that is almost shrub-like in i growth, that will grow in san (plasterer's, not beach), grav heaps, muck holes, and almost i black top and portland cemen then here is the plant.

"Its growth is lush, its branche graceful, and its small greenis flowers are most attractive in la summer, and it flourishes like th proverbial bay tree. It is immun to winds, unkind words, and th curses of people who have it grow ing where they don't want it.

"If, after the foregoing, you sti want it, we can supply it, bu please don't buy more than 25 o these, because believe it or not, still have a conscience and I don want you to have a jungle."

This is an admirable attitud Would that more nurseries wer so frank about the vagaries of th plants they sell!

Another sinister member of th family is the silver lace vine (*Pol gonum auberti*). One good catalo description has this to say: "On of the fastest-growing vines in cu tivation, it grows fifteen to twent feet the first year after plantin Its growth is astounding; it wi cover an unsightly building, wal or barn in two years' time."

This should warn the buyer tha this is a veritable Jack-and-th Beanstalk vine. But, more ofte than not, the vine is purchased an planted on a small porch pillar o small arbor and it won't be lon before a carpenter and some stron timbers are needed. Any vine tha "will cover an unsightly buildin

all or barn in two years' time" ight very well pull it down or ver it completely in four years. In summer, the vine is covered ith foamy sprays of white flowers, nd, if you want or need that kind f unbridled climber, you couldn't better than get this one. It's ss expensive, let's say, than pay- g a wrecker to pull the barn wn. But, try to get rid of it. It ems to grow faster than you can une it.

Another great offender is the hinese lantern plant, or lantern oundcherry (*Physalis alkekengi r. franchetii*) which bears the owy little orange lantern-like uits so popular in the florists' ops in the fall.

This is a curious and interesting ant because of its unusual fruits, t beware of it. The roots spread yond belief. It is disastrous to low it in a civilized garden. No atter how many plants are pulled , there are twice as many next ar, and your garden will never be e same again.

Perennial pea (*Lathyrus latifol- s*) is an attractive plant which ars a profusion of graceful clus- rs of pretty, small, rosy-pink wers that look like sweet peas. ey are lovely for bouquets. ere's a white form that is even ettier. But, once this plant is let o the garden, you'll have it, and ch too much of it, forever after. rampant and aggressive grower, climbs and smothers everything sight. Nothing but determined d unceasing vigilance will ever l you of it.

Goutweed (*Aegopodium podo- ria*) is a hardy creeping peren- l—especially the variegated m—that makes attractive mats foliage in shady places. But be- re! It grows rapidly and spreads erywhere, and you'll never be le to rid your garden of all the le roots.

T SEEMS almost sacrilegious to suggest that lily of the valley *onvallaria majalis*), one of our st beloved flowers, can become nuisance. A well-cared-for bed these delightful plants will make andsome ground cover and pro- ce thousands of sprays of beau- l waxen-white flowers with the rvelous fragrance we all know well and delight in.

It will also produce a solid, ht, strong sod of venturesome d subversive roots which multi- rapidly and spread everywhere. is mat of roots becomes so dense d tough that you cannot get a de into it anywhere. Against s kind of growth the gardener has no chance whatever with ordinary garden tools.

Fall asters, also called Michaelmas daisies, are one of our most useful and beautiful fall flowers. The soft, pale, and dark-blue, lavender, red, pink, violet, and purple flowers are a perfect foil for chrysanthemums or any yellow fall flower, and make wonderful color combinations in the garden. The plants, though, are very invasive. They send numerous insidious creeping roots that are never-ending, never-dying, never-fading. In the perennial border, they will soon crowd out the other plants.

They will grow anywhere and endure all kinds of neglect and rough treatment. The best way to grow them is as the English do: Either make whole borders of them, where they can run riot, or give them most of the space in a border. Leave just enough room for other plants to furnish a color contrast.

OSWEGO tree, bee balm, or bergamot (*Monarda didyma*) is an attractive plant with distinctly aromatic leaves, lovely to smell, particularly in the early spring when you are working in the border. It is worth planting for this attribute alone.

The pink or red flowers are borne in close heads on stems about two feet high. Monarda may be naturalized in the wild garden and this is the best place for it. Once planted, you'll find that the original clump will increase until the border is full of it—here, there, and everywhere. Every little piece of root which escapes you when you try to dig it up will go on, with great enthusiasm, to form bigger and better clumps.

Charles Dudley Warner, in *My Summer in a Garden* (Houghton, Mifflin and Co., Boston, 1870), offers this precaution: "Cutting down and pulling up is what it thrives on. Extermination rather helps it. If you follow a slender white root, it will be found to run under the ground until it meets another slender white root; and you will soon unearth a network of them. . . . The only way to deal with it is to take one part hoe and two parts fingers, and carefully dig it out—not leaving a joint anywhere. It will take a little time, say all summer, to dig out thoroughly a small patch. . . ."

These next three beauties are not quite so villainous as the others. They grow and spread with great vigor, but they are not quite so hard to control.

Snow-in-summer (*Cerastium to-*

(*Please turn the page*)



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DON'T LET THESE PLANTS SNEAK UP ON YOU

CONTINUED FROM PRECEDING PAGE

mentosum) is a delightful offender. It is one of the most charming of plants. The neat mat of silvery foliage, which remains attractive all summer, is covered in late spring with masses of small, fragrant white flowers, on stems about eight inches long.

It makes a fine ground cover for a sunny place, but the roots spread rapidly and you'll always have lots of it to give to your friends. It does not, however, make an impenetrable mass of roots, and it can be pulled up easily.

Another useful and interesting perennial that makes a clean sweep of any given garden space is false dragonhead or obedient plant (*Physostegia*). It is a handsome plant for the sunny border and, as the catalog says, particularly for the wild garden. It bears terminal spikes of pink or white flowers, excellent for cutting. The plant grows easily and rapidly spreads everywhere. Enough is enough, and keeping it in place does become an annual chore.

Mist-flower (*Eupatorium coelestinum*) has feathery flower heads of lovely blue in August and September. This alone makes it valuable in the garden despite its stealthy ways. A hardy perennial of robust habit, it is ideal for the wild garden, and suitable for large mixed borders. It is a good, long-lasting cut flower and combines beautifully with any yellow flowers in the autumn garden. But, unless you control it well, you'll find it coming up in your paths and in the lawn, and you will never see the last of it.

Without giving detailed descriptions of other plants that can become terrible pests (which would make this article interminable), you should also watch for these bad actors: All the true mints, the perennial *Ranunculus repens*, many the sunflowers, rover bellflow (*Campanula rapunculoides*), a perennial morning-glory (*convulvus*).

Beware the trumpet vine. It h long roots like heavy ropes th travel far and wide and produ new plants yards and yards aw from the main plant.

Bittersweet grows to 50 feet t and is probably responsible for t disintegration of many a fine N England stone wall. Ivy, let out control, can envelop and eventua kill a good tree. It has also ruin many a fine building, obliterati the good architecture. But, on t other hand, it has mercifu clothed some horrors with attra tive foliage.

Many of these obstrepero plants are recommended as s binders, which gives you an id of their root system and growi habits. There are, of course, d grees of pestiferousness. But forewarned when you see su phrases as these in the descripti literature: Suitable for the lar border. Suitable for the wild ga den. Grows freely. Excellent f naturalizing. Of robust growth. spreading habit.

Buy the plants if you want ther they are mostly well worth havin but be sure you have the rig place for them. And if you wa them and don't have a place f them, you might try confining the roots in containers or in speci planting beds. You'll have to co sider this as an experimen though. Some of them must ha root room to perform as you'd li them to.

To be a gardener is to be a ga bler. This is part of the appe The purpose of the precautions this limited list is to increase yo chances of winning.



The folklore, fact, and fancy of feeding plants

There's still much to be learned about fertilizers, soils, and the feeding habits of plants—but all is not darkness. Here's the first of a two-part report on the subject.

By WILLIAM ALVADORE BUCK

To give you some idea of the angled trail we must travel, let me irst quote from authority. In the vords of a widely-published adver- isement for a compost activator, he United States Department of Agriculture has said: "Leaves alone when dry are about twice as rich per pound in plant food as barn- ard manure." But what is this? In book published in 1961, *Your Garden Soil*, by Dr. R. Milton Carleton, I find this statement: Leaves are "valuable as a source f humus but don't take seriously he 'richness' of this material of- en mentioned by uninformed indi- iduals. Before trees and shrubs drop their leaves in autumn, they withdraw starches, sugars and oth- r food elements from the leaves. Leaves are largely cellulose."

The man is an authority, with all he decorations in the way of aca- demic imprimatur and member- hips with honors. I have discussed he matter with several of the best uthorities now operating and Dr. Carlton's opinion sums up the gen- ral opinion as of today.

Of course, it is not too surpris- ng that there is so much change of mind as new facts appear, so much difference of opinion on the very primary elements of agricul- tural science, for, in the garden, we are trying to manage living things. I do not mean only the plants we grow; it has been said that the whole art of horticulture may be summed up as the care and feed- ing of soil bacteria and fungi.

I suppose this is literally true, for the function of these tiny crea- tures in the cosmic plan is that of turning minerals into plant food. No one expects the doctor to cure every human ill today, though the medical researcher has the advan- tage that his patient can tell him where it hurts.

We do not know much about what goes on in the secret places in the garden, but we do know how to cure most soils that are sick, how to maintain a fertility higher than that of virgin earth, and how to break political careers with mountains of wheat and corn.

One of the first things Stone Age man must have learned after he settled down from gathering and hunting was how to exhaust the fertility of the earth. The practice

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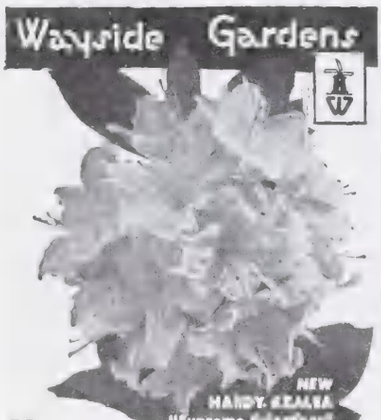
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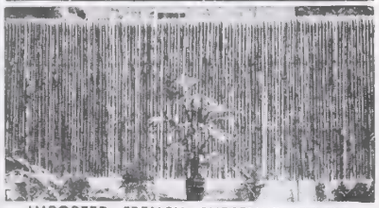
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THE FOLKLORE OF FEEDING PLANTS

CONTINUED FROM PRECEDING PAGE

of burning off a clearing in the jungle, planting there until the humus was exhausted and crops failed, then moving on to a new burning must be nearly as old as agriculture. It is still the practice among savages where the land is wide and men are few.

The lore of soil fertility is certainly far older than the Pyramids, for the early Egyptians wrote treatises on crop rotation, the fallow year, green manuring and the value of animal wastes in decay. The peoples of the Mediterranean lands have had the manure-pile wisdom to feed crowded millions for ages beyond our ken. Everyone knows how Massasoit taught the Pilgrims to bury fish with each hill of corn.

From the Stone Age until the forties of the last century, man learned little about the fertility of the soil. The Greeks and Romans made some progress in plant feeding, which was largely forgotten during the Dark Ages, but it was not until the experiments of Justus von Liebig, begun in that decade, that we really found the way to independence from natural manures. Liebig has been called the father of organic chemistry, and, though other chemists also contributed to the discoveries that led to the new agriculture, the method he inaugurated has been called the Liebig method of scientific farming—with scorn and contumely, if the speaker belongs to the all-organic evangel. Others have called it one of the greatest discoveries of the century.

BY ANALYSIS of the plants, researchers found that they must have nitrogen, phosphorus, potash and lime in their diet in the right chemical combinations. Lime is hardly ever lacking in soils and we very seldom use it as a fertilizer; we apply it mostly for adjusting the acid-alkali balance. Hence, your general chemical fertilizer, often called a complete fertilizer, contains the other three elements in proportions determined by the needs of the crop or the soil.

You will find these proportions described in a formula printed on the bag, always in the same order; thus, a 5-10-5 product contains five per cent nitrogen, ten per cent phosphorus, and five per cent potash. Of course, the plant must also have sunlight, the carbon dioxide and free oxygen of the air and water—a herbaceous plant is about 98 per cent water.

So the wild dream that man might forever conquer the external evil of hunger had its beginning We have learned a great deal since then but, even today, we do not know very much. Louis Bromfield once said he doubted if we know five per cent of all there is to learn about growing things. We have discovered that perhaps as many as 30 other elements are needed in minute quantities for vegetable growth; these, now spoken of as trace elements, are not often missing in a soil well stocked with organic decay. A fantastically small quantity may be sufficient—one part in a million of boron or zinc But if it is not present, distinct symptoms of deficiency will appear. On the other hand, as little as ten or fifteen parts in a million of boron is toxic to some plants, condition almost as rare as the borax deposits in Death Valley.

HOW dark and unpromising the first steps into the unknown must appear to the scientist who opens up a new field! When he first attempted to put into the earth the elements he had discovered that plants needed, Liebig chose chemicals that were little soluble in water, for he did not want them to wash away in the rain! For all his insight, he did not realize that nearly all of a plant's food must be absorbed in a thin aquaeous solution, that the fertilizer must be soluble or it is useless. He learned.

The early experimenters did not know the immediate importance of acid-alkali values in the feeding process, that, for example, if you change the acidity in the earth from pH 5.5 to 6.5, ten times as much phosphorus may become available at the roots.

Many of them thought there was no need for humus in this new scientific agriculture. They believed chemicals would do the whole trick; the earth should be considered only as a place to hold roots. A field might be likened to a bank you could deposit so much in fertilizer, and take out so much crop fertility forever.

They did not yet imagine what a marvelous community of appetites and works a living soil is—how bacteria change nitrites, which are not very fattening to plant life, into comestible nitrates. They did not know how microscopic life uses nitrogen as it feeds on cellulose, thus depleting the nitrogen in the soil when there is much woody material present, or how it dies, returning the nitrogen within its body to the humus in much it

eased measure; how life and eath are partners, world without id. There was much to learn, and ere still is.

In the 1870's, a Shropshire lad, ho was also an honor graduate of ambridge and a mycologist, came India to study the fertility of e land. He was Sir Albert How-d. Sir Albert refined and im-oved the compost pile. The basic inciple is so old that the earliest e could have been a kitchen idden. He used none of Liebig's emicals, only organic matter and anures. In depleted soils, Sir Al-rt achieved phenomenal in-eases in yield with this compost, uch greater than he could get ith chemicals alone, for the com-st has a much longer life in the il than a soluble chemical. Put a ound of ammonium sulfate into ur Indian garden and try to find within root range, even a couple days later, if there has been a avy rain!

Sir Albert was a competent sci-tist and many of the conclusions drew from his work were sound, ough by no means the whole ory in the light of present knowl-ge. Scientists today, however, ld that he went awry when he at-mpted to carry forward and per-ct a theory that humus and com-st were the all-sufficient plant ods and that chemicals actually terfered with natural nutrition. e convinced himself at any rate d, returning to England late in e, he preached this gospel and arted the enthusiasm for organic rdening.

It does seem as though Sir Al-rt's was the last scientific mind plied to organic gardening. Try discuss garden matters with ese "naturalists," read their lit-ature and, well, you wonder at e human will to believe. They re arthritis and most other ail-nts, they transform 60-year-old valids into mile runners, by dos-g them with organically-grown ods. They nourish and encourage vast quackery which employs me 50,000 "doorbell doctors," as od and Drug Administration mmissioner George P. Larrick lled them, to peddle needless vit-ins, mystical royal jelly, wheat rm oil, papaya-y-pap and other ch snake oil.

Many an honest follower believes d preaches that the use of chem-al fertilizers, insecticides and ngicides is poisoning the land d every citizen. They see a skull d cross bones on every grocery-re apple. Look how the statistics cancer, heart disease, arthritis d dental caries have risen with the increase in the use of chemicals in agriculture, they argue.

With equal sense we might attribute these figures to increased use of mechanical refrigerators, more sitting at symphony concerts or the decline in the use of eating tobacco—which last must certainly have had some germicidal effects. Scientific medicine on the other hand has the notion that the rising statistics have some connection with the fact that we live longer today.

But facts hamper a sure-enough organocultist very little. For years their literature has preached that commercial fertilizer kills earth worms. All I know is that the worms in my garden are not convinced of this; I never saw more lively wigglers and I have spaded in such fertilizer on most of my garden every year by the book.

They assert that organically-grown plants are virtually immune to pests and diseases. It is not so in my gardens. George Olson, a sort of partner in gardening, and I have tried a variety of experiments in organic planting on soils that had not been "poisoned" with chemicals for years; I could never see that a single bean beetle or aphid chose to feed on the plants that had been fed with chemicals over the all-organic.

R. Milton Carleton, whom we have quoted before, has said: "I believe the 'all-organic' movement is inspired by blind, unthinking prejudice. . . . It is up to the organocultists to name, in terms intelligible to sane people, just what elements exist in chemically-fertilized plants that make them harmful. . . I believe that man's knowledge of gardening farming and the application of new scientific discoveries has been set back half a century by their pseudo-scientific pronouncements." Well said, say I.

I will agree that there has been some uninformed and irresponsible dusting and spraying. And we should certainly keep a constant check and watch for the possible buildup of harmful chemicals. But let's not condemn the good along with the bad.

No one questions the fact that organic matter is of great value in the garden, indeed essential to a living soil. The all-organic enthusiasts may have served a sufficient purpose in telling the world of it.

So far, we have speculated upon the ancient history of fertilizers, and spelled out some later facts and fancies on the subject. But there's a good deal more that needs to be said. The second and concluding report will appear next month.

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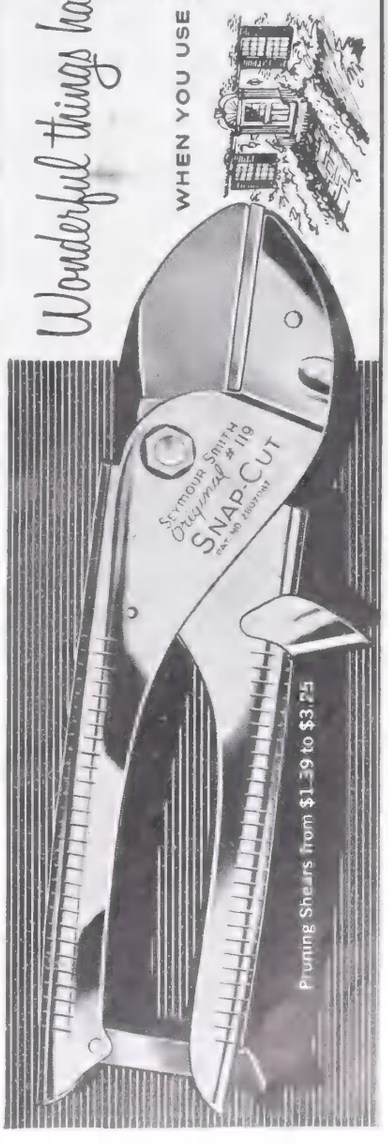
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The character of rock, worn by wind and water, can be read like a book. Its strength is where the ridges are, its weakness in the hollows. And the form revealed, as in the example here, can be beautiful.

To develop an eye for the beauty of weathered wood and stone is to open the door to a vast studio of sculpture. You are likely to find pieces that you would like to have in your garden or your house. Your part, then, is to give them settings that are worthy.

Put each piece where the sun falls across it, so the play o moving light and shadow wil reveal its form.

Use a simple background tha will set the piece apart.

Keep all elements of the set ting in scale, so that each wil enhance the other.

Relate natural materials t one another. In this picture th transient leaf, the resilient tex ture of the ground cover, th delicate elegance of the ree fence all help dramatize th rugged strength of the stone The very essence of each is mor clearly revealed by their rela tionship here.

Only when we understand th essence of a material can w really appreciate its quality an make the best use of it.

A scene like this is a smal incident in a garden, but i serves a larger purpose by re minding us of the elementa forces with which we live.



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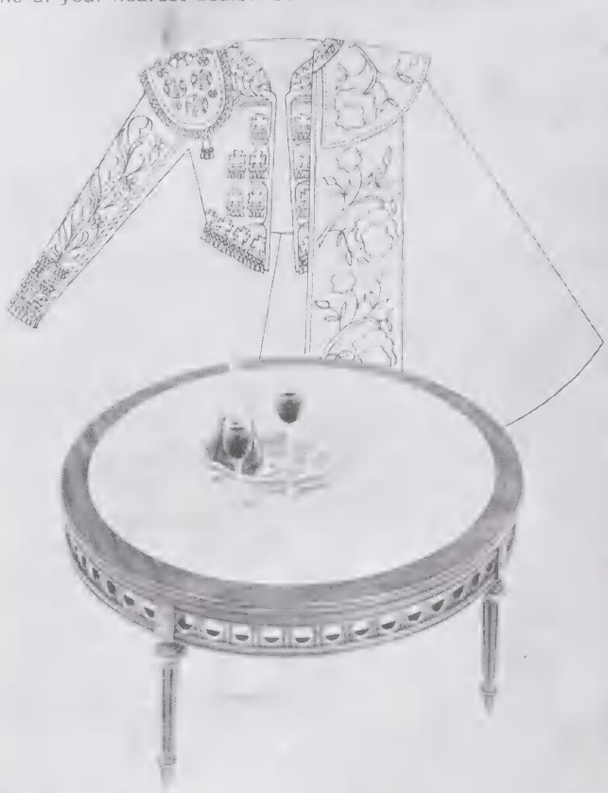
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ADD A STUDIO FOR YOUR SPECIAL INTERESTS

CONTINUED FROM PAGE 127

PHOTOGRAPH BY MA



Even the living-room carpet is designed with the performing artist i mind. A circle of carpet about five feet in diameter can be removed t provide a small dance floor of polished, integrally colored concrete. Fo fun and interest, the concrete of the circle was done in contrasting colo

for any working musician. This isolation also works for the benefit of the rest of the family, allowing them to relax, read, or talk without fear of disturbing teacher or artist.

Since the owners had also decided to add a much-needed bedroom and bath, these and a large storage room became the buffer between the house and the new studio. The plan evolved into a shape suggesting a pendulum, with the new wing extending out into the garden. The arm of this new wing ends in a circular studio.

Acoustically speaking, the best kind of room for music is one in which no two surfaces are parallel. This theory, carried to the extreme, might only produce some form of what is called "googie" architecture. Certainly it would be most inappropriate in any residential neighborhood, and particularly wrong for a simple little shingle-and-brick house.

The curved walls and radially beamed, peaked roof of the Vellucci studio are far more appealing aesthetically, and do produce good tone for piano and voice. The ce ing dome is segmented by dropp beams to help dissipate sou waves and avoid reverberation. addition, the sound-absorbing qua ty of the furnishings—carpet, holstery, and draperies—contrib to the good acoustics as well the comfort of the room.

The wide roof overhang plays important climate-control role. D las, like many other places, extremes of climate, with very summers and fairly cold winte The new studio has large openi only to the southeastern expos In winter low morning sun stri the walls and speeds up the h ing process, while in summer, higher sun rays are blocked out the wide roof overhang. There no windows, as such. Instead, th are three sets of double-fold screen doors and three sets glass doors opening to the gar

Occasionally the Velluccis h small concerts or musical per mances in their studio. On s mer evenings chairs are placed

(*Please turn to page* 222)

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ADD A STUDIO FOR YOUR SPECIAL INTEREST

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PHOTOGRAPHS BY MAYNARD PARK



Comprehensive music library carefully catalogued and filed in the floor-to-ceiling music racks. The o flat wall in this studio, it backs up u similar storage wall in the new be room. Note how the pierced blo columns are used as interesting lig wells in four "corners" of the roo (See the floor plan on page 127.)

side the doors so the guests can overflow into the garden and still enjoy the performers. There is a nice rhythm to the placement of these doors, and, when they're open, they project both into the room and out to the garden, forming a kind of proscenium, or frame, for the performer. On these evenings, the studio becomes the stage and the garden, the outdoor theater.

The doors to the outside are repeated on the opposite side of the room in doors to storage cabinets. These cabinets were designed especially to house the Vellucci's' music library. Through the years, it had reached enormous proportions, with many early recordings that are now considered collectors' items. To a professional, a collection of this sort is useless if it is not easily accessible, well-organized, and catalogued, but there was no one room in the Vellucci house that could cope with such a filing system. The photograph at the top of the page shows how well t new cabinets store this precio material.

Since good lighting is a ve important aspect of any perfor ance, the Vellucci studio has tw kinds of light: dimmer-controll light from the overhead decks, a mood lighting from the four bri piers. A pattern of light from the piers can often be sufficient f listening to music.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Plaste board walls, *U. S. Gypsum Co.* Mus storage wall of Philippine maho any, "*Weldwood*," *U. S. Plywo Corp.* Coloring agent in concre floors, "*Colorundum*," *A. C. Ho Co., Inc., Div. of Sun Chemical C*

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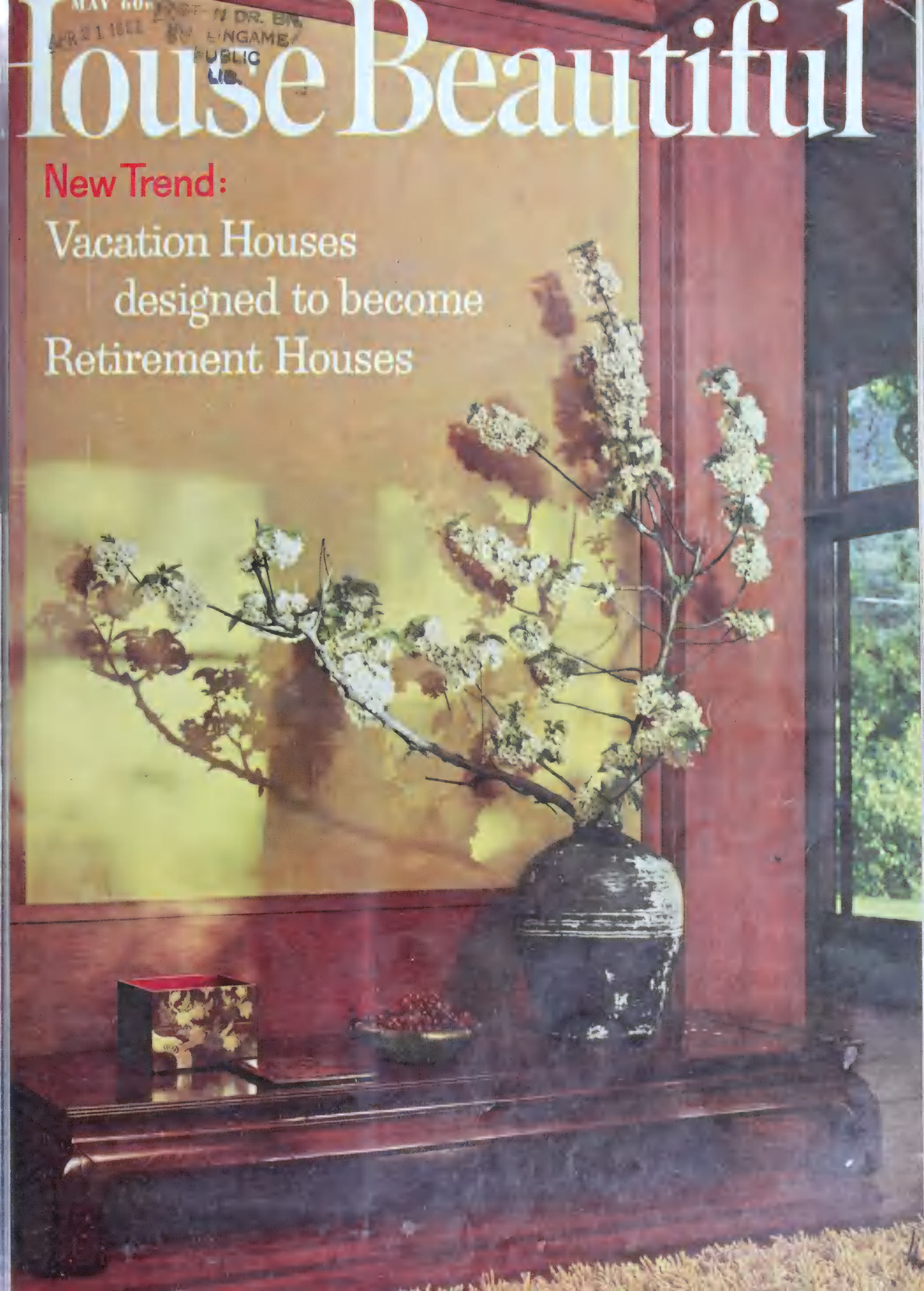
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House Beautiful

New Trend:

Vacation Houses designed to become Retirement Houses



INSTANT DRAMA at the drop of

"Amarapura" Rug has pagoda medallions rising high in dense wool pile. Shown: White Mosaic INTERIOR: EVERETT BROWN, A.I.D. SET AND PHOTOGRAPHY: LIONEL FREEDMAN GOWN: MODERN COUTURE





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TALL DUCHESS CHANTILLY CANDELABRA ARE 13" HIGH, LOW ARE 8½"

JOE LONG

Vol. 104, No. 5

House Beautiful®

THE MAGAZINE DEDICATED
TO THE BUSINESS OF BETTER LIVING
Published by the Hearst Corporation
RICHARD E. BERLIN, President



PHOTOGRAPH BY MORLEY BAER

Our cover: This ceiling-high panel of gold velvet is displayed in a fifty-year-old, but very contemporary, house designed by Bernard Maybeck. Redwood detailing here is the original wood, though the velvet has been replaced. A full story on this remarkable house starts on page 150.

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MAY, 1962

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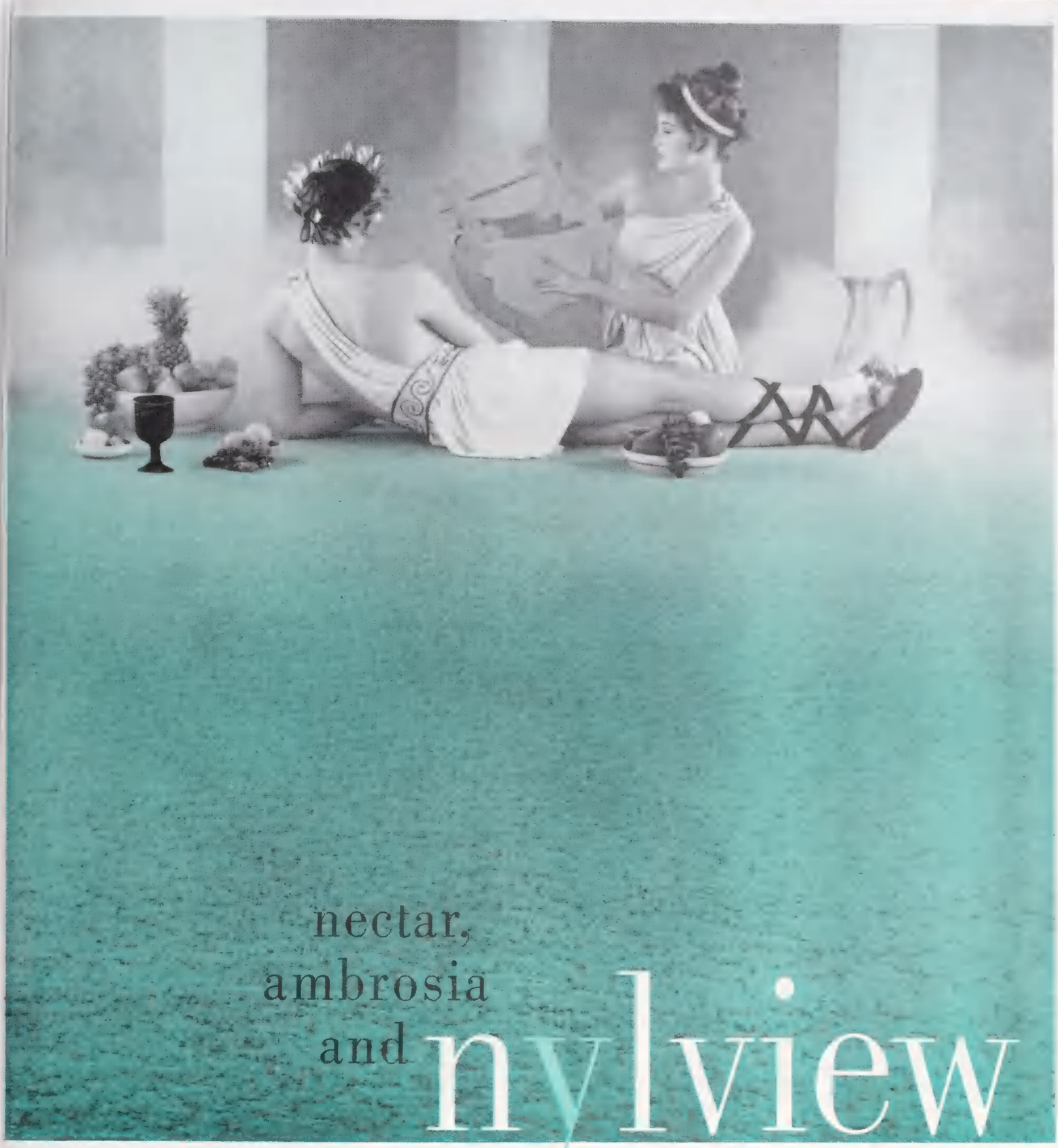
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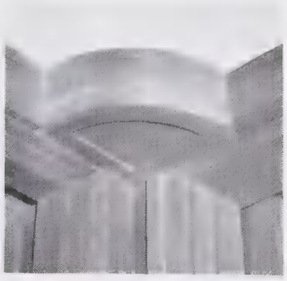
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WHAT ELSE BUT REDWOOD could radiate so much charm for so many years?

Thanks to the generous and skillful use of redwood, the home shown on these pages has become a classic of enduring beauty. Built nearly 50 years ago, it has required a minimum of upkeep and demonstrated again the long-range economy of building well—with quality materials.

It was designed by the late Bernard Maybeck (1862-1957), one of the great pioneers of modern design, who loved redwood and used it masterfully. Today's architects share Maybeck's well known preference for redwood and use it both inside the home and out to achieve the same durable charm.



Cove lighting was a startling innovation in 1913, and stable, workable redwood was a natural choice for intricate detail work.





Redwood, redwood everywhere—doors, paneling, casings, moulding and ceilings. And the passing years have merely mellowed the natural beauty of the wood. Thanks to the dimensional stability of redwood, the wall paneling still fits tightly and the glass doors, handsomely framed in redwood, slide shut as smoothly and snugly as the day they were installed.

The concept of relating the living areas to the garden was another innovation credited to Maybeck—and to make this relationship completely natural, he used redwood to frame the windows, for the extra wide baseboards and graceful mouldings.



All the wonderful warmth of wood
... lastingly yours in redwood

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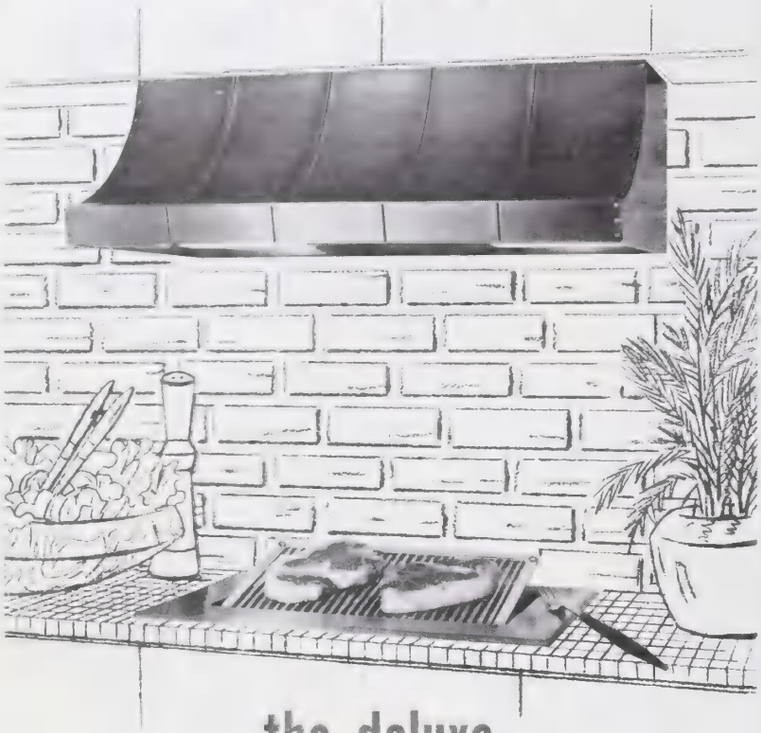
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DECORATOR'S DIARY

A collection of new furnishings and one decorator's methods of using them effectively, from the pages of her case book

If I had the time to go crusading, I'd take to the street corners and shout to Americans what lucky creatures they are when it comes to the fabrics they can buy for their homes. In sheer numbers alone, the quantity of types, colors and textures available on the market at any given time would jangle the innards of any calculating machine. Of course, we all have our snappish moments when we can't find the delphinium blue that exactly matches the delphiniums, but it's fair to guess that somewhere in this broad land it exists, if you could get to it, for our choices are astronomical compared with the selections offered in any other country in the world. You can see this for yourself on your travels, if you make it your business to observe the stock in the stores you visit.

Another blessing to count, although most of us never give it a thought, is the technological research that bolsters up every yard of fabric we buy. Even our skimpiest, cheapest fabrics have been treated in the making with innumerable processes so that they won't fall apart in laundering, or shrink, or yellow or fray or otherwise fall down on the job. Not all our fabrics are great, by any means, but, taken in the large, they are as dependable a set of belongings as you can buy. I'm as reluctant as the next one to admit that *anything's* cheap, but considering all that goes into the making of the simplest cloth, I wonder how they can do it for the money.

We have all this and the best of the imports too. I was reminded of this during one of my browsing excursions at the Knoll Associates showroom, which is no place to go if you're looking for 18th-century English chintzes, but a bonanza if your object is to find the unadorned, subtle, sturdy textures we associate with modern design. There I came upon something that's as good as a gold strike to any decorator—a spun rayon casement cloth imported from Germany in a range of 45 colors. Imagine *that* to draw on! It's called Fresco and its one of those solid-color weaves that has a now-you-see-it-now-you-don't occasional striation which makes the texture as interesting as any pattern. Used alone as a casement, it lets light shimmer through a window. Given a lining and used as a drapery, the fabric changes its character to look like a tight, dense weave.

And, as if this weren't riches enough, crossing the showroom I was confronted with a new heavy-duty all-nylon upholstery fabric called Bangkok which, belying its toughness, has the texture and iridescence of Siamese silk and comes in 18 colors.

Every decorator who has been around for a few years can take credit for at least one tottering marriage salvaged by the gentle art of decoration, and can probably count innumerable children who were saved from a future of delinquency by the kind of enviroment the decorator gave them. But whether this is true or not, I know that I can take some credit for safeguarding the Bryant family's financial destiny and snatching Betty Bryant from the jaws of a nervous breakdown.

The Bryants have a vicious relative in their life called Aunt Violet who is given to frequent, unexpected visiting. She's an opinionated, mean old girl, not at

(*Please turn to page* 15)



arlequin effect in new Kentile® "Breccia"™ Solid Vinyl Tile. Colors: Marine Blue, plain White, Whitestone. Walls in Kentile Custom Cork Tile. Black Wall Base: Vinyl KenCove®.



nd 25¢ for a full set of nine actual samples (3"x3") to: Kentile, Inc., P.O. x 12, Van Brunt Station, Brooklyn New York. Dept. HB-5.

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Mrs. Sylvia Pedler, President and designer of Iris Lingerie Co., Inc., New York: makers of the fashionable boudoir apparel in this ad. She says, *"This wonderful color has always been one of my favorites. Rheem has certainly introduced a fashionable color to plumbing fixtures."*

misty LILAC

f romantic fascination





See PPG Masterpiece fiber glass fabrics at Joseph Horne Co., Gimbels, Kaufmann's, Pittsburgh — Jordan Marsh, Boston, Miami, Fort Lauderdale — Higbee's, Cleveland — H. & S. Pogue, Cincinnati — Famous-Barr, St. Louis — Rich's, Atlanta — Hutzler's, Baltimore — Wm. H. Block, Indianapolis — Hecht Co., Washington, D.C. — Denver Dry Goods, Denver.

D. N. & E. WALTER Masterpiece fiber glass fabrics for custom-made draperies, *Dynasty* (at left) and *Winona*. Available through your decorator and selected department stores. PPG will be glad to forward your inquiry to the manufacturer.

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Good Housekeeping

PPG *fiber glass*

. . . *the fiber glass for finer fabrics*

ORATOR'S DIARY

INUED FROM PAGE 8

ne of those crusty dowagers a heart of gold—just crusty. ything good can be said for t is that she is extremely and has hinted that Bill will ne her heir after all those fical societies she belongs to amply endowed. She's also ancophile, which normally be rather a nice thing in nt. But in vicious Violet's it takes a distressing turn. she visits the Bryants, she s upon taking over their bed- not only because it's the pleasant room in the house, ecause it is done in toile de and contains an antique re and a bergère chair which claims puts her into a de- sly nostalgic Gallic mood. also puts the Bryants into own guest room and to no end convenience.

can't stand it much longer," confided, "and yet I can't to offend the old w—, I lady. I've even thought of g her the furniture, and re- our bedroom."

hy don't you," I asked, as a idea dawned on me, "do over guest room? You can make room so French she'll want to levées in it. It already has h doors to the balcony. First we've got to do is to change e doorknobs into those curly- rass levers. Then we'll paint woodwork that Gallic gray- . . ."

es, but what about the *basics*, furniture and wallpaper and s?"

n coming to that," I answered. ll antique the mahogany ture—it's sort of Directoire- anyhow—but we'll really turn rick with some new paper and hing fabric I found last week unschwig and Fils, than which couldn't be anything French- er. And if you take my advice, you'll let Aunt Violet in on the whole project, you thoughtful niece-in-law, you—giving her a room all her own!"

When Violet come along with us to the showroom, I got the impression she went hoping to disprove the validity of everything she saw. But in no time at all it was clear that the new collection of ten matching papers and fabrics had won her heart. All relate in some way or other to antique French designs, enough to throw anyone into a delirium of indecision. There's an apple blossom-and-butterfly pattern taken from an old chintz; there's a dramatic toile of rose-entwined pillars with formal cartouches of musical instruments; there's a swirling pattern of tiny carnations inspired by a book-end paper; there's a pine-apple pattern derived from an old damask. And then there is "Ondine," which *must* be the best because Aunt Violet chose it and, without having to be told, announced that it was quite typical of the brocade designs that Phillippe de Lasalle once did for Louis XVI.

Whatever it's origin, it's a beauty in any language—a criss-cross of garlanded oak leaves, acorns and acanthus, especially lovely printed in mustardy greens and golds, which was Violet's choice. It comes also in beiges, blue and green, and sharp green. The broad trellis-like open pattern has a 12¾" repeat, which would give any room a sense of airiness and distance. The screen-printed fabric is 45% cotton and 55% linen, and is 48" wide. The wallpaper is 27" wide.

All has turned out reasonably well in the Bryant household. At least Betty and Bill have their own

(*Please turn to page* 16)

line" fabric and wallpaper



Furniture by

TOMLINSON



From the PAVANE *assemblage*

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☐ The PAVANE Assemblage, classic themes designed for 20th Century living.

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HB

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I got my first Koylon mattress, and at the time all the mattress people were telling me that I wouldn't be happy with it as it would stink like a tire, and that it wouldn't stand up. It's a funny thing but that mattress has no more smell than any other mattress. About three more years and I will have had a foam rubber mattress for 25 years, and I think it is every bit as perfect as the day I received it."



There's little to add to an unsolicited letter like this one, from Mr. Len Manasil of Denver, Colorado, except that U.S. Koylon is not only latex foam, the best sleep substance ever devised, but the finest of latex foams. And that Koylon's unique double-core construction makes it the airiest, cleanest, most comfortable and best-supporting mattress. In medium, firm and extra-firm densities, with specially engineered matching box-spring. Write us for the address of your nearest Koylon dealer.

U.S. KOYLON®

THE PIONEER IN FOAM RUBBER

United States Rubber

DECORATOR'S DIARY

CONTINUED FROM PRECEDING PAGE

room back, for Aunt Violet moved into the guest room almost before the paint was dry. She seems as crusty as ever, but has lately been paying a few secretive visits to her lawyer. The mellowing effect of all this remains to be seen, but the Bryants and I are optimistic.

"My *dear*," said Mrs. Gilman, who seemed to speak in italics and looked a little too lately out of the beauty parlor, "I *desperately* need end tables for my absolutely *midget* living room but all I can find are obtrusive *monsters* that seem to *hand* you things *haughtily*, as if they were *sommeliers*, or something if you know what I mean."

I have never myself felt that an end table could be all that anthropomorphic or that the lack of one need throw anyone into such an emotional dither, but the lady was clearly not herself—a not infrequent condition on a first visit to a decorator. I don't know what people expect decorators to be, but they do act sometimes as if a consultation were a presentation at court and their nervousness takes odd forms. Mrs. Gilman, I think, was putting on her version of "high society" talk.

"Have a cup of coffee and a piece of Danish pastry," I said, relying on my favorite ice-breaking device. "And please feel free to dunk the Danish. It may relieve the tension. And then you can tell me what you think you want."

Mrs. Gilman smiled naturally, and as fast as she did she discarded her beauty parlor facade and bogus manners. "I really know what I want—I've seen a picture of it—but I don't know how to get it. It's a darling little round table in brown and beige and black, with a sort of polka dot pattern on the table top. It would be just right for my sofa, and perfect with the llama wool rug I got in Peru. Dunbar makes it, but I can't just walk into a store and buy it. They tell me I have to get it through a decorator. How do I go about it?"

"Well, you've taken the first step in the right direction." I said. "I'll take you to the showroom, you find the piece you want, I'll buy it and bill you, as any shop would."

"You mean, you'll do this for me when I'm buying only one piece of furniture?" she asked.

"Well, it's not exactly a decorator's dream of an ideal job, but I'm in business and who can say when you'll be wanting me to do over a whole room or a comple house? I could say 'no,' of cours but it happens that I've the tin and the inclination and I'm firm convinced one can catch more fl with honey than with vinegar. fact, I'll go you one better. On t way to the showroom I'll stop off your apartment and see if I reall approve of what you're doing!"

We did just that, and I mu say my client had done herse proud with the little living roo restraining it to beige and o white upholstery against bei walls and a brown-stained floo using the vaguely patterned o white llama rug as an island befo the low sofa.

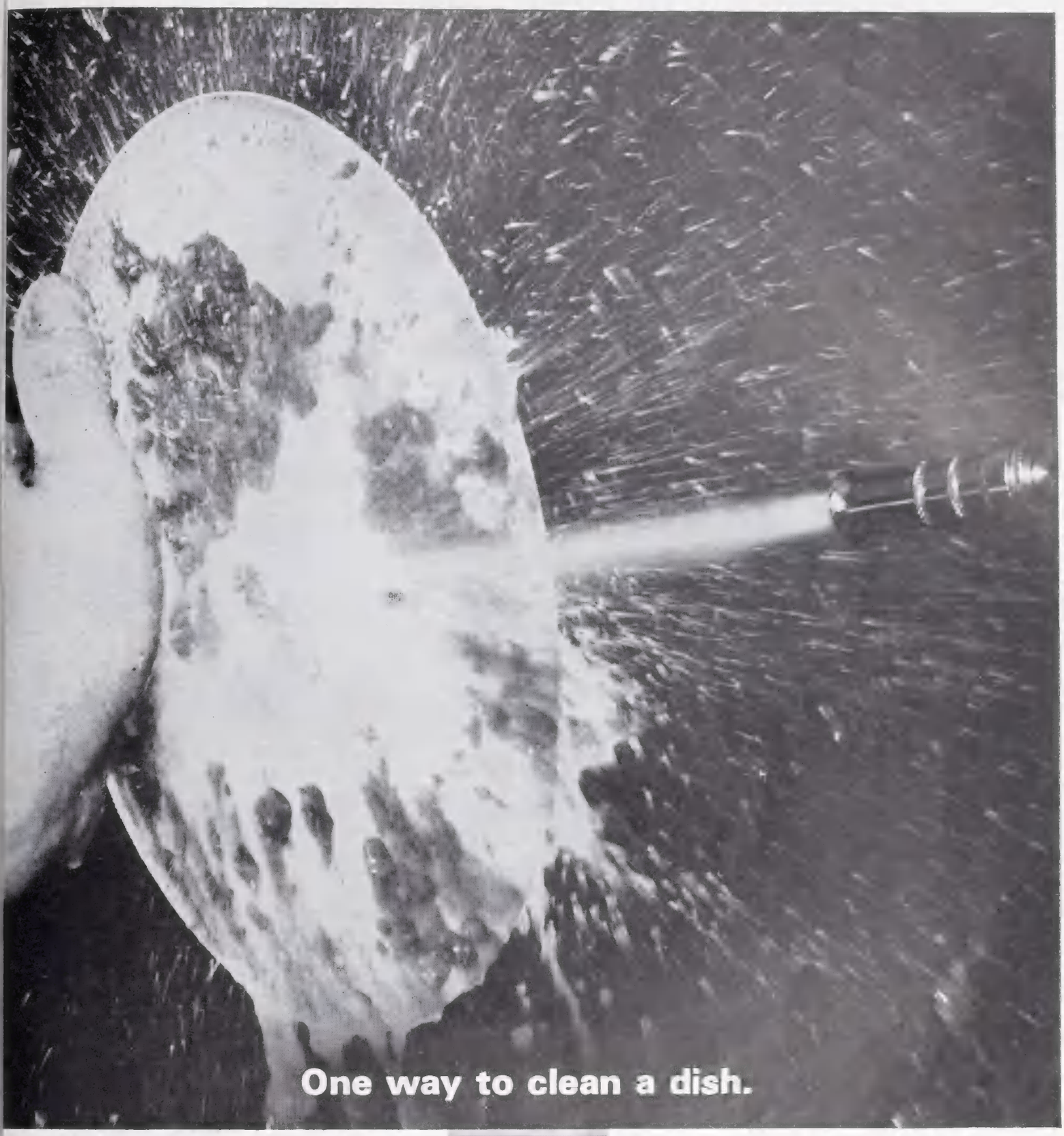
Her judgment of the cigaret table was equally good. It's or of Dunbar's new Conversatio Pieces, a design of Roger Sprun er, who has combined laminate ash wood legs and a black plasti laminate table surfacing with a elegance one usually doesn't e pect of such practical materiall Table stands 19″ high, and random scattering of coin-shap walnut inlays is sunk into the 1 inch round top, giving it an ey bemusing pattern. The table top rimmed with walnut. It's expe craftsmanship and finish tha brings it off, turns the table into useful conversation piece.

Conversation-piece table



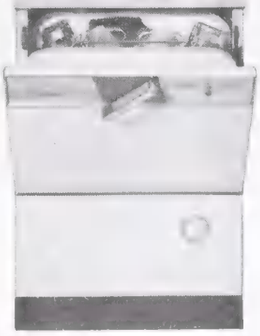
"Brace yourself," said Mrs. Hirsch as she opened the door to a room I had not yet seen in her new house. And pretty good advice it was. The room looked like a bazaar or customs shed, piled with

(*Please turn to page* 18)



One way to clean a dish.

This gives you an idea of what goes on inside a KitchenAid Dishwasher: detergent and extremely hot water under pressure scrubbing your dishes clean. Don't rinse off the dishes first. Just put them in dirty. KitchenAid's big blue wash arm (the heaviest in any dishwasher) is designed to whoosh out the water with the most cleaning power. Dishes get cleaner than you can get them in a dishpan, and a lot more sanitary. (No offense; your hands just can't stand such hot water.) KitchenAid Dishwashers are made by Hobart, the same company that makes the commercial dishwashing equipment in most big restaurants and institutions, and has for 70 years. Our Superba VariCycle models have the most advanced features you'll find in any dishwasher—like push-button cycles for partial loads, full loads, and pots and pans; a variety of front finishes, including wood and plastic laminates; and safe, warm-air drying. We make three series—Superba, Imperial and Custom. Choose from built-ins, portables, dishwasher-sink and free-standing models, or convertible portables that can be built in later. Of course, KitchenAid Dishwashers may cost a little more to buy (but less to own.) The best always does. KitchenAid Home Dishwasher Division, Dept. KH-2, The Hobart Manufacturing Co., Troy, Ohio.



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DECORATOR'S DIARY

CONTINUED FROM PAGE 16

crates and boxes exploding with excelsior and packages like the ones from India, sewed into little cloth straight-jackets and sealed with wax. There were other objects, too—a couple of tremendous brass trays, a few rolls of rugs, a complicated carved teak table inlaid with ivory that looked as if it had started life in a moghul's palace.

"This," said the lady, "is going to be our play room. It's the only way I can think of to get some use out of those treasures from the Orient that Henry is always buying on his travels. I certainly can't put that table in the living room, and what do you do with a brace of Persian prayer rugs when you're already carpeted wall to wall?"

Whatever you do, I thought, up to my elbows in a box of excelsior, you'd better start restraining Henry's urge to collect or there won't be any place for the people in this house. But among this seeming hodge podge, it began to develop that there was some order in Henry's taste.

We had here the makings of something—precisely what still escaped me—but at least there was floor covering and enough yardage in Japanese and Siamese silk to take care of curtains and upholstery. And suddenly it flashed upon me that what we were about to put together was a 1962 version of the Turkish corner. Time, as usual, had come full round. The Victorians who fell in love with the Middle East brought back their souvenirs and made amusing little nests of them. Now here we were, doing the same kind of thing.

Actually, the room would be used for entertaining, usually at cards or with music. The teak table took care of the game playing, a console piano and a hi-fi cabinet took care of the music. To keep the oriental atmosphere—and to use up some wood grilles inset with kappa shell which Henry had had made in the Philippines—we "slip-covered" the standard hi-fi cabinet. All assembled, with a gold Thai silk sofa and the Persian trays lined up a cocktail table, the room didn't look as outré as you might have imagined.

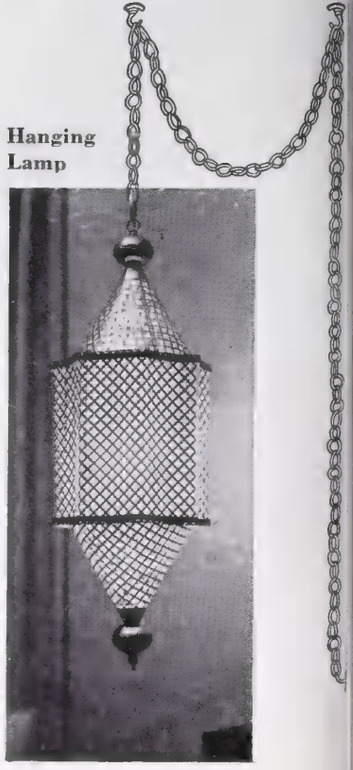
The one thing lacking was lamps, and I was determined that we would turn neither an elephant's foot nor a Siamese dancer's crown into one. In fact, table lamps didn't seem at all appropriate in this atmosphere. We were brooding upon this one day when Mrs. Hirsch suddenly said, "Didn't th old sheikhs of Araby used to h *hanging* lamps?"

And that settled the proble Not only old sheikhs but a mode lighting firm called Sheridan dustries have hanging lamps cal Swagoliers, that come with 15-f chains wired with a 20-foot len of electric cord with a plug at end. And they have them in a gr variety of styles from Danish m ern to stamped brass numbers t might well have hung in a pala of Hind. Brass ceiling hooks provided so that the long chain be looped or swagged, letting lamp hang at whatever height y want. And since the lamp is simp plugged into the baseboard outl it becomes a sort of portab chandelier. So back to my ca logues I went and after a lit mutual musing about style a shape, Mrs. Hirsch and I decid upon an impressive punched bra "cage," about 28″ deep and 1 wide, which hangs on a rope brass links and sheds an alluri light through an un-Indian b effective fiber-glass plastic diffus

With one of these at each e of the sofa and one at the ca table to be shared by the pian illumination problems are solve and the Hirsch Turkish corner the talk of the town.—M. G.

Note: The handcrafted furnitu by Phillip Lloyd Powell and Pa Evans, mentioned on page 15 HOUSE BEAUTIFUL for March m be ordered at America House, Ne York.

Hanging Lamp

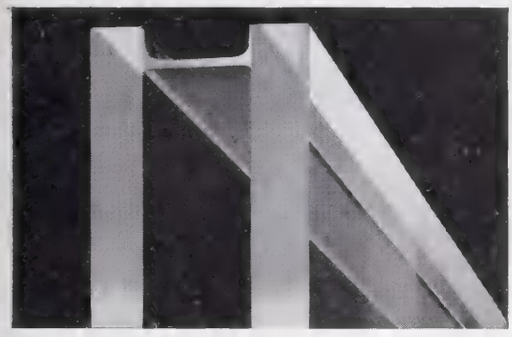


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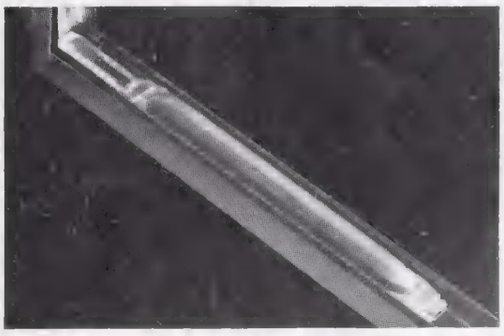
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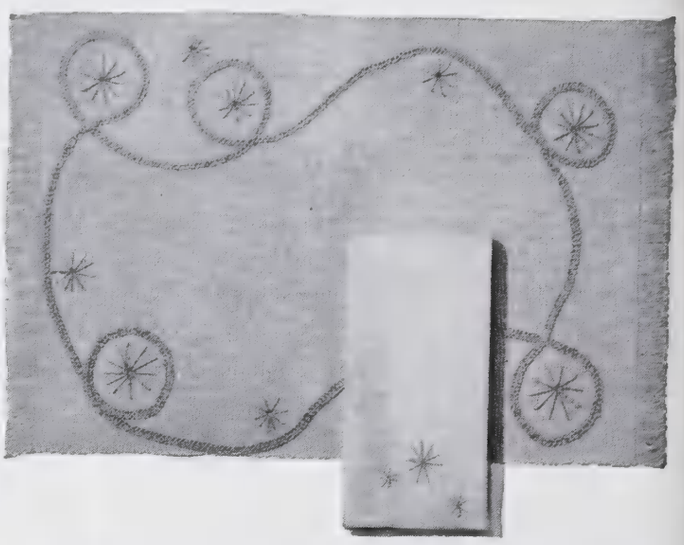


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*Slightly higher West and South

Directions for creating golden glamour with needle and thread

See the examples in color on pages 148-149, then turn back here for complete instructions on how to create this beauty.

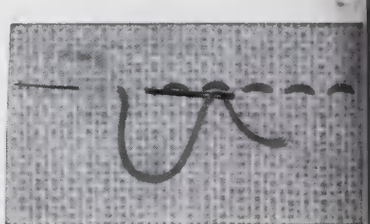


Mat, above, is made of Italian straw obtainable in many colors. The tinsel silver stars take little time to make. Trimming is of silvery braid, but you can duplicate it with the Pekinese stitch.

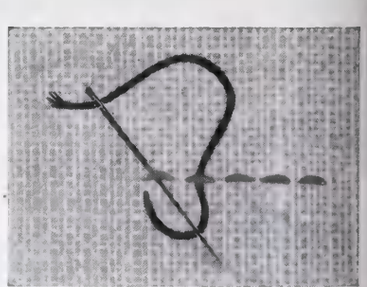
Pekinese Stitch

This could be used on place mat, above, to make a tracery around the groups of stars. This braid-like stitch, worked in contrasting colors, is a trimming or bordering device. On mat shown, we used a commercial silver braid, but if you want all the stitches on a mat to be your very own, you can easily learn this stitch.

1. Make foundation of backstitches to cover area where you wish braid to go. Starting from right-hand side, take a small backstitch to right, bringing thread out on underside of fabric twice as far to the left as length of backstitch. Bring needle through and make another backstitch, leaving spaces between backstitches same length as stitches. (This can be varied, but in learning, try to keep spaces uniform.)



2. With contrasting yarn or metallic thread, start at left-hand side of line of backstitches, bringing needle out below the first backstitch. Without taking up any material, slip your needle upward under second backstitch to right. Hold working thread with your left thumb to control tension. Pointing needle downward, bring thread through first backstitch.



3. Take working thread upward through third backstitch to right, downward through second backstitch, and so proceed until you have woven thread through all the backstitches. Notice that each backstitch except first one now brackets two strands of the contrasting thread.



Pekinese Stitch

continued

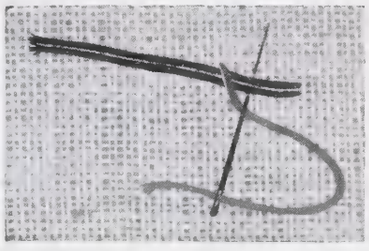
4. The type of thread used will determine how wide your backstitches should be and what space allowance you wish to leave between. The bar of the backstitch should be gauged to hold threads drawn through it tight enough to keep them in place. Experiment with this until you achieve desired effect. Notice that the underside of the backstitches is an outline stitch.

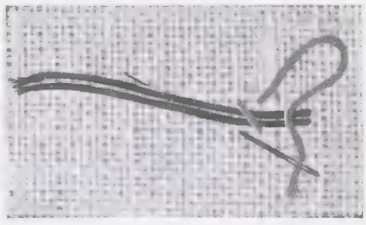
For a very compact braid you would probably wish to leave no space between the backstitches but let the second begin where the first left off.

Crossed Couching

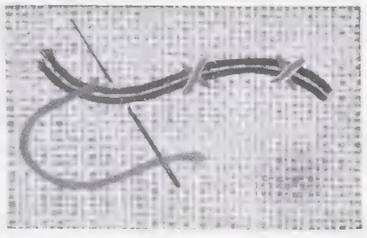
Variations of the Couching stitch are used in the art piece, page 149, and also in the meandering design of the Thaibok silk mat on page 148. Simple Couching was explained in Lesson 2, November, 1961, but this version of the simple Couching stitch will add to the decorative quality of your work, at the same time increasing strength of Couching stitch. The method consists merely of laying your heavy thread on fabric and catching it down with a finer thread.

Insert needle from upper side of
eads to be couched, drawing work-
g thread across and to right. Insert
edle into fabric and under Couching
eads and make an upward vertical
ch. Pull thread through.

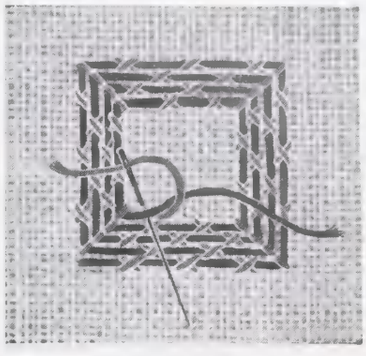




2. and **3.** Now complete cross-stitch by taking working thread over first Couching stitch and inserting needle into fabric below Couching threads. Take slanting stitch under fabric emerging where you wish next crossed stitches to be. These may or may not be uniformly spaced, but each cross-stitch should form a well-defined cross.



4. Another use of Couching appears in the art piece on page 149 where Mariska Karasz couched chenille around the sides of a square, using a single Couching stitch uniformly spaced. At corners of square she has produced a mitered effect by taking a slanting Couching stitch on each row so that the Couching stitches form a slanting line from corners of square to center. Our illustration shows crossed Couching stitches used along the sides of the square, and a single slanted Couching stitch at the corners. This makes the mitering pronounced. This close couching could just as effectively be worked in a circle mass.

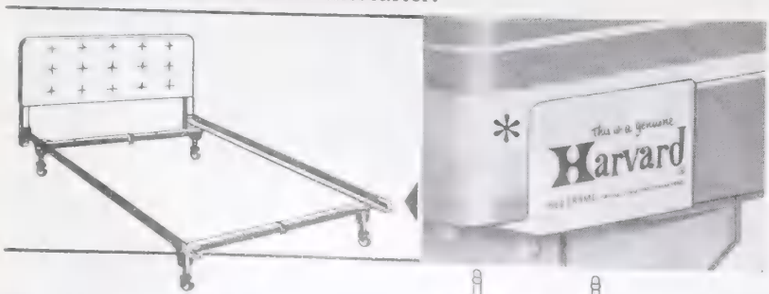


(*Please turn the page*)





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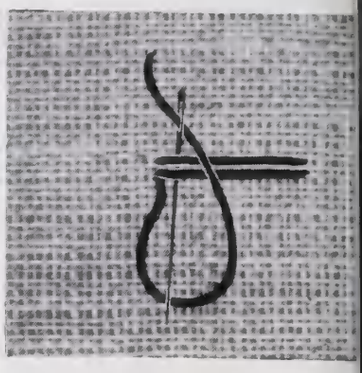
CREATE GOLDEN GLAMOUR WITH NEEDLE AND THREAD

CONTINUED FROM PRECEDING PAGE

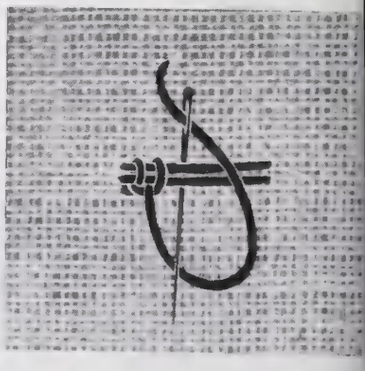
Detached Buttonhole

Both the art piece on page 149 and the mat shown with it employ the Detached Buttonhole. If you did not get this lesson last year (November, 1961) we reprint it here. Several variations in its use are possible—it can be irregular loops or worked in a circle.

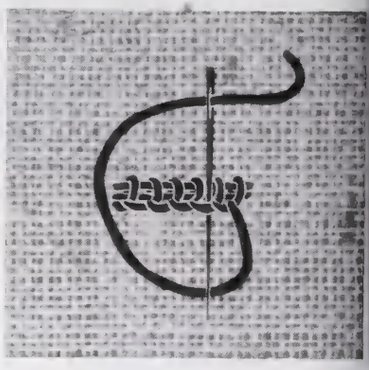
1. To start the Detached Buttonhole stitch, you make a bar of 2 or 3 long horizontal stitches through the fabric. Bring your needle out at one end of the bar. This diagram shows how to start the first row working from left to right but, as you will see, the direction may be reversed. Draw your thread around toward the right in a counter-clockwise direction to form a loop, and insert your needle under the bar of horizontal stitches so that it points into the loop. But do not take up any of the fabric. Hold the loop down with your left thumb so that when you pull the needle through it will cross the loop.



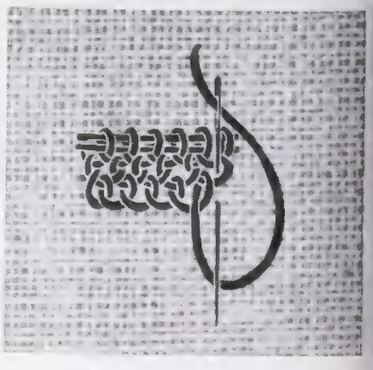
2. Continue along length of the bar, inserting your needle each time under the bar stitches but not through the fabric, and remembering to hold the loop down with your left thumb.



3. When you reach the end of first row, reverse your direction as follows: Draw your thread around toward the left in a clockwise direction and insert your needle under the next-to-the-last Buttonhole stitch on the bar so that it points into the loop. Do not take up any of the threads that form the bar. Hold the loop down with your left thumb as before.



4. When you reach your third row of Detached Buttonhole stitches, you will have decreased your work by 2 stitches, since you skipped the end loop each time you reversed your direction. If you want to keep from decreasing further, you will have to make 2 stitches through the last loop at the right end of the second row. When making the very last stitch, take up a few threads of the fabric along with the loop to give an anchor to the side of your work.



(Please turn to page 29)

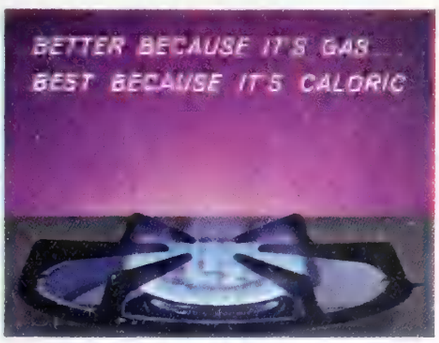


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ADENTOWN
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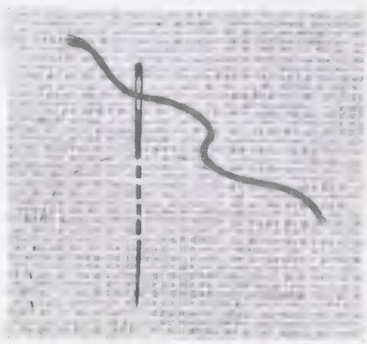
*Aldon, American, Callaway, Carter, Croft, Katherine, Masland, Modern Tufting, Painter, Regal and D. N. & E. Walter

CREATE GOLDEN GLAMOUR WITH NEEDLE AND THREAD

CONTINUED FROM PAGE 22

Star Stitch

This is made with basic Flat or Satin stitches worked like the spokes of a wheel, each stitch finishing in the center. If you use loosely woven fabric for your mat, the eight or nine stitches required to make your star will work a little eyelet in the center. With this stitch both sides of your work will look the same.



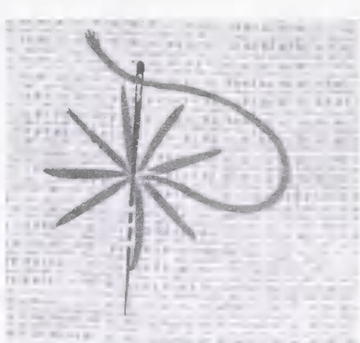
1. Working from edge of an imaginary circle, take a number of small running stitches in straight line toward center to anchor your thread. Bring point of needle out at center of circle. Pull thread through.



2. Insert needle at starting point on edge of circle and take stitch through fabric, bringing needle out at center. As you work, you will bring your needle out at the same place with each stitch, creating an open eyelet.



3. Working from center, make a series of Flat stitches of varying lengths to make your star. Their irregularity of length and spacing and the little hole created in center add to the attractiveness of this design.



4. Finish your work by running a few short stitches under last spoke. You can secure the thread by weaving it through threads on the reverse side of the fabric.

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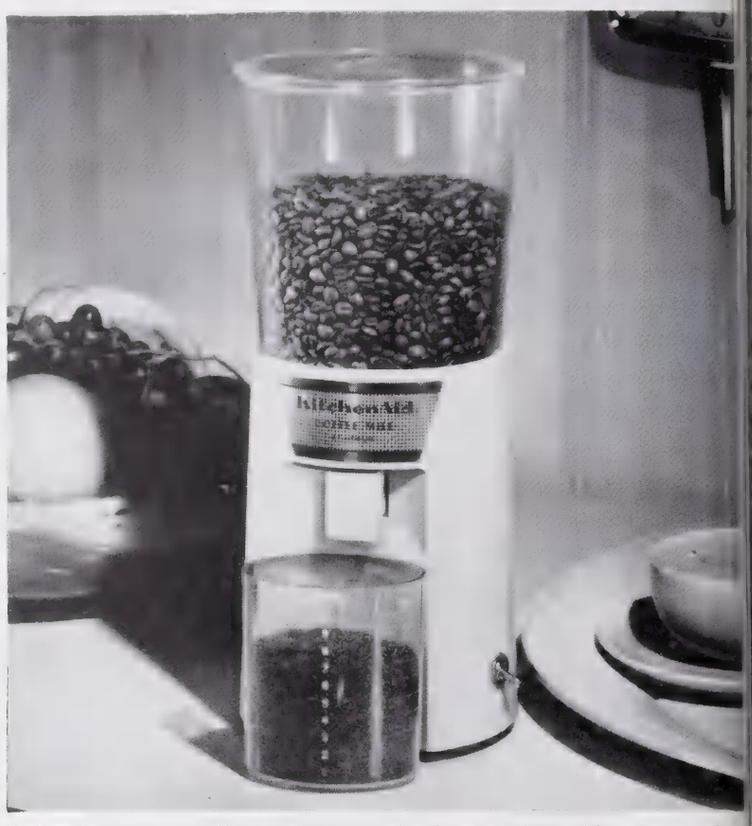
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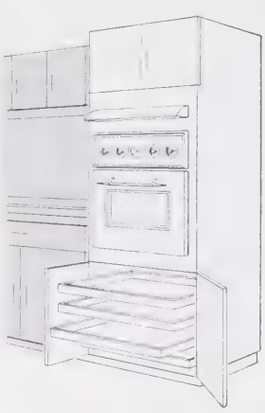
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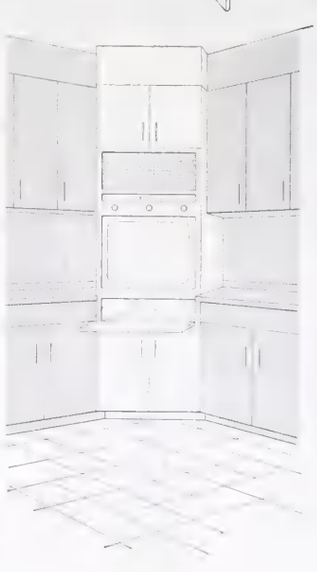
Take it easy!

By JULIE POLSHEI



Hobart's unique milling system couples burr-grinders with pressurized turbine action; ground coffee produced gives maximum infusion efficiency, retains oils. Grind-selector dial has 14 settings. Streamlined appliance has 1¼ pound hopper, powerful motor drive; 1 to 10 cup measurer. $27.75.

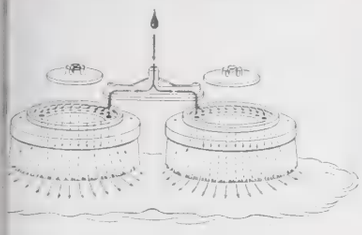




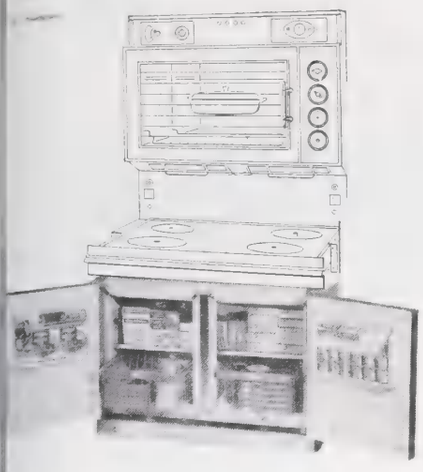


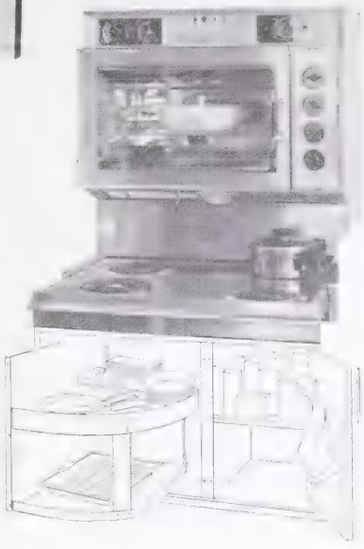
Front panel comes blank for custom-planned cutouts. Side panels' mullions come punched at 1-inch intervals, so you add desired fittings as you will. Two-part back panel permits concealed oven-ventilating system in top area. Geneva Kitchens' innovational cabinet is 84" x 24½": 24" or 27" width. $175, $195 has Geneva's unique Impasto finish; 8-color choice. Can be fitted for kitchen or family room use; can house TV, intercom, etc.





Unique rug shampooing adapter equips any Regina tank-type polisher-scrubber for specialized rug service. Tank flow is fed automatically into circular wells, then vented to nylon-bristle brushes that deposit foamed detergent deep down. Rug-wetting is minimal; cleaning is uniform. Adapter unit $7.95; deluxe model Regina machine and adapter unit, $64.95.





Under-range King Freezer (above) is designed for 40" eye-level oven ranges (gas or electric). Provides 2 sliding bins, full-width shelf, door racks; has 175-pound frozen-food capacity. Stainless steel façade; frontal exhaust fan. $299. Tappan cabinet (right), made for their Fabulous-400, has Lazy Susan door; on right-hand door, towel rack, condiment box. Door frame exterior can be metal or wood panel. $80. Freezer or cabinet is 28" high; attached to range.

(*Please turn the page*)

Weather * Wise—a new look in terrace/pool-side furniture combines elegance and contemporary line with comfort and practicality. Styled by Lawrence Peabody for Molla. Its sturdy, rustproof, steel construction which is surprisingly light in weight and its colorful, foam cushions which snap on securely, disregard the elements—no matter what.

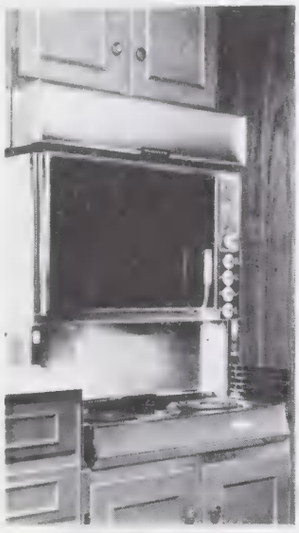


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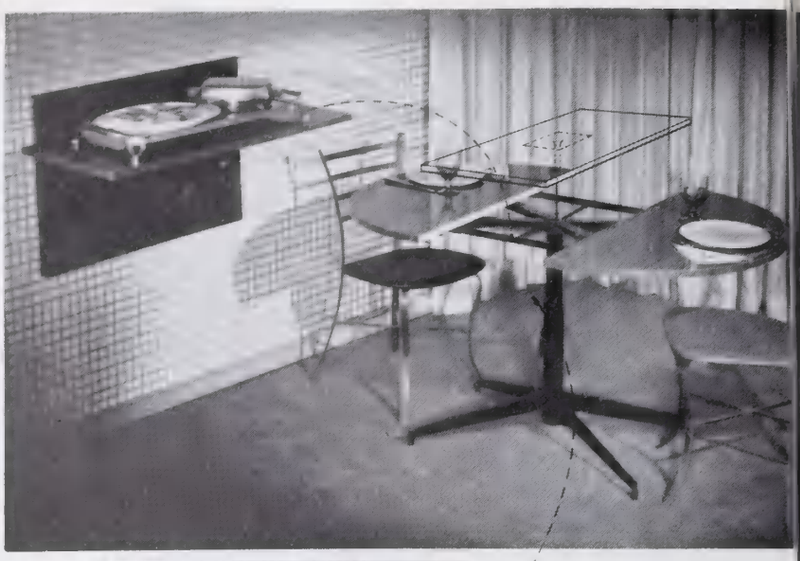
TAKE IT EASY!

CONTINUED FROM PRECEDING PAGE





NuTone's new roll-out hood equips any eye-level oven range. When rolled forward for service over range burners, built-in twin-blower fan switches on automatically and filter unit with 168 square-inch area comes into play. When closed, only anodized-aluminum panel is visible. The unit gives quiet operation, effective filtration and exhaust. Ducted 30" size, $79.95; non-ducted, $99.95. Unit is available in 40-inch width.





Multi-purpose expansion lea conventional use enlarges the Saver table; attached to spare p tal, it creates buffet or breakfast mounted on wall-panel's bracke creates serving console. In all the leaf is locked into place tubular stem on its underside. I diameter, the table (with leaf extra pedestal) costs $98 with w Mica top, $104 with white Mic 42" size, $114, $120. Steel pede are ebony; brass or chrome avail



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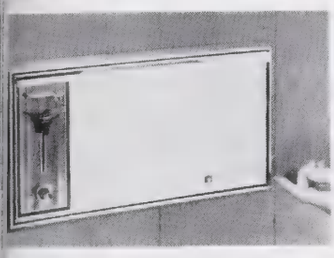
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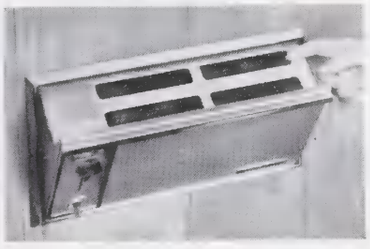
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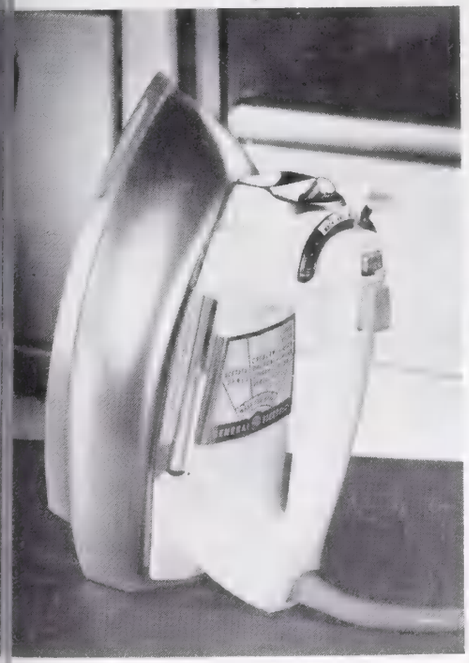
7 MAIDEN LANE • DUNDEE, ILL.







vailable built-ins now include a toaster unit. A flip of the finger swings to open position: release switch instantly frees it for use elsewhere. All perational controls are handily consolidated on toaster's face; an automatic afety switch prevents on-switching unless toaster is in open position. The nit has brushed stainless steel finish; wall-recessed cabinet installs on andard stud centers. The Swanson innovation costs under $60.



PHOTOGRAPHS BY FRED LERNER



novational water-guide iron shows when tank-filling reaches ca- "refill" marking shows during ironing when water is needed. n service provides dry or steam ironing, spray-mist sprinkling by nozzle; uniformly disbursed soleplate heat. Wash-and-wear chart ect temperature-dial settings for each. In de luxe model, $22.95.



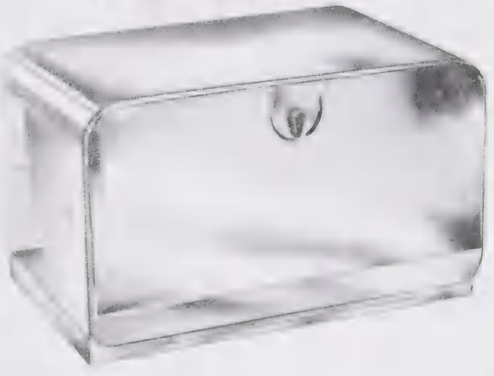
hold everything...



in these elegant



essentials



Pantry Queen

Guaranteed by Good Housekeeping

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Preferred by smart homemakers *everywhere* for classic styling, space-saving convenience, superb quality and unbeatable value. In matching ensembles, or individually, Pantry Queen is made of sturdy steel for *years* of royal service. Shown here in gleaming chrome*. Also available in stainless steel, enamel colors, and "woodgrain" finishes.

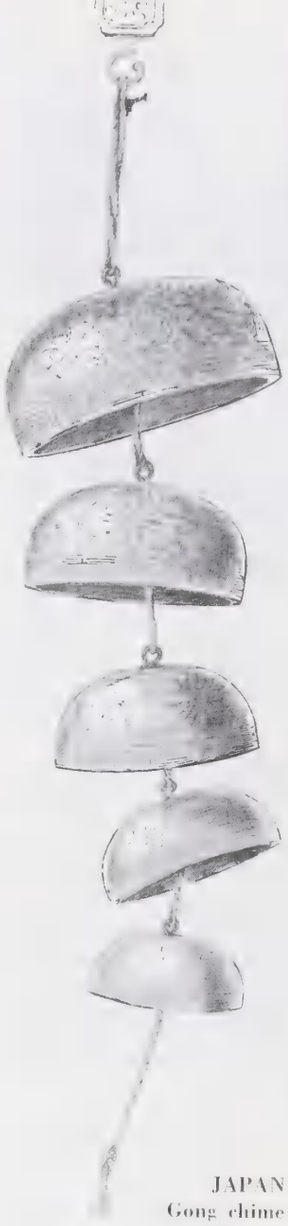
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The Traveling Ear

Music of distant lands is richly rewarding when you know something about it

By HENRY COWELL
Composer, and Professor of Music, Columbia University

■ Most of us enjoy a few exo dishes—from Greek lemon soup Indian curry—and we accept O ental flavor in architecture a landscaping. Obviously our ey and palates have consented travel. But our ears lag far behir

When Asian musicians fina gave me their opinions of o music, which they had been t polite to express before, they sa "Monotonous! It all sounds exact the same." "Primitive!" they add sympathetically. "Such strain unnatural voices!" said a Chine artist. "How your music roars was another comment. The une pectedness of their use of the ve same words we use to describe th music is laughable.

Most people are quite deaf first to subtlety or complexity. seems to require longer exposu just to *notice* unexpected aspec of strange music than it does to se exotic combinations of color form, or taste flavor difference This initial deafness seems natura both East and West. Obviously m friends had not taken in the ha monic variety and form of Wes ern music, and one had to believ that we were missing the change and contrasts in Eastern music tha gave them so much pleasure.

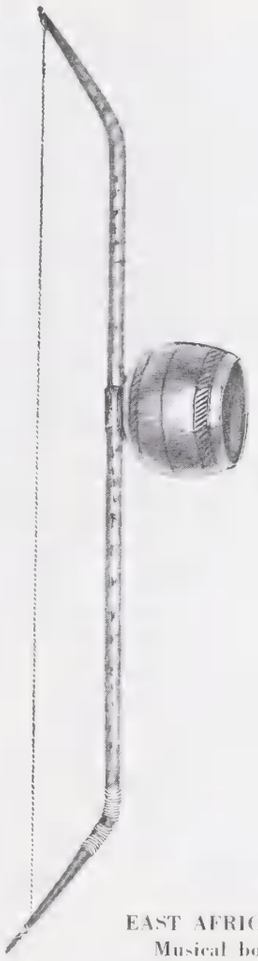
If beauty in a musical style tha has had profound meaning to th people of a large part of the worl for centuries had no effect upo me, I decided some years ago, th fault probably lay more in me tha it did in the music. My explora tions bore fruit and have been a unending source of pleasure an surprise to me for many years You, too, can share this pleasure

n begin right where you
your own armchair.
first thing you need to ac-
that there are several other
usical cultures in the world
our own. The chief ones
se of Persia, China, and In-
ch has developed an elab-
lassical" music which is far
n some ways more highly
ed, and more subtle, than
sic of the Western world.
these great traditions is as
t from the others as they
from our music. There are
er highly sophisticated mu-
ltures that developed some-
ter, in most cases influenced
of those three, or by a com-
n of them. These are the
traditions of Japan, of Ko-
Southeast Asian countries
have developed large or-
s) from Indonesia to
and among the Semitic
of the Near East.

c, in spite of the variety of
lopment, is a single world-
t, which stems everywhere
e creative interplay of com-
ements. Different regional
have come about because
lements have been devel-
different degrees of com-
and combined in different
n different parts of the
We all have melody; every-
uses various patterns of
—strong beats combined
eak ones. Tempo, tone qual-
d sliding tones, as well as
c patterns, are all used in
eristic ways in every part of
ld. Since each of the world's
nusical traditions has much
mon with every other, it
not be too difficult to find
ing to enjoy in each of them
ears grow accustomed to the
of other people. What a dull
it would be if the arts, and
ple who make them, were
al everywhere!

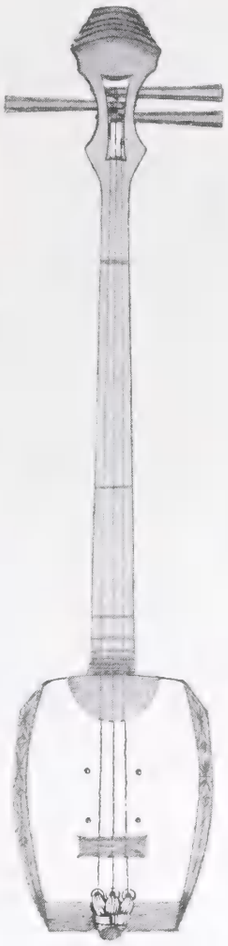
ough music of the Western
came originally from Persia
ndia, after about the 11th
y it began to sacrifice cer-
nelodic and rhythmic traits
pleasure of combining mel-
nd developing elaborate har-
structures. Meanwhile, Ori-
nusic went farther with the
ophisticated development of
and single melodic lines.
instance, an Indian musician
cess to dictionaries of scales
ring in the tens of thousands.
f this immense reservoir of
l subtlety, he will have stud-
tensively perhaps five hun-
f them. We use only two, the

(*Please turn the page*)



EAST AFRICA
Musical bow

DRAWINGS BY GRAMBS MILLER



JAPAN
Shamisen



Thermador
is the cool oven door a tiny hand can touch

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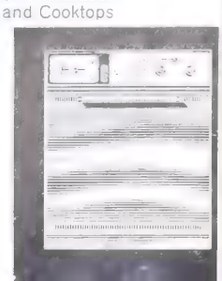
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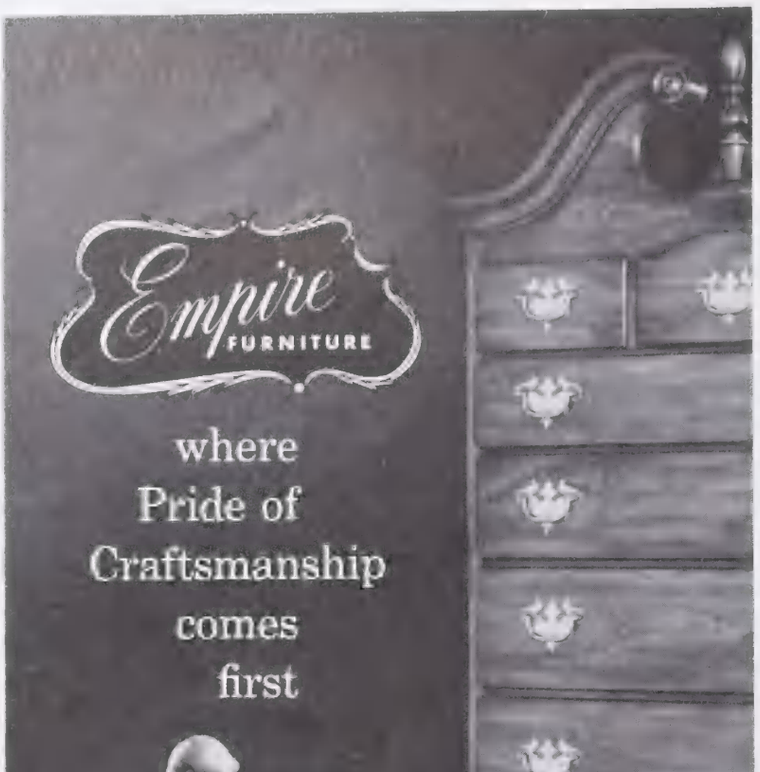
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THE TRAVELING EAR

CONTINUED FROM PRECEDING PAGE

major and the minor. If it does not occur to you to listen to Oriental music for anything but harmony, naturally you will think it is "primitive" and "monotonous."

With respect to harmony, you are perfectly right. In the same way, when an Eastern master hears a symphony orchestra, he is trained to listen for the delicate variety of melodic and rhythmic forms that his culture has carried so much farther than ours. When he doesn't hear them, he calls our music "monotonous" and "primitive." So far as the rhythms are concerned, he, too, is perfectly right.

There is one widespread general characteristic of Oriental traditional music that is much discussed in the United States now, but is not understood. This is the matter of improvisation. In Asia, the relation between composer and performer is not the same as it is in the West. Here the composer sets down every note and the performer renders it exactly as written, contributing only the slight differences in pace and dynamics that make for personal expression.

In the great traditional Oriental cultures, the composer creates the outline melody and rhythm. His skeleton for the music will consist of a very complicated structure that is often as long as our symphonies and concertos. The performer is then expected to make his own additions and variations upon that skeleton, choosing from among a great many possible styles to make his contribution. The performer is, therefore, partly the composer, and the piece, even in the hands of a single virtuoso, will never be played exactly the same.

Such performing requires many years of the most exacting training in musical styles, theory, and technique, both of composition and performance. There is nothing at all casual about it, and it has the restraint and dignity of all great formal music. The greatest performances of Oriental music are a triumph of ecstatic "realization" and selflessness such as Indian mystics aspire to: each performance, indeed, is an offering to the gods, and the small group of listeners is carefully chosen from among those best able to follow the music with a concentration and devotion that sustain the performer.

Many years ago, my wife was taken aback when a famous Japanese flute virtuoso declined her invitation to record for the Library of Congress. He explained that the ideas he concentrated on while played (courage, or falling leav or death, the mating of deer, rivers flowing to the sea) were pa of the performance and th wouldn't register in a recording.

Live performances can often found at foreign restaurants your community. The best intr duction, of course, is an hone confession of ignorance and an e pression of interest. One serio caution: Never use the word "n tive" in talking to an Asian or a African. It acquired an unpleasa connotation before these countri were independent, and its use b Westerners is considered insultin Use instead the name of the cou try to describe its music.

You may find Oriental peopl hard to persuade that you can hav any real interest in anything s strange to you as their music; the are often quite uninterested i ours. You may have to be patient.

Records

The great range of musical n tions to be found in the world sampled in the five volumes of m "Music of the World's Peoples series (issued by Folkways, 11 West 46th Street, New York City and there is a separate volum called "World's Vocal Arts," whic shows, in the same way, the astor ishing variety of taste in vocal ton and technique the world over There are many different kinds o music on each LP and, after som introductory listening, you will fin something to pursue further b means of the many other disc available today that are devoted t a single culture or performer.

The most important part of a musical explorer's equipment mus be, I think, an honest interest i whatever each country's music does best, since attempts to compare i with one's own will be fruitless.

The fact is that music every where has great underdeveloped areas and, as it is likely that what one culture does especially well another does feebly, we all have much to learn from each other. This readjustment of national ideas is going on all over the world just now. Japanese composers are hearing about the music of India for the first time, and Indians are discovering that some African peoples have developed a harmonic sense somewhat in advance of their own, and so on.

We, too, can enrich ourselves by listening with an open ear to the music of strange lands.



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How to be comfortable while gardening

The time-honored advice that the easy way is the best way is as true as ever. Here are some helpful thoughts on the matter

"If I were rich, I think I would have my garden covered with an awning, so that it would be comfortable to work in it. It might roll up and be removable, as the great awning of the Roman Coliseum was . . . And another very good way to do, and probably not as expensive as the awning, would be to have four persons . . . carry a sort of canopy over you as you hoed. And there might be a person at each end of the row with some cool and refreshing drink. Agriculture is still in a very barbarous stage. I hope to live yet to see the day when I can do my gardening, as tragedy is done, to slow and soothing music, and attended by some of the comforts I have named." (My Summer in a Garden, *Charles Dudley Warner, Boston, 1870.)*

■ Most of us will never attain quite this degree of comfort in our gardening, but nowadays we can garden to music, if we wish, thanks to transistor radios. And there's no reason why we can't be refreshed "at each end of the row" with a cooling drink. There are many other things we can do to relieve the "barbarous stage" and alleviate our toil.

Anyone who undertakes to make and maintain a garden enlists under a stern and relentless taskmaster, and for the duration. Kipling was right when he said:

"Gardens are not made
By saying:—'Oh, how beautiful'
And sitting in the shade."

Nature never stops working, and neither can the gardener. All but the most inexperienced gardener know this, but gardens are irresistible and gardening one of our greatest and most satisfying pleasures. We know work is always waiting for us, never ceasing to demand our attention, yet we go to it gladly and revel in it.

Sometimes it gets to be a little too much, especially in the warm summer months—and then we should take a good long look at what we have. Perhaps the only remedy is to decrease the garden areas which need constant attention; we should not have a garden larger than we can take care of with pleasure.

And it will help if the garden is simplified as much as possible. There are many ways to do this and, of course, such simplification should cut down our working time. Probably the most important thing is to have a good garden plan that will give us what we want and yet not demand all our spare time. If the plan contains plenty of paving and masses of ground cover (which, when established, will take care of itself), the battle with work is half won and you are in command.

Of course, there will still be plenty to do and, to cut the necessary work to a minimum, we need good tools and garden equipment. Garden catalogs and garden shops are full of good equipment and suggestions for making garden work easier. If we select tools that will do the job we need done, we'll be ahead of the game.

It goes without saying that gardening clothes should be simple, sturdy and comfortable. Comfortable old shoes, preferably waterproof, and sturdy well-fitting garden gloves are necessities. One catalog, for instance, advertises thin rubber garden boots that are "light as a feather—cool as a breeze, comfortable with or without shoes, keep feet dry, eliminate sopping or soil-caked shoes when you work in the garden,"—certainly something every gardener should own.

Get a good garden basket and, when you go into the garden to work, put into it everything you

(*Please turn to page* 43)



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...OW TO BE ...OMFORTABLE ...HILE GARDENING

...NTINUED FROM PAGE 38

...y possibly need—trowel, prun... hand cultivators, tying mate... plant markers and pencil. 12" ...er, bulb planter, flower-holding ...ars, etc. A thought in time will ...e running back and forth for ...gs you forgot and suddenly find ...t you need.

Buy good tools. One pair of good ...den shears or one good trowel ...worth half a dozen that were ...ght as bargains.

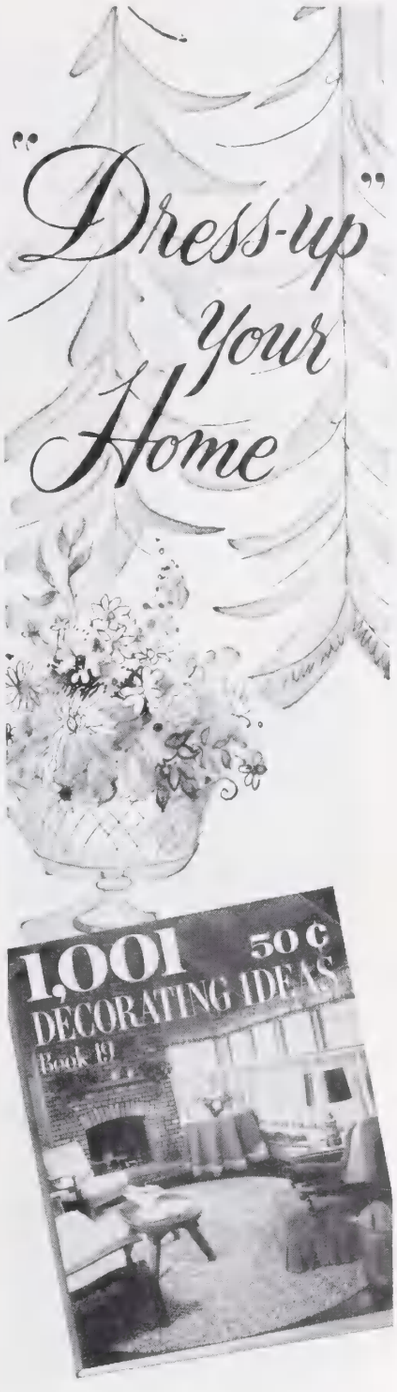
Buy tools that are the right size, ...nfortable in your grip, and ...ted to the job at hand.

Charles Dudley Warner in *My ...mmer in a Garden*, wrote amus...ly of his new hoe: . . . "When I ... this hoe I was troubled with ...epless mornings, pains in the ...k, kleptomania with regard to ...w weeders; . . . in this disordered ...te of mind and body I got this ...e. The morning after a day of ...ing it I slept perfectly and late. ...egained my respect for the eighth ...mmandment. After two doses of ...e hoe in the garden, the weeds ...tirely disappeared. Trying it a ...ird morning, I was obliged to ...row it over the fence in order to ...ve from destruction the green ...ings that ought to grow in the ...rden . . ."

There are available good garden ...rts and wheelbarrows, knee ...ards (adjustable pads of flexible ...onge rubber to protect your ...nees); pots of organic material to ...ake transplanting easier and re...ce plant losses; garden dusters ...d sprayers of all sizes and ...apes; perforated and divided ...octopus" hose to simplify water...g; plant and vine supports, and ...ountless other garden aids. And ...ere are always power tools if your ...arden is large enough to warrant ...eir use.

Take advantage of all these aids; ...y anything that will cut your ...orking time, so that you, too, will ...ave time to sit in that garden seat ...ith a cool drink and enjoy the ...esult of your labors.—E.L.S.





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Music for May

Let your ears celebrate the changing seasons, too

By LEE WILCOX

• When May finally triumphs over April and the hints of March look as if they might come true, most of us feel like celebrating. The luscious music of 19th-century Germany is ready and waiting. It matches the moods (and moodiness!) of spring.

May is a time of combined hope and melancholy, dreaminess and emotional release. We suggest you accompany the season with appropriate music.

One of Johannes Brahms' loveliest songs is "An eine Aeolsharfe" (To an Aeolian Harp). It is a luxurious song in which you can hear the gentle harp string sounds lingering in the air. It has all the melancholy of a soft May night.

Much of Brahms' music seems written for May. His "Alto Rhapsody" combines great sweeps of rich harmonies with overtones of sadness and nostalgia that reflect the bittersweet ache of late spring. Listen to the purity and cool depth of the late Kathleen Ferrier's beautiful voice as she sings it.

For a May treat via the piano, enjoy Robert Schumann's "Waldscenen" (Forest Scenes), his "Carnaval," and the charming "Kinderscenen" (Scenes of Childhood).

Waltzes, of course, are rich in May-ness. Both Strausses—Johann and Richard—as well as Brahms, offer a soul-satisfying repertoire. The Brahms "Liebeslieder Waltzes" (Love Song Waltzes) weave voices with two pianos into a sonorous flow of sound.

Here is a record list to start you off on a May music fling. Stereo record numbers are given in parentheses, if available.

BRAHMS, JOHANNES

Alto Rhapsody, Op. 53. Ferrier, Krauss. London Phil. Lon. 5098.

Liebeslieder Waltzes, Op. 52, 65. Serkin, Fleisher, Valente, Kleinman, Conner, Singher. Col. ML-5636 (MS-6236).

Lieder. Berger. Dec. 9666.

SCHUMANN, ROBERT.

Carnaval and *Kinderscenen*. Novaes. Vox 11160.

Waldscenen. Richter. Dec. 9921.

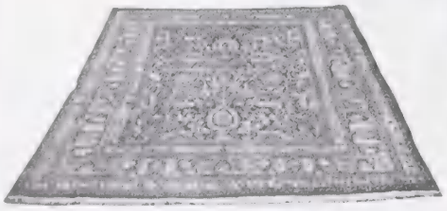
STRAUSS, JOHANN and RICHARD

Waltzes. Reiner, Chi. Symph Orch. Vic LM-2112 (LSC-2112).

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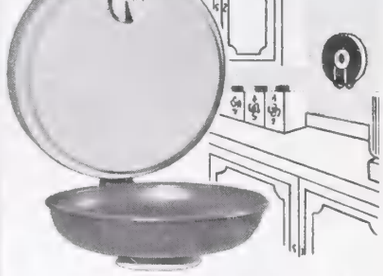
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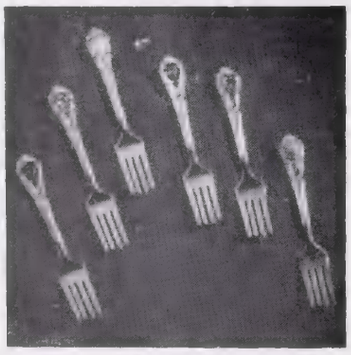
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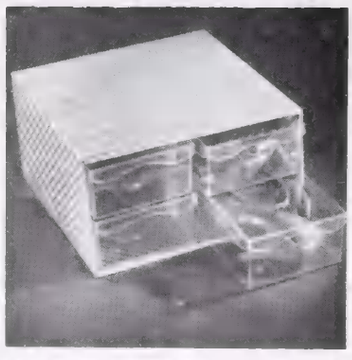
855 AVENUE OF AMERICAS, New York 1, N.Y.



IF A SAILOR WENT T
SEE this salty table, he'd ma
it part of his gear before y
could say spinnaker. White
spindrift, vinyl top is printed
marine blue with 8 knots; l
are tubular aluminum. Strong
lightweight, 24 x 16" top; a f
folding table for drinks on de
poolside picnics. $12.95, p
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A KNACK FOR SNACI
have these little darlings! Ti
golden metal or silvery rhodi
hors d'oeuvres forks, just 2½
long, are set with any birthsto
at handle tip. Order them w
different make-believe stones
all set with the same little ger
Set of 12 is just $6.98 includi
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in as phenomenal a storage u
as we have seen anywhere
the price. Gold and white strip
fiber-board shoe closet holds
see-through plastic shoe box
with finger slot for easy remov
14 x 13" over all. 8¼" hig
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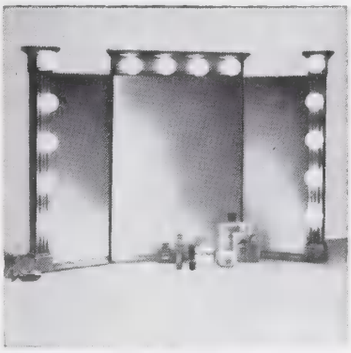


TIE SCORE: 28. Over two d
en reps, foulards and madras
slip inside and over 14 bra
finished brackets on this Ea
American tie rack. Hang it i
side or outside his closet doo
20 x 12" mirror lets him tie
perfect knot; doubles as a sha
ing mirror. Hand-rubbed wood
Salem maple finish with bra
eagle, stars. $8.50. Gotham Gif
67-85B Exeter, Forest Hills, N.

PING

rchandise, except personalized items, may be returned for und by firms involved. Prices subject to change. less stated, postage is included in price. ms prefer not to handle C.O.D.'s. stage extra outside Continental U.S.A. ppy Window Shopping!

ERE'S LOOKING AT YOU. *adows Out* mirror is a glamor- s make-up mirror that lights e and reflection simultaneous- removing all facial contour adows. Roman columns. 25¼" gh. are white with gold. Center nel 16 x 22", 8 x 22" wings. -watt, 750-hour lamps incl. Total ttage: 210. Portable, $59.95 p. coll. Giftware Specialties, 35, Northport, New York.



ONDERFUL WING- ACKS. Earrings are decora- e dynamite. but the clip-ons d screw-type pinch our tender r lobes. So we were delighted find the ingenious *Wingbacks.* wing rests like a butterfly kiss the curve of the ear. adjust- le wire fits behind. Baroque earl and rhinestone clusters. own. $13.75 incl tax. Add 25¢ ost. Lord & Taylor, N. Y. 18.



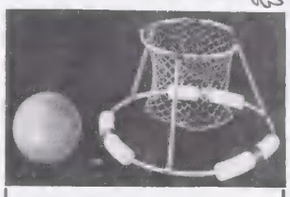
OU'VE GOT IT MADE in xt to no time. and how reward- g the results with two new ewel kits! The backgrounds are ige Belgian linen, the wool pink nd green that you spark with quins. The little clutch bag mes with zipper and both have sy-fit forms. simple instructions. lutch kit, $3.50; eyeglass case, 1.95. 25¢ post ea. Victoria Gifts, B5, Bryn Mawr, Pennsylvania.



OW ABOUT HIBACHI, the panese charcoal cooker for siz- ing hors d'ouevres on the patio; amburger lunches by the pool; iny-day roasting on the hearth? ast iron in a matte black finish n hardwood base. safe indoors nd outdoors. it has nickel-plated rill, wood handles, removable re pot. front damper. 10". $4.98; 1½", $5.98. Frt. coll. Palco, ox 58254. Los Angeles 58. Calif.



suntime "necess-aries"



pool basketball

free throw anyone? completely water-proof, unsinkable floating gym comes in 2 models.

deluxe: 24" ethafoam and tubular aluminum frame floats nylon net on 14" ring. Reinflatable regulation basketball. **$10.00** ppd.

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bas-kette cover



sophisticated striped slipcover will rejuvenate or preserve basket chairs. Of snap-on washable sailcloth, it completely envelopes chair both front and back. (Fits 27" to 32" dia.) Stripes in black/white; red/white; avocado/white; or yellow/white. **$4.95** ppd.

terry cloth recover

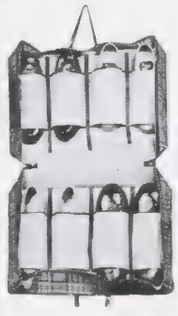
front only with elastic rim. White, yellow, green, or pink. **$3.95** ppd.



capri table

used singly or in pairs this attractive table will "cause talk." Of sturdy wrought iron in white or gold. 10" square glass top reveals center cluster of hand-wrought flowers below. 18" high. For inside or patio use. **$6.95** ppd.

patio sales write for catalog box 25 dept. 52 highland park, illinois — send check or money order



SHOE CARRY-ALL

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OLD PUEBLO TRADERS 614-HBB-So. Country Club, Tucson, Arizona

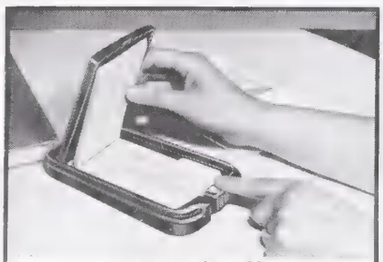


THE TRADITIONAL GHILLIE

. . . with a brand new twist. Both the sides of the slipper and the ties are elasticized for quick donning and also to hug the foot for greater ease and comfort. Glove soft leather with a tiny heel. Black, white or red. Give us your shoe size. $3.95 ▫ pair plus 25¢ for sending per pair.

Sorry, no C.O.D.'s

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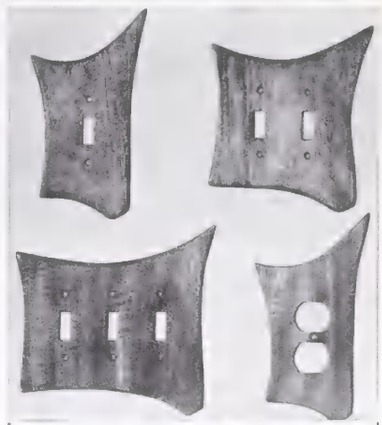


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All New—switchplates for the contemporary home. Their sweeping lines will add graceful elegance to your walls. Hand carved in Haiti of rare, luxuriously grained taverneau wood, then painstakingly hand rubbed and oiled to an exquisite walnut or teak finish. Please specify finish. Brass screws included.

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MONEY BACK IF NOT DELIGHTED

Harriet Carter — Dept. HBSS, Plymouth Meeting, Pa.



Carole Stupell

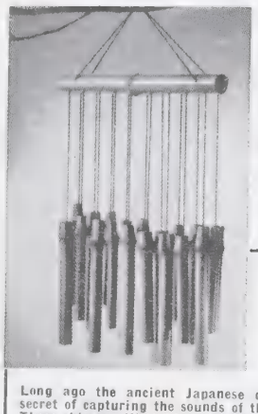
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...will be your brightest serving spots in or outdoors . . . around the patio, terrace or pool. Adjustable table top. Fill with sand for colorful ashtray. Lightweight, yet sturdy. Sunflower yellow petals, brown seeded center, green leafs. 26" h x 10½" diam. **$31.50 pair.**

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décor is an Early America
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sill where an extra is a
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THE CAMP CHAMP will
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It has an extra-large saddle
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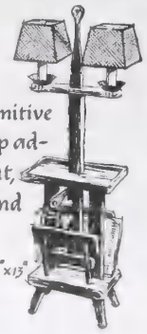
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bazaar or picnic. Split-wi
basket has room underneath
movable pie stand for plates,
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St., Evanston 25, Illinois.



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and a note pad where you
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goes up over the range, on
kitchen door. 24" high, 16" w
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This delightfully primitive early American lamp adjusts to desired height, and provides table and magazine space.

Height 49" to 57", table top 8½" x 13"

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MYSTIC HOUS
DEPT. HB5, 60 E. 42nd ST., NEW YORK 17, N

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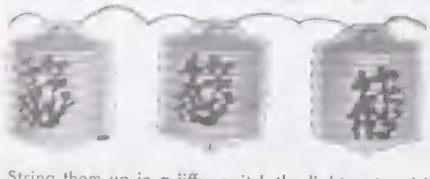
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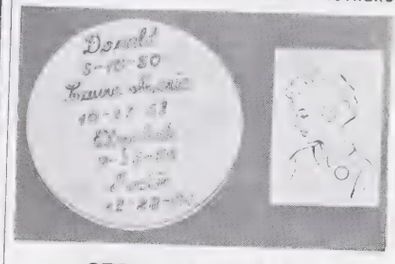
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boils 4 cups of Water In Minutes

for instant coffee, tea, cocoa. Great for heating soup, canned foods, baby bottles, etc. *All electric, break-resistant!* Has an easy-pour spout, stay-cool base and handle. Perfect to use right at the table—or even office desk! Made of highly polished aluminum. Comes with electric cord. A real find for home, dormitory, travel.

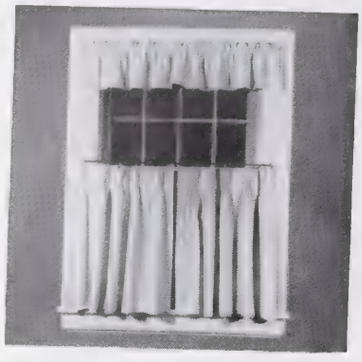
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de luxe, $269.95. Frt. coll. F
brochure. Battle Creek Equipme
Co., Dept. 117, Battle Creek, Mi



LOTUS ALONE by the pool
pretty for sure. But it's meant
mount a cooling, lime-spik
gimlet; a frosty, minty iced tea
and snacks for each. A big, u
breakable plastic lotus leaf, 8
wide, tops an 18" black wrough
iron base. Set of 4 *pinks* or
yellows with 2 *white* 4½" as
trays. $9.95 complete. James S
John. HB5, 2511 W. York S
Philadelphia 32, Pennsylvani



LIVING DWARF ORANGE TREE GROWS ANYWHERE INDOORS

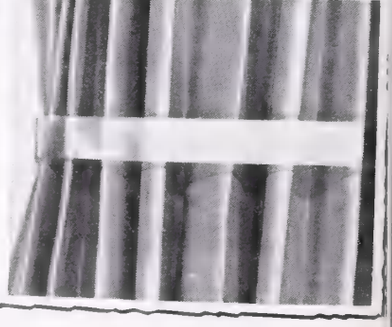
Imagine a real dwarf orange tree growing in your home! Thrill to fragrant orange blossoms, real miniature oranges and decorative glossy green foliage. Specially dwarfed everbearing variety grows anywhere in the USA in your home, outdoors in summer. Simple water-and-sunshine care. Ppd.

2.98

GREENLAND STUDIOS Dept. B-51 Miami 47, Florida

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Drape-Gard is the answer to the problem of how to keep the drapes from blowing out of the entrance door or sliding glass doors. Made of the finest, clear plexiglas, highly polished to a luxurious, jewel-like finish, snag-proof, virtually unbreakable. Installed with a screw driver. $2.95 ea. plus 35c postage and handling no C. O. D. J. & G Products, Dept I, Box 816—Dania, Florida.



RETTIES FOR YOUR URSE. Luscious, luxurious lian silk turns a coin pouch d an eyeglass case into attrac- assets in a lady's handbag. wer print goes with patents, nmer straws. Satin-lined coin rse with key chain, $3.30; spec e, $5 (shown); cigarette case, ; French purse, $8.25. Tax l. Jeredith Manor, Box 130, ack, New York.



HISK HE MAY if you plant s sterling-silver lint chaser in highboy drawer. It's hand- ne and masculine and it does marvelous job. A thoughtful stess might keep another in e guest-room closet. Remember for wedding ushers, Father's y. 5½" long, $5.50. Order from errin Jewels, HB5, 530 Madi- n Ave., New York 22, N. Y.



ISTORY OF CLASSIC AZZ includes 60 famous selec- ns on five 12" LP's. All the eats are here—Louis Arm- rong, Bix Biederbecke, Jelly oll Morton, Wingy Manone, ugsy Spanier, Fats Waller, any others. Illustrated, indexed ook by Charles E. Smith with al- um. Not in record stores! $9.95, 5¢ post. Charlotte Thomas, 226 Vest Wayne, Wayne 1, Pa.

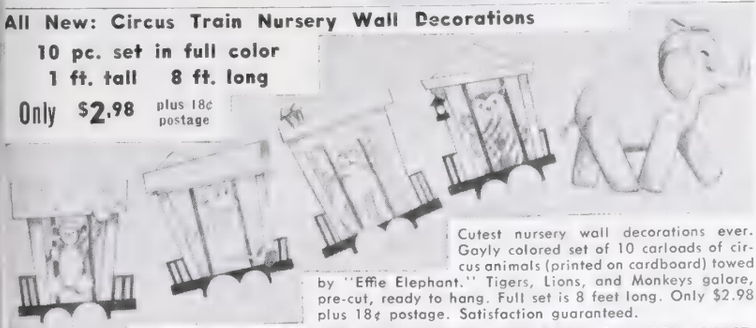


OURTS AND CASTLES nce opened to the turn of keys ke these ornately elegant repro- uctions. Could the wicked King ichard have locked away the oor princes with one of these? r did Arthur open the round- able room? We'd like ours as a ocal point on the picture wall ver the Hi Fi. Set of 3 antiqued old keys, 6-7", $12. Ziff, Box 072, Merch. Mart Pl., Chicago 54.



All New: Circus Train Nursery Wall Decorations

10 pc. set in full color
1 ft. tall 8 ft. long
Only $2.98 plus 18¢ postage



Cutest nursery wall decorations ever. Gayly colored set of 10 carloads of circus animals (printed on cardboard) towed by "Effie Elephant." Tigers, Lions, and Monkeys galore, pre-cut, ready to hang. Full set is 8 feet long. Only $2.98 plus 18¢ postage. Satisfaction guaranteed.

LEO'S GIFTS, 2444-HA, LIVE OAK ST., HUNTINGTON PARK, CALIF.

ROLL, ROLL, THE PAINT merrily along in room after room, ceilings and halls without leaving a trail of paint splatters and mess to clean up. Even enamel paints roll on easier, smoother with Rasmussen Even-Roll. Cuts painting time ⅓. Saves up to 20% on paint. It's a new, cleaner, faster way to roll paint. Fits 9" pan. $4.98 ppd. Plaza Paint and Supply, 1206 3rd Avenue, New York 21, N. Y.





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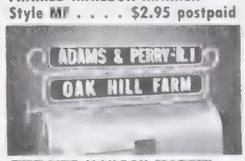
FRAMED MAILBOX MARKER
Style MF . . . . $2.95 postpaid



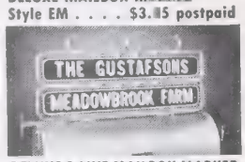
DELUXE MAILBOX MARKER
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NAME & NO. MAILBOX MARKER
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TWO-LINE MAILBOX MARKER
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DELUXE 2-LINE MAILBOX MARKER
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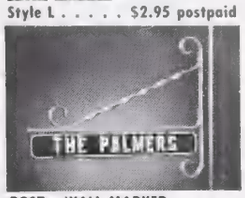
LAWN MARKER
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DELUXE TWO-LINE LAWN MARKER
Style EOL . . . $7.45 postpaid



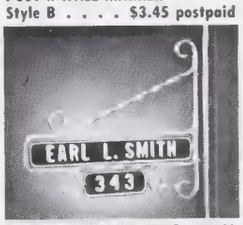
POST-n-WALL MARKER
Style B . . . . $3.45 postpaid



FRAMED POST-n-WALL MARKER
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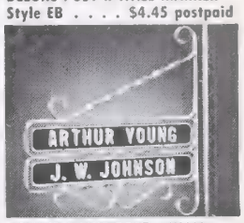
DELUXE POST-n-WALL MARKER
Style EB . . . . $4.45 postpaid



NAME & NUMBER POST-n-WALL MARKER. Style NB $4.95 postpaid



TWO-LINE POST-n-WALL MARKER
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DELUXE 2-LINE POST-n-WALL MARKER. Style EOB $7.45 ppd.

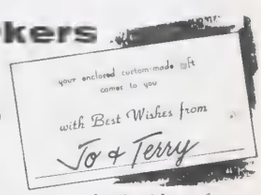
DAY-n-NIGHT® Markers

as low as $1.95

ANY WORDING YOU WANT*

Perfect gifts for Father's Day (June 17) or any occasion because it's **personal!**

Gift card free on request



Your name, number (or any wording you want) gleams on both sides of your DAY-n-NIGHT Marker, in permanent raised letters that shine bright at night! Rust-proof aluminum; plates have baked enamel finish with black background, white reflecting letters. Up to 17 letters and numbers on nameplates, 6 on number plates; same wording on both sides. **COLOR!** Background on any Marker in your choice of ANTIQUE COPPER, COLONIAL RED, PINE GREEN. Baked enamel automobile finish. Same brilliant white reflecting letters as black-and-white styles. Only 50¢ per marker extra.

engraved solid brass # DESK-n-DOOR **Markers**

one or two lines, up to 20 letters per line



BRASS DOOR MARKER 7" x 1"
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BRASS DESK MARKER
walnut base 8½" x 2"
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*ANY WORDING YOU WANT ON ANY STYLE MARKER	STYLE	WORDING Any wording you want, up to 17 letters & numbers on Day-n-Night Marker name plates, 6 on number plates; up to 20 letters & numbers per line on Desk-n-Door Markers	COLOR (copper, red or green 50¢ extra)	PRICE

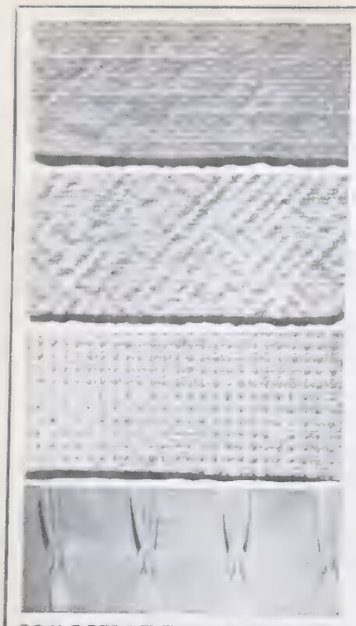
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☐ Remittance enclosed; ship postpaid in U.S.
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only $2.98 a yard and it's 10 feet wide!

Decorators and others "up end" **one piece** to drape the widest window floor-to-ceiling—no seams to sew or show. These heavy, sturdy cottons launder fluff-dry, never ironed—in multicolor weaves that look handwoven. Smart, too, for slip covers, bedspreads, tablecloths. Natural, white, or custom matched to your swatch or paint chip. 5 weaves, 2.98 to 5.25 yd.

world's widest seamless draperies!

Your choice of yardage, do-it-yourself pleating materials—or prepleated yardage—or complete, made to measure draperies (handsomer at low, low cost because they're seamless!). For brochure and 15 samples, **send 25¢** to Beverly Hills address.

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HOMESPUN HOUSE
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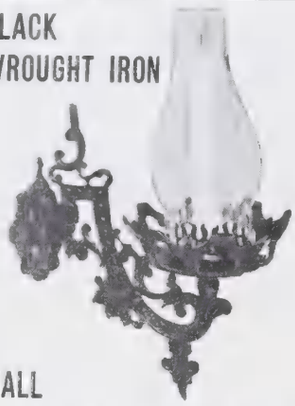


SHELL COVERED BUTTER DISH
Of Sheffield Silver **$2.99**

Gets butter to your table in nice style. Comes with crystal liner and its own butter knife. Use also for jelly, nuts, etc. 4½" x 3½". Made in fine silver plate imported from England. A lovely gift and excellent buy.
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WALL
HURRICANE LAMP

Place it against knotty pine, mellow cypress or cherry paneling in your living room, family room or den to produce soft candlelight that will enhance the beauty of your modern or period decor. 13" overall x 10" wide it will also provide an unusual touch to a garden patio wall. Chimney is clear glass, base is heavy hand worked black wrought iron in the classical pattern. .....Each **$4.95** Ppd.

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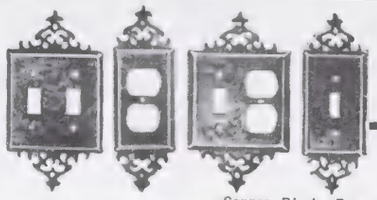
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IN NEW COPPER FINISH, DULL BLACK OR SOLID BRASS

Replace those worn, plain or soiled switchplates with these attractively early American style plates. Now available in NEW COPPER finish on aluminum; also in dull black and real solid brass. Beautiful with knotty pine or wormy cypress.



	Copper	Black	Brass
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TRIPLE SWITCHPLATE	$2.25	$1.75	$2.95
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DUPLEX COMB.	$1.95	$1.25	$2.45

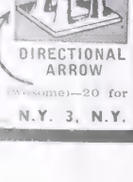
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HUMES OF DELAWARE Milford HB-5, Delaware



New DIRECTIONAL GOLF TEE
THE *Plus-Fore* TEE LINES UP YOUR SHOT AUTOMATICALLY

JUST PERFECTED—A brand new tee designed to actively help your driving—the Plus-Fore has three unique advantages over standard tees.
DIRECTIONAL ARROW—Lines up your shot for you automatically. Just point the Tee on target. You never need move your head or feet—set your stance once the Tee is set. The Arrow guides your swing to your very best drive.
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RECOMMENDED FOR BOTH MEN AND WOMEN PLAYERS
Made of Pure Synthetic Rubber, unbreakable, unsplittable—the Plus-Fore is approved by Golf Committees—use from 1st Tee to last Green—use the tee that can actively help your game.
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DIRECTIONAL ARROW

3 Tees for $1.00—8 for $2.50
$5.00 Wt. pay postage. (Awesome)—20 for
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IF READING'S A PR LEM for your grade-sch "The Sound Way to Easy ing" can help him improv reading and spelling, too, i a few weeks. Home tutoring c drills child in phonics with p graph records and cards. U sity-tested and proved. You write for *free* illustrated to Bremmer-Davis Phonics, HB5, Wilmette, Illinois.



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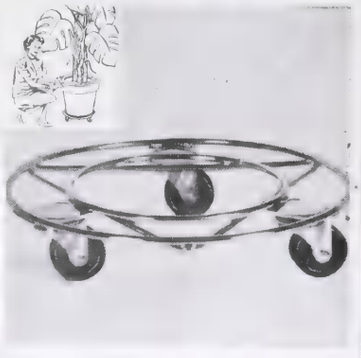
TIME EXPOSURE. The riod is Early American and place is the kitchen where Revere and the redcoats ar at home as they were at Old N Church. Natural linen towel, 32", printed with red, blue gold. Also avbl. "Freedom Tr Stitch them into gay cafés; chair pads. $1.25 ea.; 2, $2 12. $12. Modern Crafts, 1582 E. State St., Westport, C



ROOM FOR EXPANSI There's a use for this accon dating marvel in every roo your house—for cookbooks i kitchen. hi-fi tapes in the p room. children's books in nursery. patterns in the sew room. Heavy metal with h finish. no-mar feet. expands f 1" to 12". $1.49 plus 35¢ The Country Mailbox, Dept. Box 685, Framingham, Mass

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ROLL-A-PLANT wheels heavy planters to where you want them. Ball bearing wheels on brass finished wrought iron, will not mar floors or carpet. A finger's touch moves heavy plants and other objects up to 150 lbs. on 8" size and 300 lbs. on 11" size.

8" diameter—$3.95 Plus .35 postage
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EARLY AMERICAN DECORATIVE PATTER and how to paint them.
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...but in most of the country, these blankets are special spring-and-summer insurance against chilly nights. And perfect for you if you have air-conditioning in your bedroom. The blanket shown is "Wisteria," demonstrating again Chatham's hand-printing skill. Lilac, pink, yellow. 72 x 90, under $5.

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Delicately beautiful to the eye and touch, fine English bone china is actually the strongest, most durable china tableware made. Yet, for all its ruggedness, it is unmatched in whiteness, translucency and beauty of design. We rightfully take pride in the art and craftsmanship which make our Royal Doulton English Bone China famous throughout the civilized world. Choose your pattern carefully. Remember, even in daily use, your Royal Doulton Bone China will last for years.

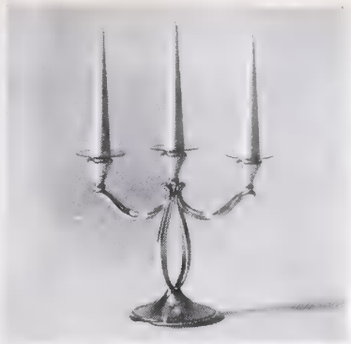
Send for 28-page full-color brochure of bone china patterns. Also available, 18-page full-color brochure of patterns in English Translucent China. 10¢ apiece. Write: Doulton & Co., Dept. HB-5, 11 East 26th St. N.Y. 10, N.Y.

ROYAL DOULTON

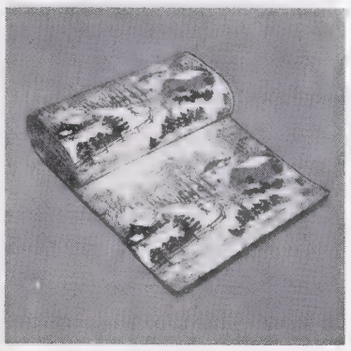
BONE CHINA

TM REG.

HE MARRY MONTH OF IAY and jubilant June are sure send you scurrying for won-erful wedding gifts. A lovely se-ction is a pair of elegant can-elabra (we show just one) with particularly handsome open ase. High luster, tarnish-proof. lver plate. 10 x 10″ h. *with* can-les, drip trays. $44 pr. incl. tax. merican Sterling-ware. HB41. ox 424, Haddonfield. N. J.



RANDMA MOSES FAB-IC. "New Early Springtime." rinted in her brilliant paint-box olors on white drip-dry cotton, akes charming cafés for a busy itchen. coverlets and pillow ams for guest quarters. gay ta-lecloths for family room. Or ame one print, make matching lace mats. 48″ w., 4 scenes to d. $2.29 yd. Deerskin Trading. t. 1 at 114, Danvers, Mass.



OU'LL SPOT CULOTTES elivering strikes at bowling al-ys, in foursomes at the country lub, skippering Lightnings, dig-ing among the morning glories. mart one-piece geometric print n turquoise or brown cotton has ull divided skirt. zipper fly front, pockets, self belt. 12-20. 14½-4½. $5.95 plus 35¢ post. West-rn Classics, BPP. 622 S. Coun-ry Club, Tucson, Ariz.



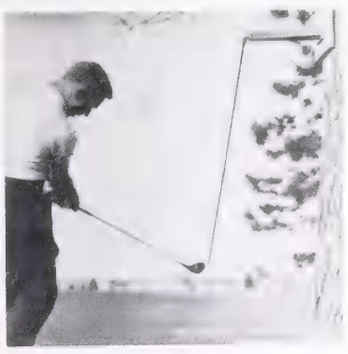
THE HAND OF HITCH-COCK fashioned his chairs with he same artistry as did the craft-rs of these fine reproductions. Hand-woven rush seats, bowl-of-ruit design are pure Hitchcock. 38″ h., 17″ w. Pine, maple. rose-wood, antique black, yellow. green, red. white finished hard-wood. $39. *Plain*, $35. Early American Decorated Chairs, 397 Chestnut, Wilmington, Mass.



IT'S ORANGE BLOSSOM TIME so grow your own on dwarf Florida orange trees. Hardy, healthy, fully-rooted plants grow up to 3 feet high. have glossy green leaves, fragrant blossoms—and *real* miniature or-anges. Keep them indoors now (unless you're in warm climate); come summer move them to the patio. $2.98 ea. Mike's Place, 3735 N.W. 67th St., Miami 47, Fla.



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Delicately beautiful . . . yet amazingly durable . . . bone china crafted in the tradition which has made the British potter world famous. Choose yours now.



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ALL PRICES FOR FIVE-PIECE PLACE SETTING

Shantung...

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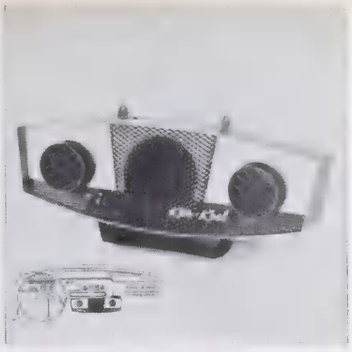
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Textures . . . and colors . . . and patterns—that's what beautifully different B/H shades are made of. Youthful in mood. Fresh in style. Delightfully pretty! A smart new way to add fashion to function—to widen your decorating opportunities with all kinds of windows. For a long look at the *new* look in window shades send for "Practical Beauty for Windows"—a full color idea folder showing the exciting new B/H shades available to fashion conscious homemakers. For your copy send 10¢ to coin please.

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-KOOL lets you tour or n cool comfort on the hot- ummer days. Plug it into cigarette lighter—it works y 12-volt auto battery and onds air is cool and smoke- Black and silver aluminum screws under dash, works or without motor running, nes from car to car. $39.95. lunder Sales, HB5, 140 Mar- le Rd., Tuckahoe, New York.



AT A VAMP! Smartly low- slimly tapered to the new ed toe. What a bow! Trim, important to the chic style is black suede flat. The bow osgrain, the heel a sliver of er. Foam-cushioned, leather- , from Mexico where fine smen make shoe-making an 4-10 (½'s too), med. width. . Americana Shop, HB, 217 odd, Reed City, Michigan.



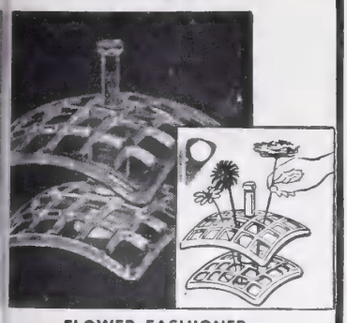
BIG SPORTS, a good- ng knit leisure shirt with n sleeves that allow perfect om for bowling, golf, power- ing. Short sleeves are extra ; 2-ply lisle is soft wash & ; square tail with side vents. , tan, blue, white. M, L, XL, , $4.95. *Free* catalog of king- shoes and apparel. Order King-Size, Inc., 3842 Forest Brockton, Massachusetts.



LOW'S A WOW, a won- ul wonder for patio living, contemporary rooms where care, easy-prices are boons. top is a basket weave, lifts o double as a tray. Inside you stow towels for the pool er, blankets in the guest . 24" in diameter, 21" tall, 95 express charges collect. Added Touch, HB5, Bryn r, Pennsylvania.



TIP-PROOF



FLOWER FASHIONER

v you can make those lovely and beautiful al arrangements you have always admired. It's easy, it's fun.

FLOWER FASHIONER of strong, clear stic attaches to your container where you e it, bottom or side. A patented spring vacuum cup hold it securely and make the angement TIP-PROOF.

20 (illustrated) 3" x 3" for the verage size arrangement .....$1.00 ea.
30 4½" x 4½" for large enter-piece arrangements .....$1.50 ea.
40 3½" ■ 7" for large blong arrangements .....$2.00 ea.

DAINTY FLOWER FASHIONERS for small arrangements

10-11 15/8" diam., set of two, arge and small holes .....$1.00 ea.

l orders $2.00 or less, please add 25 cents handling. Check or money order only.

GADJO CORPORATION B52
P. O. Box 386, Great Neck, N.Y.
Designers and manufacturers of Flower Fashioners since 1948



CLEARLY FOR SALAD

A crisp, colorful melange of garden greens, and ripe, red tomatoes—are these hand-blown crystal glass bowls. They're elegant show-offs for pears poached in white wine, peaches blazed with bourbon, stem strawberries and confectioner's sugar. For fruit, sherbets, ice cream, or even as fingerbowls, 5¼" wide.

Set of four
Ppd. only, ... $3.50

No C.O.D.'s, please

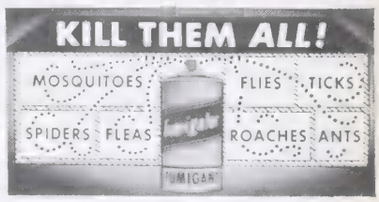
GLASSCRAFT 3058 West Armitage Chicago 47, Illinois

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BETTER LIVING IDEAS...BY MAIL FROM RELIABLE BRECK'S...SINCE 1818!



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8123 — Flat-Fix. $1.98. Two for only $3.69



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8499 — Fume-Bomb Fumigator $4.98



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6600 — Pan-Kote Spray Can. $1.49



CLIP CLIPPINGS FAST, from papers or magazines! Steel blade sharp as a snickersnee penetrates one page only. Lifts clip neat as can be! Safety case for purse, pocket, desk. Stays sharp for years. Great for home, office, school, travel. Get several!
5256 — Clipping Clipper .....$1.



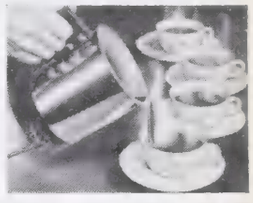
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7816 — Set of 10 Aprons .....$1.



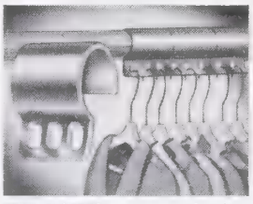
GRAPEFRUIT SPOONS end messy pre-cutting! Tiny serrations at tips slip neatly under fruit, lift perfect segments. Teaspoon size, of gleaming stainless steel with natural bamboo handles. They stay sharp forever, and look so nice with any table setting!
6582 — Set of 4 Spoons .....$1.



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9025 — Floral Swatter .....$1.

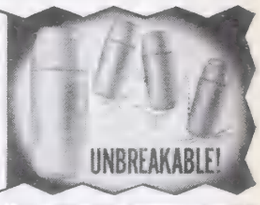


BOIL 4 CUPS IN 2½ MINUTES with new all-electric aluminum Hot Pot! Perfect for coffee, tea, soup, canned food, baby's bottle — at home, school, office or hotel! With cord, cool base and handle, easy-pour spout. Well made, with sealed electrical unit. Great value!
5554 — Instant Hot Pot $2.98



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7613 — Set 10 $1. 3 sets $2.89

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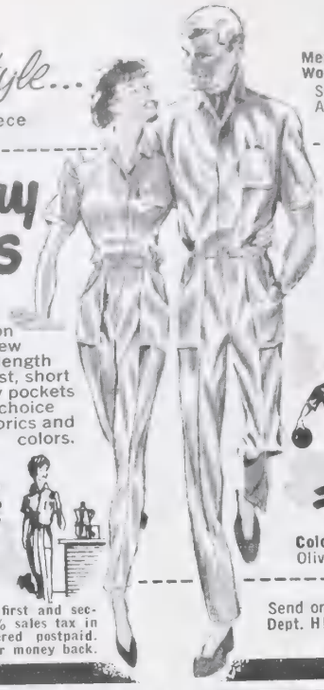
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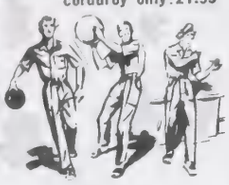
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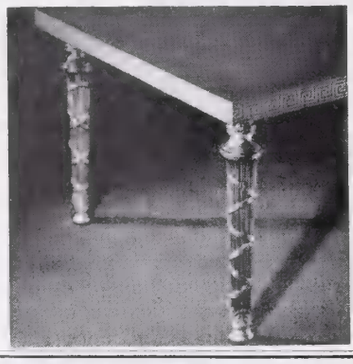
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real beauty! For a boy's
his dad's den, a much-tra
hallway, we recommend it
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natural (no dye) heavy-te
wool, it's shaded from wh
brown. No two alike! 5'
$39.95. A handsome wall
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the blue-ribboned underpi
and blue stockings is an en
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daytime play, moppet mo
turn her to her "awake"
where she shows off he
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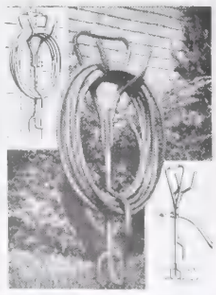


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design in a traditional or
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accent that's distinctive.
this in view, attach a set of
en brass-plated legs of sculp
design to a marble-topped
table, a hi-fi cabinet. 14½"
lacquered, comes in two pa
nail top to table, screw le
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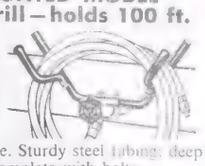
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does 5 different jobs for you! Stick it in the ground anywhere to hold 100 ft. of hose; needs no attachment to house. For compact winter hose storage, it hangs in garage or basement. Metal clip holds nozzle while sprinkling; metal prongs at bottom make it lawn aerator and paper pick-up. Sturdy steel tubing, enameled in red. Chrome handle. Non-tip base. Light; easily carried around the yard.

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No holes to drill—holds 100 ft.



Rack bolts securely to garden faucet to hold up to 100 ft. of hose; or can be permanently mounted to any wall for indoor or outdoor hose storage. Sturdy steel tubing; deep garden-green finish. Complete with bolts.

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Money-back guarantee. Postpaid.

Walter Drake — 105 Drake Bldg. Colorado Springs 4, Colo.

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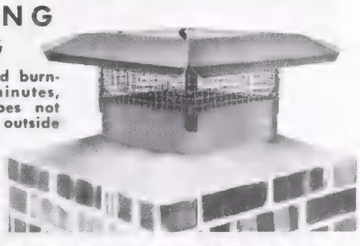


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she makes no protest

Kim Myung Sook, Korean. Age 6. Has never had enough to eat. Father former school teacher. Fled with wife from Communists in north. Child born in rubble of Pusan. Father opened iron shop. His life and shop lost in typhoon. Mother works in laundry. Earns three dollars per month. "Home" is a one-room hut. Earthen floor. Mother cannot feed and clothe child. Looks with despair on her beautiful daughter. Needs everything. Help to Myung Sook means life and hope to mother and child.

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Plan is non-political, non-profit, non-sectarian, government-approved independent relief organization, registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and filed with the National Information Bureau in New York City. **We eagerly offer our financial statement on request because we are so proud of the handling of our funds.** Plan helps children in France, Italy, Greece, South Korea, Viet Nam, Hong Kong, and the Philippines.

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HB-5-62

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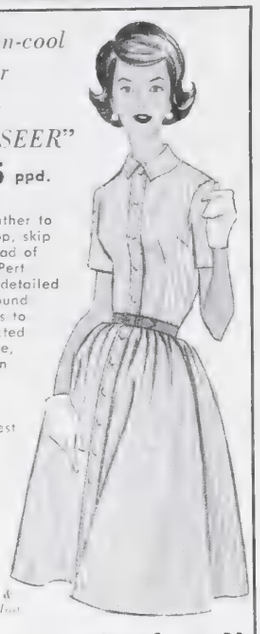
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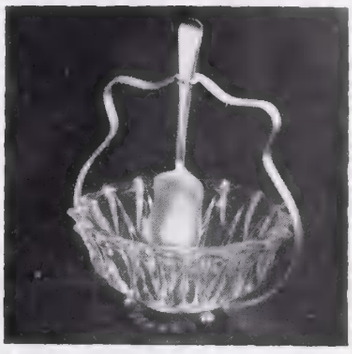
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P.O. Box 1773 Beaumont

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Recover your DIRECTOR CHAIRS



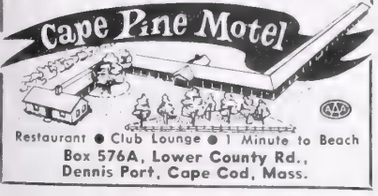
$2.95 per set ppd.

Slip-on Back Tack-on Seat

Replace faded, worn, delapidated canvas. These recoverings, of 18 oz. per square yard canvas, are designed for ■ chair seat 16" ■ 26" and ■ chair back 7" x 22". Choice of red, blue, turquoise, green, coral, black, yellow, and white. (White piping on all).

YARD GOODS—Rugged army duck for chairs, swings, gliders, etc. Cloth, 10.10 oz. per square yard, is 15" wide, has white piping along edges. Specify yardage and color: red, green, or yellow. 89¢ per yard; 10 yards or more 80¢ per yard ppd.

Cape Pine Motel



Restaurant ● Club Lounge ● 1 Minute to Beach
Box 576A, Lower County Rd.,
Dennis Port, Cape Cod, Mass.



MAGIC STUMP REMOVER-$1.49

Don't dig! Don't chop! Don't blast to get rid of ugly tree stumps on your property. Remove them like magic with this new chemical which decomposes wood fibres all the way to root tips. Simply pour it into center of stump. Final removal's a cinch. Harmless to nearby planting. 8 oz. (for 1-2 stumps). *Money-back guarantee!* STUMP REMOVER, only $1.49; two for $2.79. Postpaid. Order from Sunset House, 404 Sunset Building, Beverly Hills, Calif.

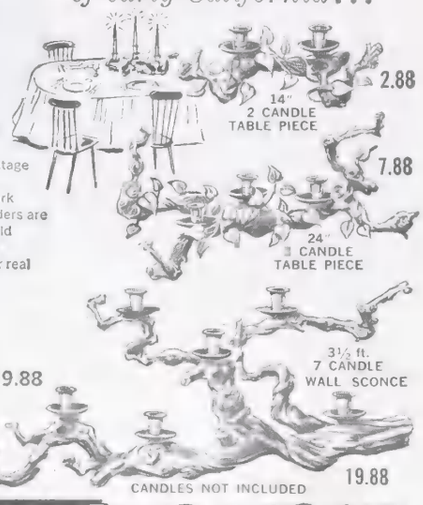
palley's

from the romantic vineyards of early California...

GRAPE BRANCH CANDELABRA and WALL SCONCE

The magic of candlelight combines with the unusual elegance of these pieces from one of sunny California's oldest vineyards . . . same vines that produced the outstanding 1937 vintage wines. Each piece a one-of-a-kind decorator's dream. Carefully selected and finished . . . dark mahogany in color. Polished brass candleholders are ideal for dramatic effect with candles or to hold fresh flowers. Table pieces are entwined with everlasting ivy . . . decorate with simulated or real grapes and flowers for added beauty.
Sizes given are approximate.

CANDELABRA — 2-cup 2.88
CANDELABRA — 3-cup 7.88
7 candle WALL SCONCE — Approx. 3½ ft. long 19.88



exotic SIAM BRONZEWARE



The ultimate in polished golden-toned bronze with ebony-black buffalo horn handles. Tip of handle was carved Thai goddess. Attractively cased.

4 pc. place setting 3.49

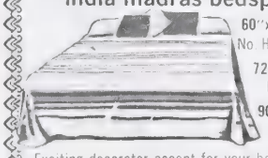
22 pc. set — 4 place settings as above, plus salad forks, butterknife & sugar spoon. In cloth lined, fitted case 27.88

DO-IT-YOURSELF WINE GROWERS KIT



Grow your own! Genuine Concord grape seedlings . . . ideal for wine or table. Will bear fruit in 1 yr. 3 mo. Kit includes 2 seedlings in peat moss w/instructions. Wonderful for grape arbor. 1.99 kit

india madras bedspreads



60"x 90"—4.95 No. HI-469600
72"x 90"—5.49 No. HI-469A600
90"x108"—6.59 HI-469B600

Exciting decorator accent for your bedroom or use for drapes, blouses, shirts, etc. 100% cotton. Multi-colored, color keyed stripes. Choose from following color combinations: (1) Turquoise, navy & med. blue; (2) gold, yellow & orange; (3) green, chartreuse & orange; (4) red, yellow & turquoise; (5) purple & turquoise. Specify color & size.

African carved EBONY ELEPHANT



Hand carved by Kenya natives from ebony wood. Stands a tall 5". 2.69 ea.

decorative oriental JARDINIERE



An unusual container for that favorite plant. Of lustrous, lightweight cast aluminum. Decorated in black or silver grey (specify).

No. G-1437A — 11½" dia. x 6¾" ht. 7.88
No. G-1437 — 17" dia. x 9½" ht. 11.88

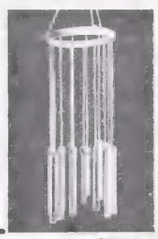
FAN BACK Victorian Rattan CHAIR



Extra lightweight yet sturdily comfortable. Woven of natural bleached rattan—color to match decor. Seat 19" dia. Back ht. 48".

No. R078 ..... $24.95

bamboo WIND CHIMES



15 notes will float in the wind . . . a cool, exotic song of far-away places. Hang inside or let them sing merrily on patio, lanai, etc. In natural, golden tone bamboo.

No. G981 — 15 strand 1.29 ea.

11" FIREPLACE MATCHES



A decorator accent to set beside your fireplace or as an inexpensive gift. Each box contains 99 matches and is foil lined for safety. Boxes are covered with colorful hand print patterns. In two shapes, square or hexagonal.

Two 99 piece Boxes 1.88

TIKI "FERN" GODS



To preside with primitive dignity over garden, pool or patio. Hawaiian Tiki figures carved from tree fern trunks. Specify size w/order.

3 ft. tall..... 22.88
4 ft. tall..... 26.88
■ ft. tall..... 29.88



oriental brass HARDWARE

To add a dramatic touch to doors, furniture, cabinets, drawers, etc. Of gleaming polished brass.

DOOR KNOB BACK PLATES

G-1341	Dragon 12" x 4"	2.88
G-1343	Chinese Emblem 8" dia.	3.44
G-1336	Kwan Yin Figure 13" x 6"	4.88
G-1337	Manchu Lord 14" x 6"	4.88
G-1338	God of Longevity 14½" x 5½"	4.88
G-1339	Phoenix Bird 15" x 6¼"	4.88

CABINET DECORATIONS

G-1350	■" high	98c
G-1353	4" high	98c
G-1354	4" high	98c
G-1348	6½" dia.	2.88
G-1346	8¼" dia.	3.44
G-1347	7½" dia.	3.44

DRAWER PULLS

G-1361	Butterfly 5" x 2"	1.88
G-1355	5" dia.	2.44
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TO ORDER: Send check or M.O. ½ dep. with C.O.D.'s. All items sent freight or postage collect.

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DO you know people who wake up to sunshine 355 days out of each year . . . people who don't know what it is to be oppressed by humid heat in the summer or by the cold clutch of winter damp? Do you know people who can say that *in their State the rate of cancer and heart disease is only HALF of what the nation as a whole faces?* Do you know people to whom sunshine is a year 'round commonplace, who work and play in a climate called America's healthiest?

We know such people. They live in New Mexico!

There isn't a state in the entire Union that gets the amount of sunshine which is lavished on New Mexico . . . not California, not Florida, nor Arizona nor Hawaii. There isn't a place on earth where the air is purer, where body health is more benignly bestowed.

And in all of New Mexico it would be difficult to match the climate and beauty of the region surrounding bright, charming Deming, located in the sub-tropical southwest portion of the State. Here, in the valley nestled alongside the gorgeous Florida Mountains, is DEMING RANCHETTES, only 5 miles from Deming itself. And here is where you can have a half-acre of your very own for only $199 complete . . . $5 down, $5 per month. In neighboring Las Cruces land such as this is selling for *10* times this price! A year from now may see prices in DEMING RANCHETTES just as high. To show you what we're talking about we want to send you FREE our thick portfolio containing facts, maps, and *actual* 4 color photographs. No obligation . . . no salesman will call. See for yourself. Remember: it's FREE. Simply fill out the coupon.

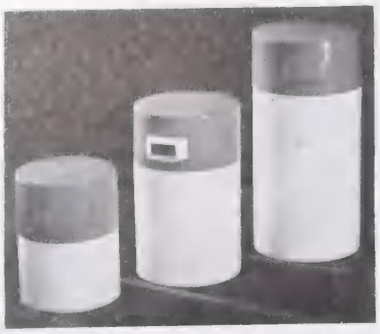
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Please send your FREE portfolio in full color including maps and story.

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Something to Spout About!

AUTOMATIC POP-OUT CANISTERS

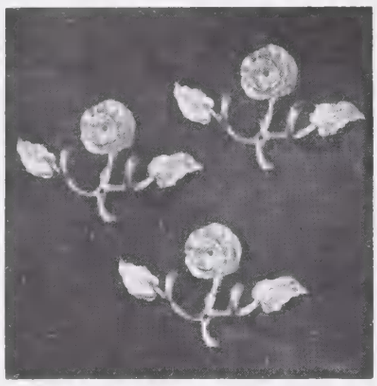
Sparkling, sophisticated, decorative metal canisters have spouts that pop-out automatically when you turn the lids! Do away with messy spoons, scoops, spills! Each set includes 3 different sizes: 7¼", 5½" and 4" high . . . all 3½" in diam. Tops are electric blue, fire-engine red or sunny yellow . . . all on white. A perfect gift for Mother's Day, a shower, your hostess.



Set of 3 only $3.98 ppd.

Sorry no C.O.D.'s

CONNOISSEUR SHOP
Dept. B-5, 965 Farmington Ave.
West Hartford 7, Conn.



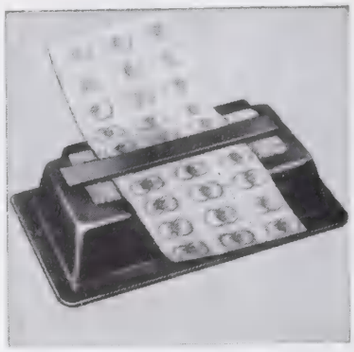
GOLDEN ROSE HOOK

$1.00 each

Order a rose hook and make a decorative job out of hanging hats and coats in the hall, tea towels in the kitchen, robes in the bath, handbag and belts in your closet. Beautiful full blown rose with sculptured leaves are plated in Florentine Gold.

$1.00 each, 3 for 2.75 ppd.

Lillian Vernon
Dept. HB-5
30 Evans Street, New Rochelle, N.Y.



HOLD YOUR TONGUE, lad and let Stamp Licker do th job of moistening those tradi stamps for mounting. A quic zip through this handy time sav and a page-size sheet of stamp is moistened for the book. Pu singles or strips under the plast holder and pull them across th wet foam pad. $1. Order fro Sunset House, 80 Sunset Build ing, Beverly Hills, California.



WEATHER OR NOT you' scientific about wind velocity you're sure to like this cock know-it-all. Frankly, we just lik the way he looks atop our cu pola; we get our weather inf like city folks do from the radio Permanent black-finished stee weather vane, 28 x 28", mount easily, moves noiselessly, has 3-I letters. $9.95. H. B. Cowap, HB5 2423 Ridgeway, Evanston, Ill.



WHEN THERE'S A SHINE on your shoes, there's spring in your step and even last year's suit has a new lease on life. Cinch Travel Paks let you shine wherever you go. Little purse or pocket-size kit has sponge pad with neutral-color wax that gleams all smooth leathers. Foil-lined, leak-proof, set of 10, $1. Breck's of Boston, 557 Breck Bldg., Boston 10, Mass.



MANY MINI WASHBALLS, 25 of them, to be exact, are about as nice a new-home or hostess gift as you'll find. Tiny cherry-sized soaps in bright, decorative colors come in an 8" glass pharmacy jar. They're perfectly sized for guest use and the pretty jar can be used later for cotton balls or candies. $2.50 each; 2 for $4.90. Carolina Soap & Candle Makers, HB5, Southern Pines, N. C.

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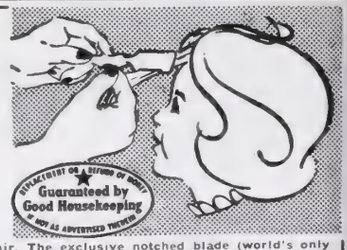
As an all silver polish we believe you will find Silver Plus the finest you can buy. It's easy to use, leaves your hands clean, your silver mighty bright.

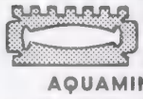
Large 4 oz. bottle enough for scores of pieces, only $2 plus 25¢ ea. and Hdlg. Satisfaction guaranteed or your money back.

EMPIRE 184 Marbledale Rd., Dept. HB-562 Tuckahoe, New York

Now! So EASY to TRIM HER HAIR!

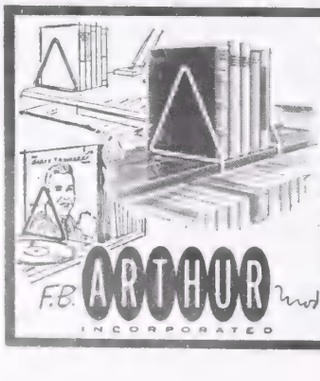
If you can set a simple pincurl, then you can trim and style your daughter's hair, too! Already, over 500,000 beautiful haircuts have been given at home with the amazing new KURLEY KUT. You can do it, too! No special skill needed. Takes only minutes to do.





Just stroke **KURLEY KUT** through hair. The exclusive notched blade (world's only patented hairstyling blade) automatically selects exactly the right amount of hair, gently tapers it. You're sure to get beautiful results every time. **KURLEY KUT** comes with illustrated styling booklet and refill blades. On sale now for only $2.00 complete . . . less than the cost of a single beauty shop cut! (Extra refill blades also available. 5 for 50¢—only 10¢ per haircut)

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$2 pair *black or white finish*

Sleek, smart looking, 8" triangular book ends, made of heavy gauge steel, are easily attached from front or back to any ¾" thick bookshelf or desk top. Rigidly supports books, and ideal support for record albums kept on shelves. Black or white finish. (For brass or chrome finish $3 per pair.)

SHIPPED ANYWHERE. Specify quantity and finish. Send check or M.O. Add 25¢ per pair for post., ins. & hand. Sorry, no C.O.D. In N.Y.C. add 3% C.S. Tax.

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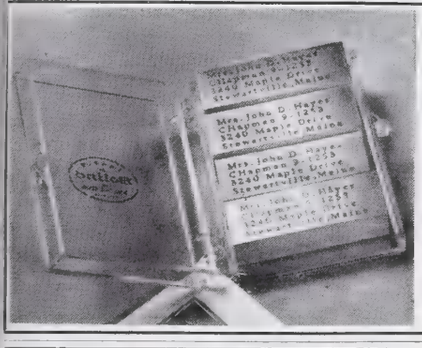


CENTSATIONAL SUSAN as light-footed as a ballerina nd twirls with the same silent race. This revolving perfume ay has a plain mirror framed in golden-finished filigreed gal-ery to reflect the sparkling bot-les in a fair lady's collection. ray, 8" in diameter, $2.95. 12" n diam., $4.95. Add 45¢ post. Mr. Shaw, HB5, 120 W. Kinzie t., Chicago 10. Illinois.



COUNTRY STYLE. If you ive along an RFD route, it is he mailbox that creates the first mpression of your home. You an dress it up, make it easy for riends to find you with a Day-n-Night marker. Letters up to 6 on op line, 17 on lower, in white on lack, shine at night from either ide. Rustproof aluminum, $3.95. Spear, 201-7 Spear Bldg., Colo-ado Springs, Colorado.





NEW GOLD ADDRESS LABELS 500 FOR $2

Hard to photograph . . . but lovely to look at. Any message up to 4 lines neatly printed in black on gold gummed paper. 1½ in. long. Packed in 2¼" plastic box. 500 for $2 ppd. (or 250 with large Old English Initial on left). Any 5 or more orders, $1.60 ea.; any 10, $1.50 ea.; any 25, $1.20 ea. Via air, add 14¢ per 500. These handsome labels enhance any envelope. Write for Fund Raising folder. Prompt delivery. Bruce Bolind, 53 Bolind Bldg., Boulder 40, Colorado. Thank you kindly.

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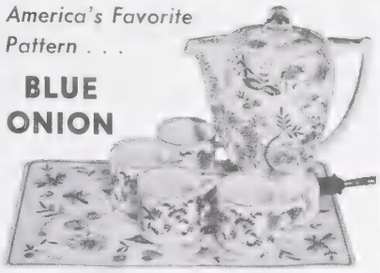


If Your Child is a Poor Reader

See how *The Sound Way To Easy Reading* can help him to read and spell better in a few weeks. This new home tutoring course drills your child in phonics with phonograph records and cards. It gives a fresh start in reading to children who are not learning under "progressive" teaching methods. Parents and teachers report children gain up to a full year's grade in reading in six weeks with The Sound Way To Easy Reading. University tested and proved. Used in over 2,500 schools and thousands of homes. Write for free illustrated folder. **Bremner-Davis Phonics, Dept. X-41, Wilmette, Illinois.**

America's Favorite Pattern . . .

BLUE ONION



ELECTRIC PERCOLATOR—At last, the beloved Blue Onion pattern adorns a percolator! Holds 8-10 cups, complete with electric cord, sparkling white ceramic percolator is just right on any table. **$6.95** ppd.

CHINA MUGS—Fill out your Meissen collection, pretty up your table. Adds a delectable flavor to coffee, soup or milk. Set of four 10-oz. china mugs only **$4.95** ppd. plus 50¢ West of Miss.

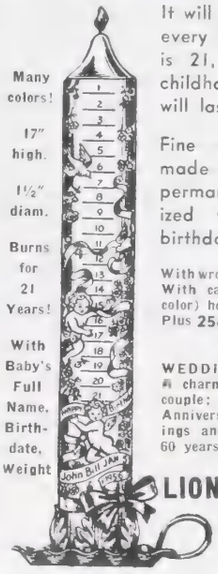
MATCHING TABLE MATS—Blue onion pattern on white foam rubber back place mats. 16½" x 10½". Set of 4, **$4.95** ppd.

Write for FREE catalog.

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Dept. B-5 **New Marlborough, Mass.**

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It will burn for hours on every birthday 'til baby is 21, creating happy childhood memories that will last a lifetime.

Fine colorful custom made 1 lb. candle is permanently personalized with full name, birthdate and weight.

With wrought iron holder **$3.45**
With cadmium plated (silver color) holder **$3.95**
Plus **25¢** postage and handling for *each* candle

WEDDING ANNIV. CANDLE A charming gift for a young couple; Personalized Wedding Anniversary Candle with markings and correct symbols for 60 years. **$4.50** ppd.

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Made in the ORIENT ... of fine cotton. Hand made frogs - Mandarin collar - deep side slits.. Please send me "China Lady"

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Penthouse Gallery
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Tarnish-Proof Stick-Up Fleurs-de-lis Fixtures

The deluxe quality of these elegant fixtures adds to their luxurious decorating effect. Your choice of satin chrome or golden brass finish. Hidden bracket has firm adhesive mounting or can be screwed to the wall. Tarnish proof quality guaranteed. *Fixtures can be removed for easy cleaning.* New Budget Prices.

Single Hook	2.98	Towel Ring	3.98
Soap Dish	4.88	Toilet Tissue Holder	4.98
Tumbler Holder	4.78	18" Towel Bar	5.98
Tumbler—Toothbrush Holder	4.98	24" Towel Bar	6.98
		Double Towel Ring	5.98

(65¢ post. E. of Miss.; 95¢ W. of Miss. or 35¢ for single item order)



Reversible Terry Cap Dries Hair in Comfort, Quickly!

Made of two layers of absorbent terry, it can be turned inside out until hair is dry. Keeps curlers in place, hastens setting. Useful protector for beachware. Roll up front, elasticized back. White, blue or yellow. ....**1.69** ppd.



Handsome Staffordshire Soap Tray and Tumbler

This charmingly decorated English import boasts the ever-popular 18th century "Pheasant and Peony" design. Use in bath or powder room for a decorator touch—or on bureau, the tray for pins, the glass for posies. Brown, blue or rose on white. **2.95**
(Add 45¢ postage)



CRYSTAL CLEAR LUCITE BATH ACCESSORIES At ⅓rd the Price You'd Expect To Pay

Clear, cut lucite with carved effect, reflecting light like sparkling jewels . . . lovely for bedroom or bath. Because our manufacturer received extremely large orders, he can now produce at this amazing saving. (Shop, compare—you'll find lucite baskets sell for $30, boxes for $16.)

Waste Basket—12" high	7.95
Powder Box	4.50
Dresser Set, Brush, Comb & Hand Mirror (not shown)	10.95
Perfume Tray with Tarnish Proof Mirror Top (not shown) 10" x 15"	7.50
Soap Dish (not shown)	2.50
Tumbler—8-oz. (not shown)	1.89
Standing Guest Towel Rack (not shown)	3.99

(65¢ post E. of Miss.; 95¢ W. of Miss.)

Here's How Co. HB5, 15 West 26 St. New York 10, N. Y.



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hand carved in Yugoslavia

One of the world's most decorative instruments—and fun, too! Intricately hand-carved of natural dark fruit wood in Yugoslavia, this 12½" long double flute is widely played through the entire country. The rich tone and fine workmanship belie the exceptionally low price. Double flute produces haunting double tone!

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Round Seat Swivels At a Touch On Trouble-Free Ball Bearings

ONLY **$9.95**

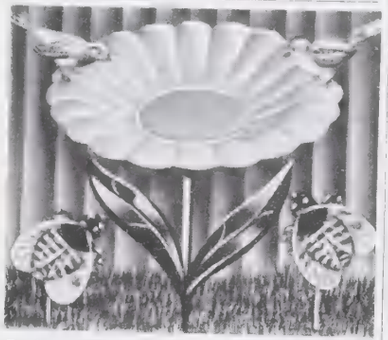
Fully Assembled

Add comfort to conversation at your bar, at the snack counter, in the playroom, or at your workbench. Makes ideal dining chair for child. Sturdily crafted in smart good taste to flatter any decor. 15" round seat with wide curved back and right height rungs assure full comfort for young and old alike. Handcraft quality, constructed of solid, lovely-grain oak in a choice of finishes. Order several for every fun spot in your home and to give as unique gifts. Seat heights: 30", 24", 18".

Unfinished ..... $ 9.95
Natural Finish $10.95
Pine or Maple Finish $12.95

Specify Height and finish. *Express charges collect. Direct from workshop to you. Quick delivery. Satisfaction guaranteed. Send check or money order.*

Jeff Elliot Craftsmen
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Daisy Bird Bath & Honey Bees

Giant Bird Bath **3.98** plus 45c shipping Pair Giant Honey Bees **1.98** plus 25c shipping

Bath is made of soft white plastic petals with brilliant yellow center. Stem is rustproof green enameled steel with green plastic daisy leaves. A full 43" high, has 20" diameter bowl, 3" deep. Stakes easily into your lawn or garden. Order Number 8101. Pair of giant honeybees add realistic scenery to Daisy Bird Bath! Each bee 7" long x 5" wide x 2½" high. True to life yellow and black bee colors, transparent wings. You can almost hear them buzz and hum. 21" high overall with stake. Bees are completely weather proof durable plastic. Order Number 7703.

Foster House Write for FREE Gift Catalog
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GOLDEN BRASS SWITCH PLATES . . .

to add dramatic elegance to your walls. Gleaming brass plated metal, lacquered to prevent tarnish. Opulent raised swirl design is appropriate for every room in your house. Eliminates finger marks. Will cover existing plate openings. Genuine brass screws included.

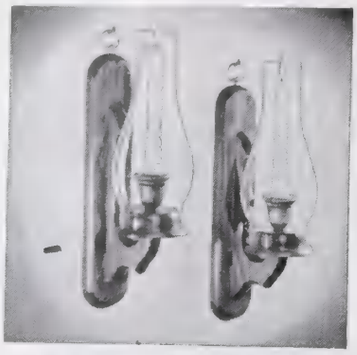


SINGLE (4" x 7") . **$1.50** each; 3 for $3.95
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TWIN OUTLET (4" x 7") . **$1.95** each

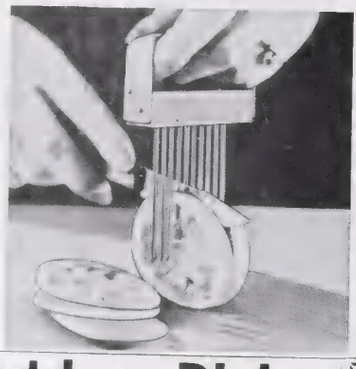
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YOU'RE FOXY, MR. F the way you create stun stoles from old, out-of-fas furs. And while you work modish magic, you clean, g repair, reline, even monog furs. Sophisticated stole with lovely pockets, smart rou fronts, and lavish shawl c is made to order from your fur coat for $24.95 plus post I. R. Fox, 146 W. 29th, N. Y

A SUDDEN SUMM STORM often relieves to heat. But sometimes (in seas and lakeside resorts) it do power, too. Mariner's hurric sconces give a feeling of prepa ness while they create a dec tive mood. Mellow pine with g chimney, brass hanging ring. h., $4.75 ea., $8.95 pr. F Grandfather's Workshop, B5, 1246, Long Island City 1, N.

GONE IN A WINK is y lad's milk or juice when drinks from gay ceramic m with a quartet of enchanting mals. The set of four includes owl, a cat, a dog and a squir and each holds 8 ounces. Brigh colored, with eyes that wink blink when half-pint quaffers the cups. Four are $2.98 plus post. Henry's Store, HB5, West 26th St., New York 10, N.

CUTTING IT CLOSE can a problem when you're trying hold a round, ripe tomato a slice it evenly. And what a te ful tale when your victim a Spanish onion! Chrome-plat with prongs to secure fruits vegetables while you guide p ing knife for perfect slices. 8 ea. Walter Drake, HB79 Dra Bldg., Colorado Springs, Colo.



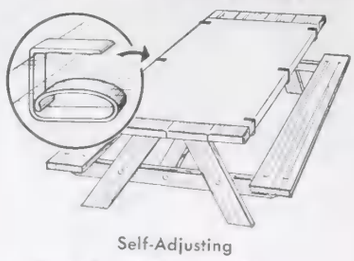
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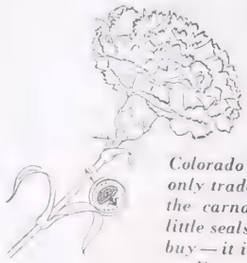
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This particular Heritage sofa comes in 3 lengths — 96 inches, 86 inches, 76 inches...

With or without loose back pillows — in down, fibrefill or foam rubber...

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richness, distinctive taste — all the things that bring regal splendor to your
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IGHT THE ROSE for a lady's boudoir, a growing-l's domain, embroidered on t easy-care cotton in white, blue or maize. Canopy, twin, ; dbl., $19.95; vanity skirt,); 30 or 36″ tiers, $5.50; twin l, $15.95, dbl. $19.95; val- $2.75; 45″ draperies $6.95, u 99″. Swatches, 25¢; cata- 5¢. Hildegarde, 597 Farm- Ave., Hartford 5, Conn.



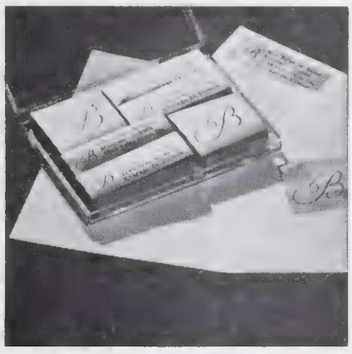
COUNTESS AND THE QUIS sound like two ro- c characters from a Victo- comedy. In our decorative a they're two elegant chairs tural rattan that you can o match patio or dressing- color schemes. Seat diam., over-all back height, 38″. tess, left, $10.99; Marquis, $14.99. Frt. coll. Palley's, E. Vernon, Los Angeles 58.

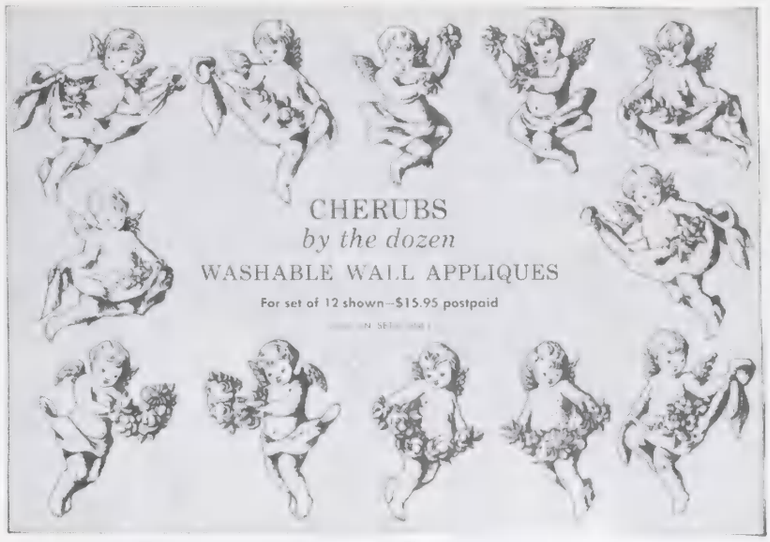


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Delightful cherubs ranging in size from 12″ X 16″ to 19″ X 16″ come 12 to set and are easy to apply on any paint or papered wall by you or your decorator. A chic accent for bath, bedroom, foyer, nursery; over beds, dressing tables, around mirrors and doors, on ceiling. In choice of blue, pink, gold, tan, or lavendar. Each full size set of 12 cherubs,

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Gleaming, non-tarnish aluminum in 3 sizes! **$3.00** 6 cup

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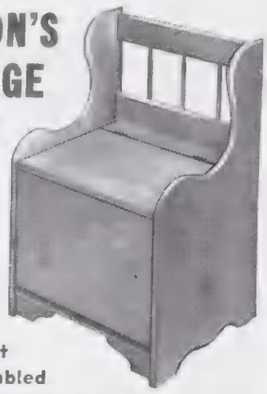
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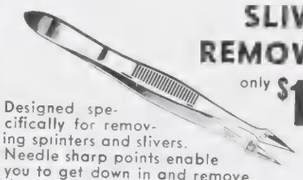


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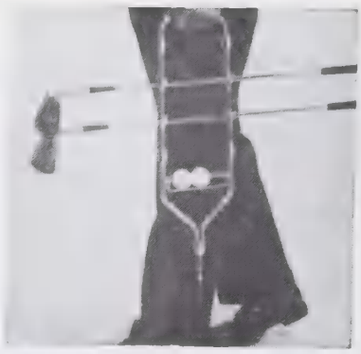
The first thrilling notes of the Lohengrin Wedding March are cut into this crystal toasting goblet together with first names and the wedding date.

The bride and groom who drink from this [illegible] will enjoy the champagne ceremony and all of the memories on each anniversary.

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(cleansing action works in seconds)

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Just dab "Sparkle" Silver Suds on your silver with sponge—rub lightly till it foams and then rinse. Presto! Your cherished silver has a super shine. New formula foam action quickly rinses away tarnish from your finest sterling, silver plate or gold. Cleans and polishes in one operation. Extra mild. Non-abrasive. 100% safe. Unbreakable plastic bottle. Money-back guarantee. $2.95 with sponge, post paid.

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K GOLD PUTTER. He'll like a pampered pro with custom-crafted putter with a gold personalized head. It's ectly balanced to whittle those strokes on the green, has and-wound imported leather true-temper fluted metal t. Specify name or initials, men's or women's model. 95. Downs & Co., Dept. 1105, Davis St., Evanston, Ill.



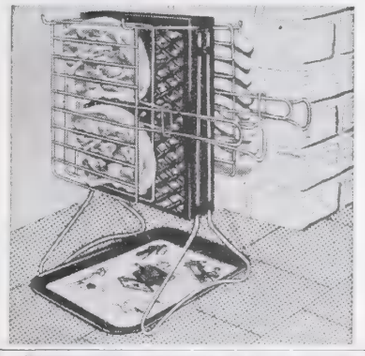
E SHAPE IS NEW, the ity fine, the price as smart he distinctive design. Hand- n crystal imports are good ers with modern and tradi- al place settings—and that ifies them immediately as derful gifts. Set of four *in one* : 12-oz. goblet, 6-oz. sherbet, , cocktail/wine, or cordial, 5. 25¢ post. What's New, 5, Bryn Mawr, Pa.

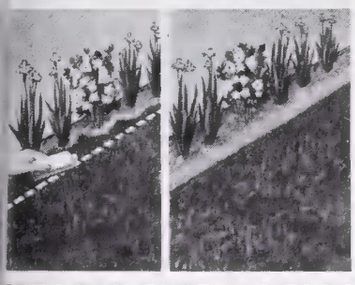


WRIGGLES, IT WIG-ES, it's fun! And it turns r dog-paddler into a regular zan. A ten-foot inflatable snake heavy, leak-resistant rubber ws up in seconds. Hold it up, quirms like a rattler. Put it n, it coils up instantly. For ch or pool, $2.98. Order from dford Products, Inc., HB5, 752 ton St., Farmingdale, N. Y.



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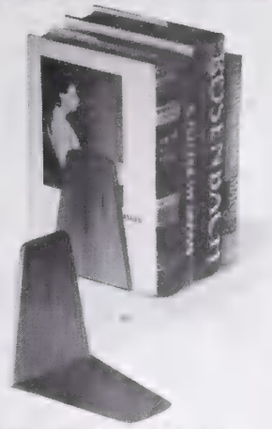




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ADD 35¢ FOR POSTAGE.

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I Was Afraid of the Child Stealers



Prem Leila

Mr. Challagali, train examiner for the Indian railroad from Calcutta to Madras, reports, "I saw a little girl sleeping under a third-class bench. She could not tell me about her parents as she was only four. I feared the child stealers would sell her to the beggars who cripple the children or make them blind so that they can arouse pity as professional beggars. Her mother must have deserted her because she was too poor to feed her. She looked terribly hungry. I took her to the police, although I did not think anyone would claim her and no one did. As I had brought her, the police made me take her back. So I took the poor little half dead thing home. But it meant less food for my children and I knew I could never educate her on my meager income. I would have liked to have kept her, but took her to the Helen Clarke Children's Home."

Mrs. Edmond, the director of the Home, crowded the child in and named her Prem Leila, meaning kindness or love, because she was saved by a man's pity and kindness. Not only in India, but in a number of countries in which CCF assists children, there are so many thin, sickly, little tots deserted by desperate mothers who rather than continually witnessing their hunger desert them, hoping someone who can, will feed them. While so many of us in America are overfed, half the children in the world go to bed hungry every night. Such children can be helped by any gift or "adopted" and cared for in CCF Homes. The cost to "adopt" a child is the same in all countries listed below—$10.00 a month.

Christian Children's Fund, incorporated in 1938, with its 412 affiliated orphanage schools in 43 countries, is the largest Protestant orphanage organization in the world, assisting over 36,000 children. With its affiliated Homes it serves 32 million meals a year. It is registered with the Advisory Committee on Voluntary Aid of the International Cooperation Administration of the United States Government. It is experienced, efficient, economical and conscientious.

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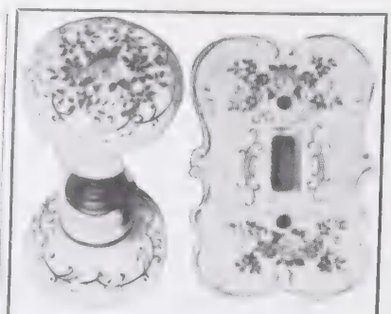


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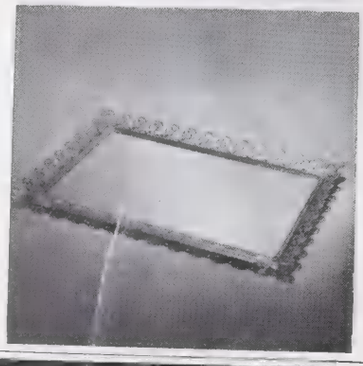
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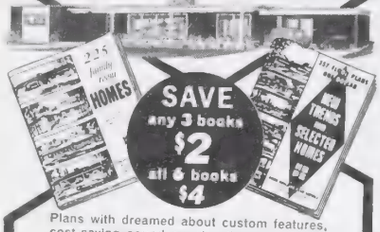


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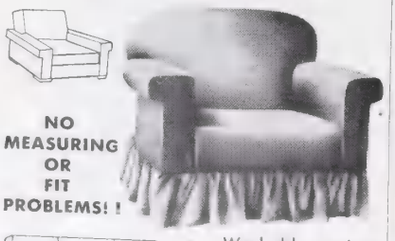
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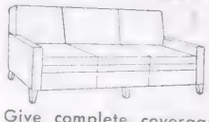
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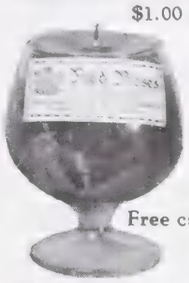
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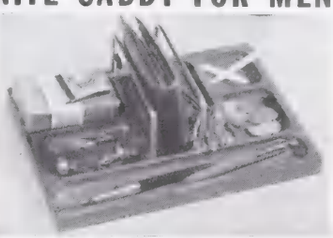
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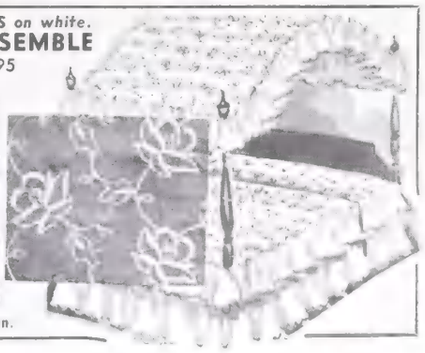
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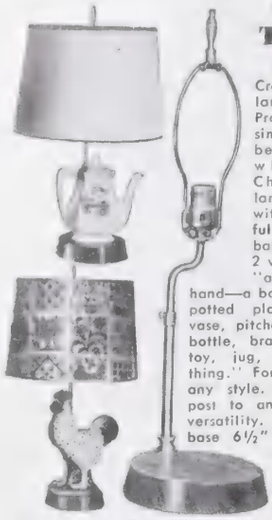
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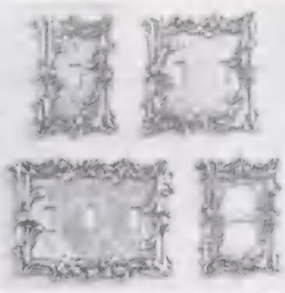
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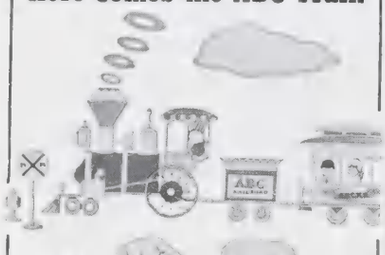


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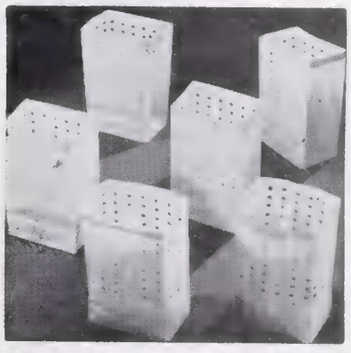
VENDER BLUE, that celes- shade you sometimes see in autumn sunset, are these shim- ring glass bottles. From Fin- d, designed by Tamara Aladin, ner at the Triennale in Milan, y have hand-ground stoppers precious perfume doesn't evap- te. As cruets. too, 4″ h. (3-oz.) l 4¾″ h. (6-oz.), $4.95 pr. s 35¢ postage. Catalog, 25¢. ldston, Box 624, Ardsley, N.Y.



D A DUKE, a daring dandy h powdered wig and lace cuffs, his napkin in a sterling-silver g like these? We like to think is we wear ours as an exciting bracelet. A fabulous collec- n, all very old, each one dif- nt, conjures up all kinds of iguing tales. Make up your n. We won't tell! $6.95 each l. tax. Jamaica Silversmith, 5, 50 Delancey St., N. Y. 2.



ARKLE SACKS are the est glowers that ever lighted mmer evening. Fill the pretty k, green, or white perforated er bags half-way with sand. t them with a candle and line driveway, pool or patio light. Wind can't unseat n though their price is a zy 12 for $1. With candles, 5. Artisan Galleries, HB5, 0 N. Haskell, Dallas 4, Tex.

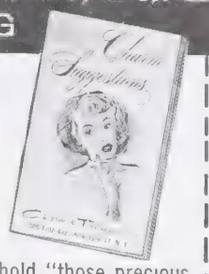


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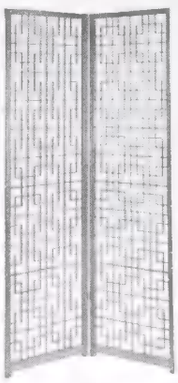
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Two Panels (hinged) 90.00
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Luxurious for beach, tennis, picnics or just relaxing.

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These are the same superb antique reproductions we have for 25 years custom-built for Southerners who can afford the best! Authentic in every detail, with hand-rubbed finish and sturdy bed bolt construction. Solid Honduras Mahogany throughout, including 2″ thick rails. *Every bed made to order in your choice of posts and headboards.*

SEND 25¢ FOR BROCHURE showing over 30 styles of poster beds with hand-turned and carved posts in clear detail.

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Remarkable value

Early American Mule Ear Chair with hand-woven *double*-ply natural cane seat —a value you can't duplicate *anywhere*. This pull-up chair is fully assembled, has curved ladders, and "mule ear" back posts 35" high. It's authentically handcrafted from selected native hardwoods (birch or ash). Seat is 16" x 13½" deep x 17½" high. Unpainted $4.95 each: Natural finish (blonde) $5.95; finished in Maple, Mahogany, Pine, Cherry or Walnut $6.95. *Quick delivery. Express charges collect. Satisfaction guaranteed. Send check or money order.* Minimum order two. 10% discount on 6.

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For proud mothers & grandmothers

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Exquisite raised design. The Verses are from Greek Culture. Sunday's Child is fair, wise, good and gay. Monday's Child is fair of face. Tuesday's Child is full of grace . . . etc. If you don't know day of week, give birth date—we'll look it up.

Sterling ¾" . . . $2.50 each; 1" . . . $3.50 each
14K Solid Gold ¾" . . $9.60 each; 1" . . $13.60 each

Free engraving on the back (name and date)

MIZPAH COIN



Beautiful quotation from Old Testament. Halves matchmated to fit only each other. Genesis: "The Lord watch between me and thee while we are absent one from another." In Sterling Silver 1" $2.00; 1¼" $3.50; 1½" $4.50. In Solid 14K Gold 1" $22.; 1¼" $32; 1½" $45.

Write for catalog



Choice of Sterling or Gold-Filled Silhouettes. Engraved free. Wedding bell has two names and date, ideal for bridesmaids, ushers, members wedding party. Photo Charm, Baby-Bootie, Bell, Bottle, ea. $1.40. Girl, Boy, Plain Disc, Bracelet ea. $1.00.

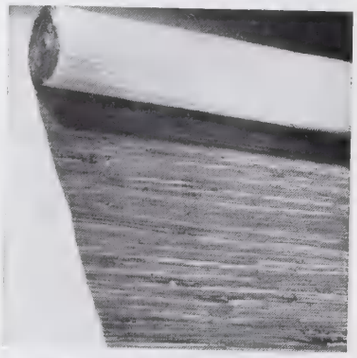
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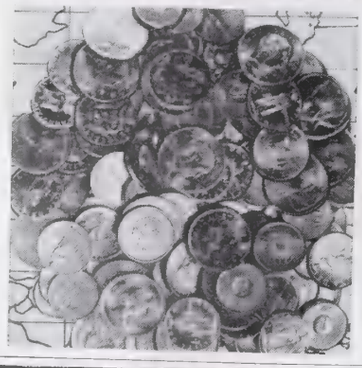
ENGINE BELL. Ring bring the children in for su to summon your guests for a tail. This old-time railroad e bell of cast metal for pati lantern post is mounted on b et, and its tone is clear, co ling, pleasant. Black wea proof finish. 12" high, 8½" d bell, $17.95 plus 50¢ W. of Jenifer House. HB5, New boro Stage, Gt. Barrington, M



JAPANESE GRASSCLO Send for samples of this fabu oriental wall covering. We and chose this richly text pattern. There's a subtle blen of color combined with a wo ful weave for exciting décor dining room, a man's dres room. 36" x 12' single roll, $4 sold double only. Samples Mayflower Wallpaper. HB5, Mamaroneck, White Plains, N



YOUR BEAU'S A BRU MEL when his wondrous slips these collar supports his freshly ironed shirts. The made of white plastic so you use them again and again the "pinked" teeth hold t firmly, keep collar from becom crushed even stacked in his hi boy drawer. Set of 10, 79¢; 3 s $2.19. Handy Gifts, HB5, Jasp son Bldg., Culver City, Calif.



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Elegance at a Price

Solid Imported Brass PINEAPPLE SCONCE

The beautiful bold lines and muted finish of the dramatic triple sconce are usually found only in far more expensive appointments. However, even modest budgets can now display the pineapple sconce (traditional symbol of hospitality) to brighten an entrance way or stair wall. Lovely, too, in pairs, for a period bedroom or dining room. 16" high, 12" wide, $12.95 each. $25.50 a pair. Postage Paid. $12.95 ppd.

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Foldaway Sun Visor Extender **$1.39**

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$1.00 per pair

Refurbish an old chest, a desk, cabinets with these elegant drawer pulls and escutcheons. Copied from an antique French design, these golden brass beauties will add charm to your furniture. Polished brass and lacquered to prevent tarnish. Pulls measure 4½" wide. Matching screws . . . easily mounted.

Drawer Pulls $1.00 for a set of 2, 3 sets $2.75
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Dept. HB-5

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Floor plan shows one easy-to-keep-clean area

ew decorator vinyl in "Spacemaker" width...*seamless as broadloom!*



NOW you can get the newest, most-wanted decorator colors in luxurious inlaid vinyl *by-the-yard*—in the new "Spacemaker" width by Congoleum-Nairn. The new pattern illustrated here, Westernaire #2534, shows how "Spacemaker" vinyl flows seamless as broadloom in continuous six-foot widths. In the picture at left, see how it extends up the wall. This is "coving"—a handsome extra that more than pays for itself in easier cleaning. New Westernaire gives you colors with unusual freshness and clarity . . . sparkling silver and gold metallics . . . a beautiful super-tough vinyl for family living. Beautifully priced, too. Average 12′ x 15′ area only about $90 *installed*! For FREE sample, write: Congoleum-Nairn, Dept. 31, Belgrove Drive, Kearny, N. J.

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Westernaire®—*newest vinyl floor by Congoleum-Nairn*

NEW COLOR MAGIC!





***Instantly** . . . by changing the plastic strips stored in each color panel, you can adapt this Modern White Satin bedroom furniture to any decor*

palette

by Fashion Trend®

New color-accented Palette inspires a roomful of decorative ideas. Finished in crisp white that stays white, this smartly Modern off-the-floor design puts color magic at your fingertips! Adapts instantly to any decor. Simply flip the color panels to Coral, Yellow, Blue, or Pink for the accent you want. Palette offers you a choice of 16 correlated pieces. These may be bought separately to fit your individual needs; used in many space-saving ways. Expertly crafted in every detail. Lightly priced! See Palette soon.

You get ALL 4 COLORS

CORAL

YELLOW

BLUE

PINK



FREE FULL-COLOR BROCHURE shows complete **Palette** group. Send for your copy and the name of your Fashion Trend dealer.

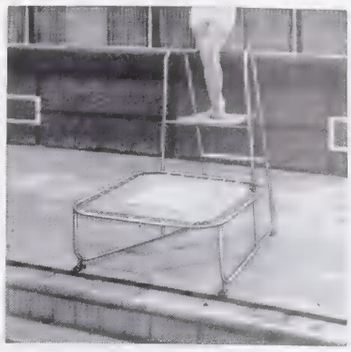
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All case tops surfaced in matching white, high pressure laminated plastic that resists heat, scars, and stains . . . wipes clean with a damp cloth.

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IVING TRAMPOLINE. This oks like such fun, we're scout- g the yard to see where to put pool! Tramp 'n Dive is more than a diving board, moves om pool to pier to boat. *Safety* e pad over strong elastic cord es 38″ square diving platform, ips costly installation of spring ards. $79.50 f.o.b. Indiana. lbs. Suburbia, HB52, Finch dg., St. Paul, Minnesota.

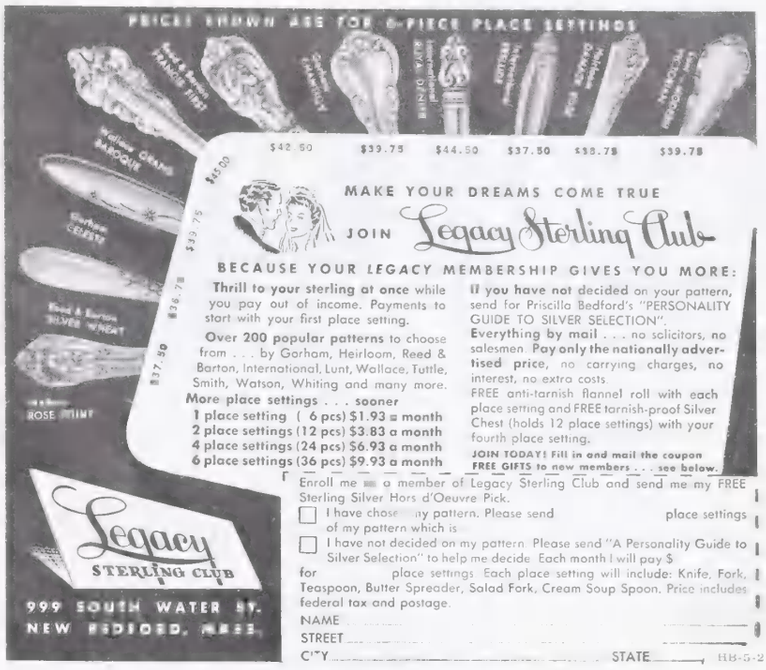


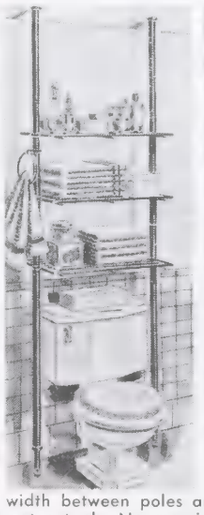
INE PIECES PAIR or nd alone depending on your orative designs. The spacious y sink, 31 x 18 x 31″ high, is accommodating bar, or storage it for hi-fi records, blankets. 9.95. Spice or curio shelf shows grandmother's china, a pewter llection. 24 x 22″ wide, $17.50. th pieces, $57.45. Exp. coll. mpleton Craftsmen, Inc., HB5, mpleton, Massachusetts.



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solves storage problem without using floor space!

Utilize wall space for towels, boxes and bottles with fabulous, space-saving SHELF-MAKERS. They beautify the bathroom with their shining chrome or brass flexible poles that extend up to 9'3" ceilings. Shelves are 23" x 8½" deep. Towel ring and 3 shelves can be set at any height. 22" width between poles are designed to span water tank. No marring, easy to put up and dismantle when you move. Specify chrome or brass. **$14.98** ppd.

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Praying Hands Charm



Front **$5.95** Postage and handling, add .50.

Back

Texas residents add 2% sales tax.

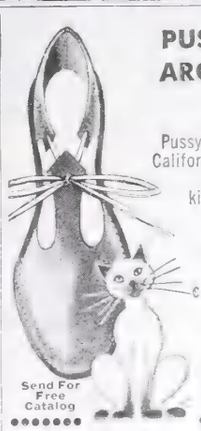
Solid sterling silver, heavy weight, one inch diameter, the praying hands have been beautifully engraved in bas-relief on the front. Reverse side has prayer inscribed.

Praying Hands are also available in:

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CIRCLE SIZE AND COLORS DESIRED

Sizes: 4 5 6 7 8 9 10

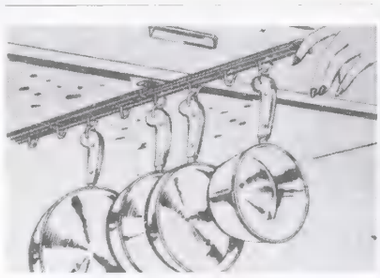
Colors: Tan ☐ Black ☐ White ☐ Red ☐

Name _____

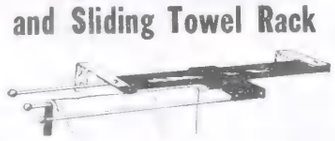
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Sliding Pot & Pan Rack and Sliding Towel Rack

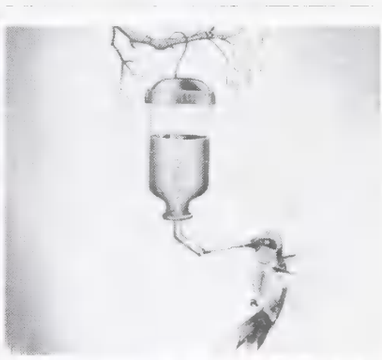


Pot 'n' Pan Rack slides out for easy access to utensils. Fastens to underside of steel or wood cabinets. Sturdy steel construction, black sliding channels, bright plated hooks. 18" long. Towel Rack, 3 rust-proof white vinyl coated steel rods, 15" usable space on rods that slide out in unison. Mount right, left, under shelf or cab. Black sliding channels. Sliding Glass Rack (not shown) holds 8 glasses in vinyl coated wire clips. Mts. under steel or wood cab. or shelf. Hardware incl. No COD's

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Hummingbird Feeder $1.00

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Hummingbird Feeder **$1.00** each

3 for **$2.79**

Money-back guarantee. Postpaid.

Walter Drake & Sons
105 Drake Bldg.
Colorado Springs 15, Colo.

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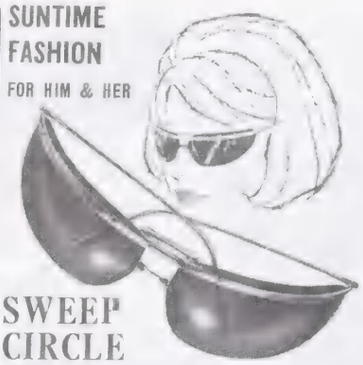
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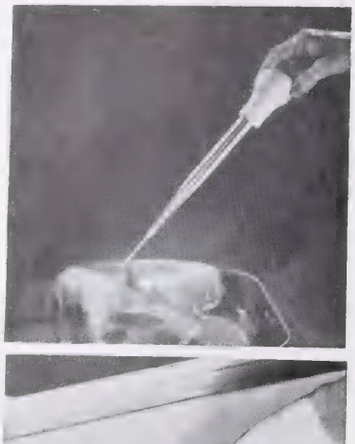
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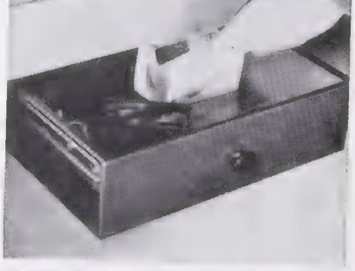
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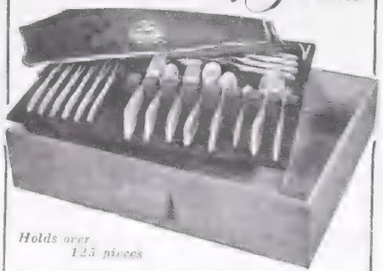
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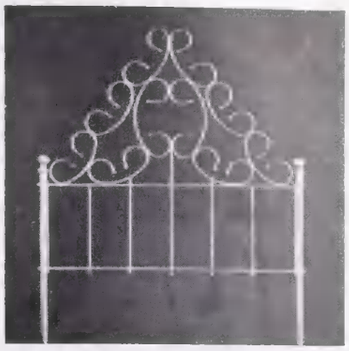
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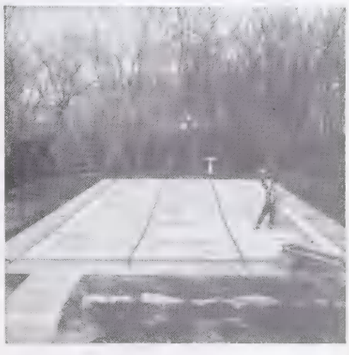
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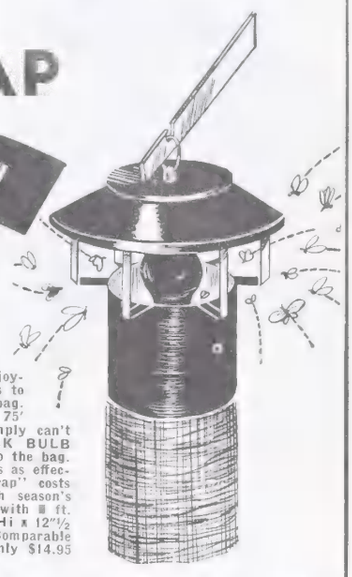
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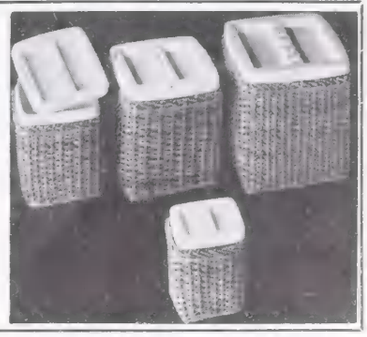
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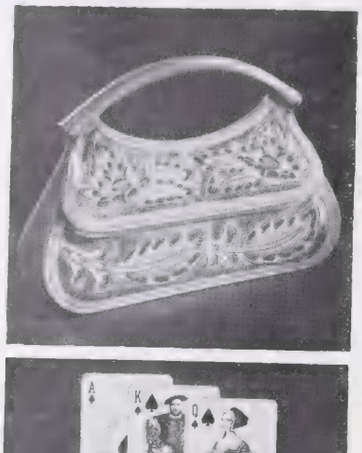
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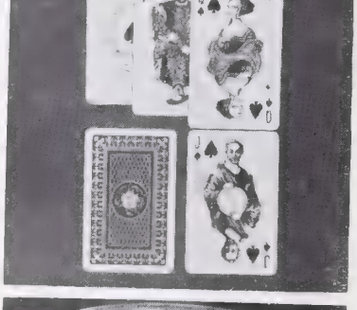
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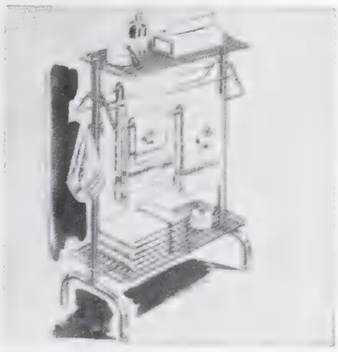
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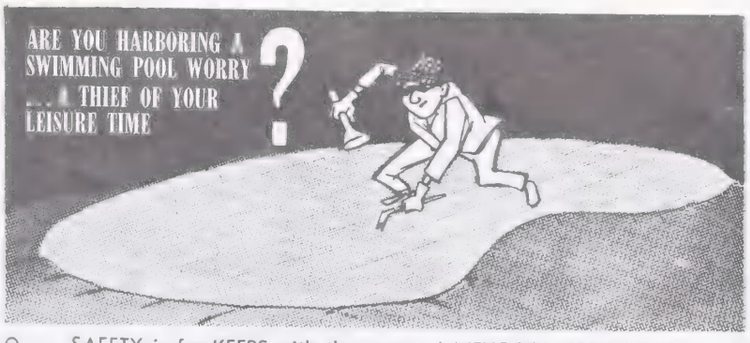


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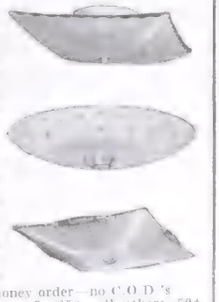
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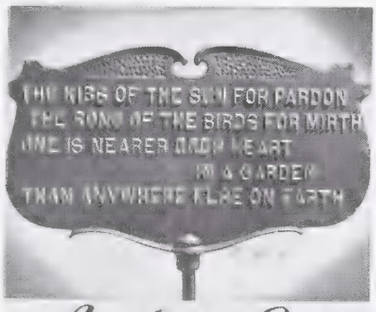
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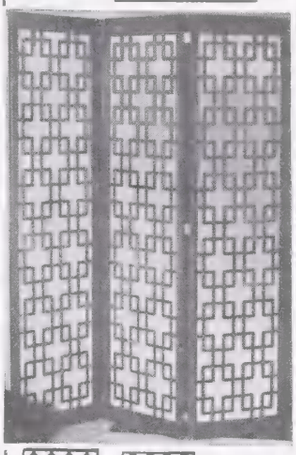
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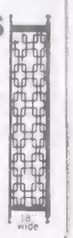
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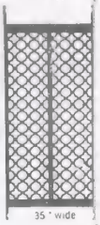
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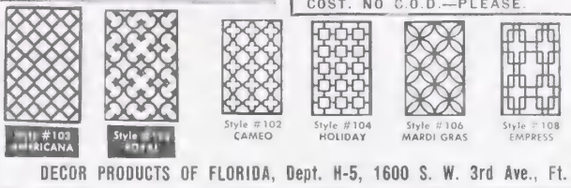
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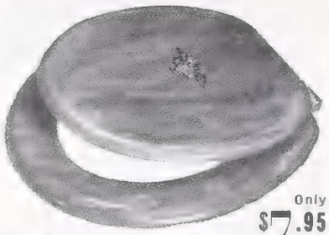
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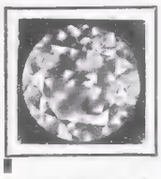
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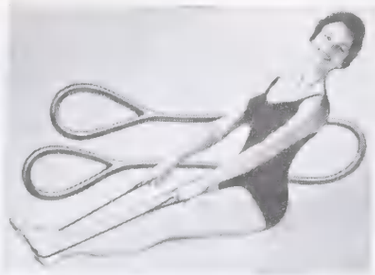


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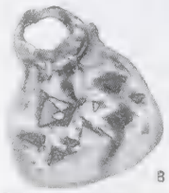
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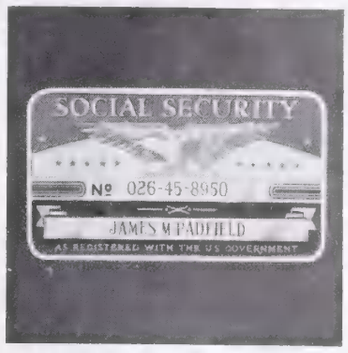
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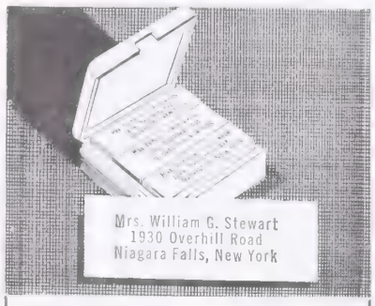
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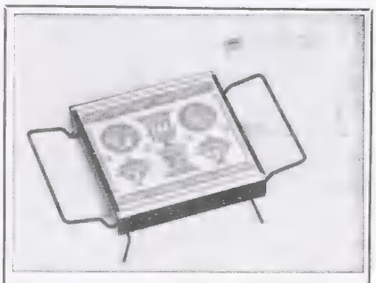


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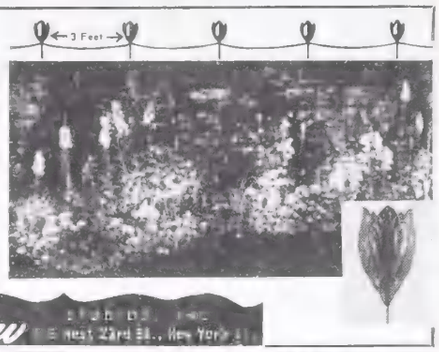
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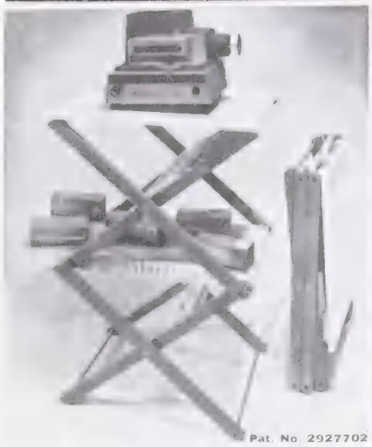
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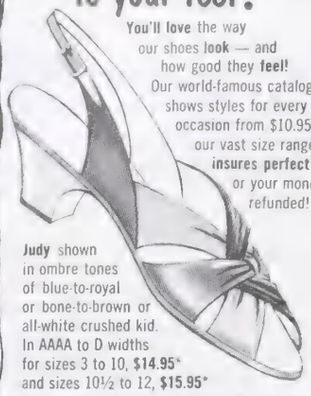
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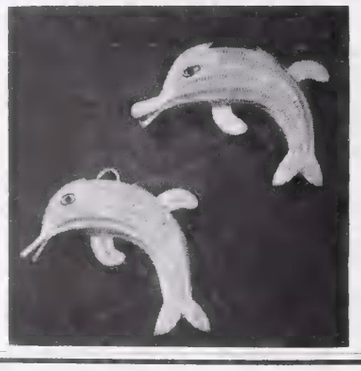
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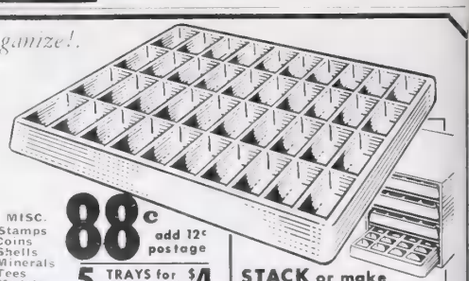
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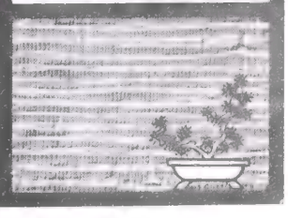
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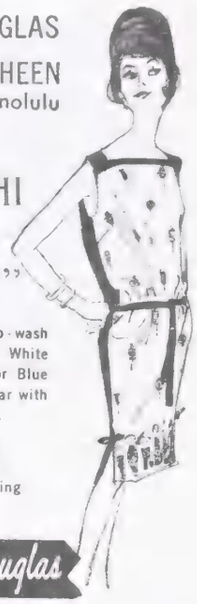
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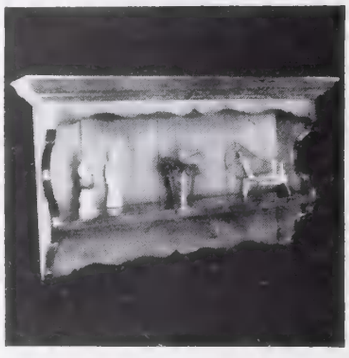
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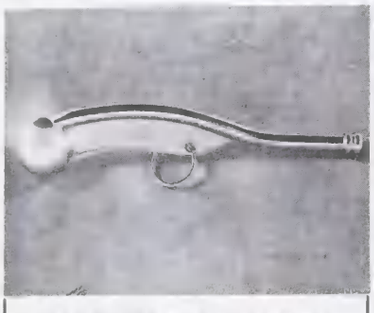
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casual living (Dept. H-5)
108 Chatsworth Ave. Larchmont, N. Y.
(Have you written for our free 1962 catalog?)



For a lovely lady's boudoir!

The Diana

So delightfully feminine, so gracefully shoulder curving—our Diana slipper chair, in our rich velvet or practical corduroy. Or send your own fabric—3 yards of 50" or 4¼ of 36" mat. Comfortable and sturdy, with coil springs and foam rubber seat, selected American hardwood. 16" seat ht.; W. 22½"; ht. 29½"; dpth. 18". In muslin or your fabric—$27.50! In our corduroy (pink, gold, brown, blue, flame or forest green), or Spotshed velvet (rose, gold, brown, shell pink, sage, olive, emerald, mauve, red, flame, blue turquoise or purple)—$35.50; as pictured: ■ pair $65.00. For kick pleat skirt—add $4.00 each. Send check or M.O. with order. Express (25 lbs) is collect; no C.O.D. Our 24th year of Satisfaction Guaranteed!

Also send 25c for Chair Folio A-1

The Chair Shop
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TABLE TREAT

Delightfully new, Award Winning Candle Holders sculptured entirely by hand from clean cabinet-shop sawdust. Beautiful life like leaf design with star shaped leaf base. About 4 inches in diameter. Choice of Walnut, Mahogany, Blonde or Red or Yellow flowers with Green leaf base. $4.95 per pair Postpaid. Candles not included.

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NEW DESIGNS NEW COLORS



Our Fabulous Tree Murals are now available in beautiful new designs and colors. So easy to apply—just cut out and applique—no long rolls to put up. 45" ■ 100", they can be adjusted to fit any size wall. Just $9.95 and postage.

CHOOSE YOUR OWN MATCHING DECOR

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■ brand new concept. White blossoms delicately shaded with charcoal. ■ lovely flowing tree that creates the effect of a hand painting.

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One of our most popular for all types of decor. Lovely ■■■ design as ■■■ with delicate pink blossoms. Excellent for Living, Dining, bedrooms.

BUDDHA MING
The longtime favorite for smart contemporary homes. Patterned after the Ancient Ming Tree with its knarled branches and lovely foliage. Grey with charcoal and black shadings.

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The ■■■■■ of exotic splendor. Never before available in rich all gold hues and shadings. Designed after the Buddha Ming, an exquisite Decorator item.

JADE EMPRESS
Your ■■■■■ have been answered for lovely ■■■■■ of green to blend with your own furnishings. Also patterned after the famous Ming Tree, ■■■ contrast with shadows of charcoal and black.

Order yours now at our ■■■■■ introductory ■■■■. Always our money-back guarantee if not satisfied.

$9.95

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CLEANS HOUSEHOLD STONE and BRICK

New patented Klenztone Household Cleaner restores dirty, sooty, grimy household stone and brick to original color, cleanliness and beauty in minutes. Simply brush liquid formulation on surface, let dry, then rinse clean. No rubbing or scrubbing required. Not an acid, alkali, bleach, detergent or abrasive. Will not damage clothing, wood, upholstery or carpeting. The same proven formulation used commercially to clean leading buildings and monuments without sandblasting or acid. Cleans all stone, cement, stucco, asbestos shingles, slate, tile, terra cotta, etc. No other product like it. 15 oz. av. plastic bottle only $2.00 plus 25¢ postage and handling—covers 35 to 75 square feet. Money-back guarantee.

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25 WALLET PHOTOS

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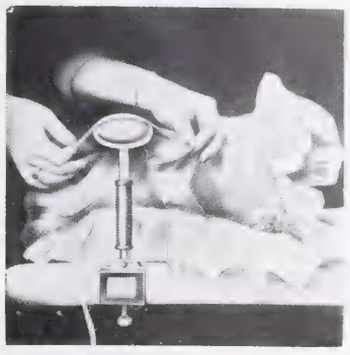
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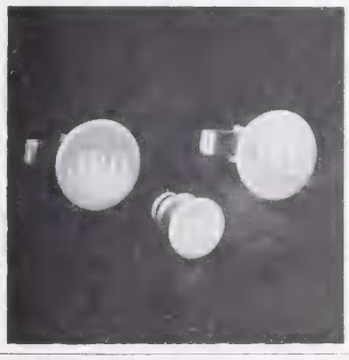
FF IRON makes it easy for woman to iron curtain or pet-oat ruffles, puffed sleeves, or kets. And it's ideal for shap-contours on millinery, dress-king, etc. It clamps on your ning board; heat-controlled d irons all fabrics quickly, tly. Chrome-plated, UL-appr. t-boxed for Mother's Day, 95 plus 55¢ post. Vin-Max, 631 h Ave., Oakland 21, Calif.



GARDEN BY NIGHT is an chanted fairyland if it glows h these night-blooming colum-nes. Lovely, verd-green, metal wers illuminate pool or patio h a 14-foot circle of light. ms are 45″ tall, spike among ir shrubbery on tip-proof 7″ ses. Light, 7½″ l., 6″ diam.; ivel socket; 12½′ waterproof ety cord, $18.75 exp. coll. dlow, 115 W. 23rd, N. Y. 11.



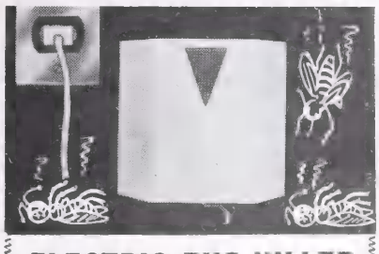
O ANCHOR HIS REPuta-n as a dapper Dad, give him a art tie tack. And if he's a ench-cuff man, add the match-g cuff links. Clutch-back tie k, ½″ in diameter, in sterling ver, $1.10. Action swivel cuff ks in sterling, too, $2.20. The t, both engraved with his mono-am, $3.25 incl. tax. A be-neat centive for junior! Gloria Dee, B5, Box 2000, Mt. Vernon, N. Y.





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ith hair curlers getting bigger and ilkier every season, every girl's problem keeping them out of sight but not out reach. Curler Hide-Away is the neat lution. It looks like a miniature hat ox in roomy 7″x6″ size. The wipe-ean quilted plastic has a zip-around ver. Ample stowaway space for combs, rushes, etc. *Guaranteed to please or oney back!* CURLER HIDE-AWAY, nly $1, postage paid. Order direct by ail from **Sunset House**, 404 Sunset uilding, Beverly Hills, California.



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KILLS Flying Moths • Flies • Mosquitoes • Silverfish • Gnats • Spiders • Wasps • Centipedes • Exposed Ants & Roaches. $2.95

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Madison Ladder Back 9.95 fully assembled



Faithful copy of the original Ladder Back chair that played such a prominent role in bygone days. Reflecting all the charm of its era, the Madison still blends beautifully in any setting . . . from the White House to your house. Of specially selected hardwood, it is carefully hand made to last for generations. Hand-woven seat of fibre rush in Colonial 1-point pattern.

Seat 18" high 17" w. x 14" d. height 43"

Unfinished ash, smoothly sanded, ready to paint, stain, wax or oil **$9.95**
Natural finished ash (blonde) **10.95**
Birch—finished in Maple, Mahogany, Walnut, Cherry or Pine **12.95**
Minimum order TWO. 10% discount on set.

For matching Arm Chair add **$4.00** to above prices.
Direct from our workshop to you.
Quick delivery, Express charges collect.
Send check or money order. Satisfaction guaranteed.

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All Sizes COMPLETE or in EASY 1-HOUR HOME KITS



MAGAZINE RACKS

These large, handsome wall racks prevent "magazine mess." Magazines will not "slouch" or bend. Each is held upright. Each is visible for convenient selection. Beautiful in the home. Perfect in office or reception room. Complete racks in satin smooth, honey-tone knotty pine or maple or mahogany finish. **OR IN KITS** for easy assembly. Pre-fitted, drilled, sanded, ready for finishing. Simple instructions.

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Kit **$9.95** Ppd.
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Finished Racks Shipped Express Charges Collect. On Kits, Add 3% West of Miss.

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COMFORT WITH COMPLIMENTS! Enjoy that incomparable softness and texture found only in genuine deerskin. Delicately styled with elastic instep and light crepe sole. So dainty you hardly know they're on your feet, yet astonishingly durable for every day wear. Washable. Fold up easily in purse. A wonderful new experience as close as your mail box. Satisfaction guaranteed. White or natural. Specify size and width. $5.95 (sizes 11-13 $6.95) plus 35¢ postage. Catalog 10¢.

ladies full sizes 3-13
extra narrow thru extra wide

Dave Wilkie's WESTERN DEN SHOP BISHOP, CALIFORNIA *heart of the high sierra*



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Bake, fry, broil and serve from this 4 pc. vibrantly colored sizzling server set. "Maxims" of Paris, "The Four Seasons" in New York couldn't do more to satisfy a gourmet appetite, the lightest omelette steaming at the table, heavenly beef Stroganoff, bacon n' eggs served in bed—what a taste treat with these porcelainized servers that wash like china. In 4 decorator colors, 10″ flame red, 8″ brilliant yellow, 6″ turquoise with contrasting black porcelainized outsides with detachable iron handle. Give them to a new bride or surprise the man in your life and they'll love you forever. Set **$5.95**

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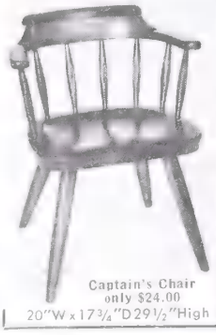
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Designed for Comfort, Beauty and Endurance

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TRADITIONAL HOUSE *Furniture Manufacturers*
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Mate's Chair only $22.00
17½″D x 17″W x 29″High



Apothecary Chest

Only $47.95 In Kit only $34.95

An excellent value—in finest quality—the versatile Old World Apothecary Chest. Fits anywhere for 1001 uses—for stockings, gloves, scarves, underwear, jewelry—for smoking needs, cards and games, desk supplies, etc., etc. A truly handsome piece of furniture—beside a chair, in narrow hallway, bedroom, bath, kitchen. Compact, yet with mammoth storage area 29"W., 25"H., 10½"D. Finely crafted of mellow honey-tone knotty pine ■ in lovely maple finish. $47.95

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Yield House

Dept. B5-2, North Conway, N.H.



CRANBERRY RED
Crystal

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4 OZ. COCKTAIL GLASSES Set of 6, $2.50
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Plus 35¢ Postage for set of 6

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WHAT'S NEW SHOP

(Dept. HB 5) Bryn Mawr, Penna.



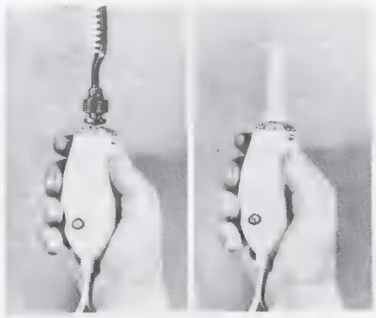
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$1.50 Postpaid

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(Send for free catalog)

Gloria Dee Dept. HB 5

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The Family Automatic

TOOTHBRUSH GUM MASSAGER SET

Protect your families dental health—take the frustration out of seeing that children brush correctly. Vibra-Dent is scientifically designed to clean teeth thoroughly, completely. Comes with 4 different color pure nylon brushes and an exclusive soft vinyl gum massager. This method of dental care is recommended by the American Dental Assoc. American made, gtd. 1 full year. Operates on 110-120 ■ A.C. Comes in handsome box with instr. book. An unmatchable value at $12.45 Ppd.

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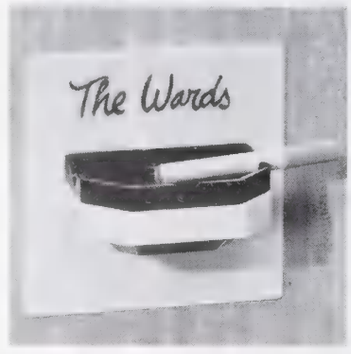
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PERFECT PET-ICURES a no problem at all with this Re- nail trimmer. It takes next to pressure to operate, cuts quick cleanly, safely. Set your pooch a table, slip trimmer over his n and snip. Save trips to the ve save your dog from painful grown nails. $2.50 from Arlen PR22, 1434 Bryn Mawr, Chica 26, Illinois.

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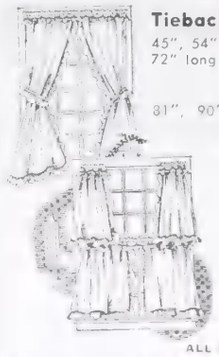
These [illegible] will prove the [illegible] you've ever made. [illegible] catch the candle-drip [illegible] of radiant crystal. [illegible] the candle flame above [illegible] 1" opening for [illegible] sconces, chande-

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with white ruffled muslin



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45", 54", 63", 72" long ..... 5.00 pair

81", 90" ..... 5.50 pair

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20", 25", 30", 36", 40" long.. pair 3.50

2 pairs to window 7.00

Both types 74" wide per pair

Matching Valance 9"x74" 1.50

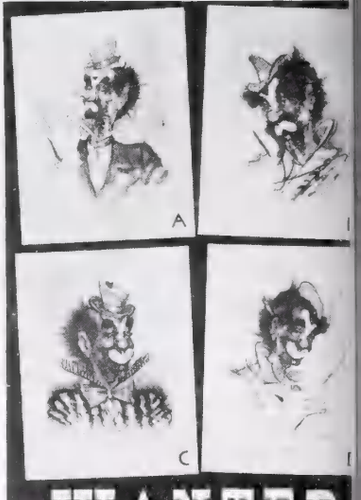
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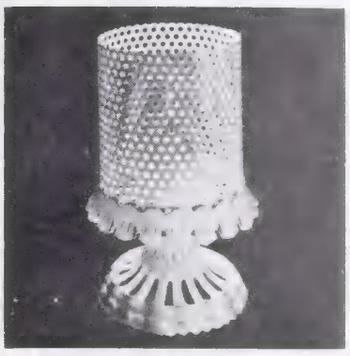
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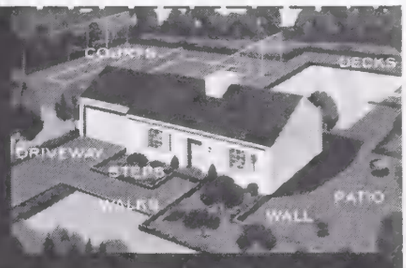
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Use indoors or out on any concrete surface. Send today for Free folder in full color—shows flagstone and other interesting effects.



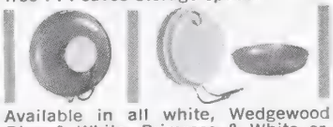
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GEPO *Wall Scale*

from Denmark

Durable plastic with chrome fittings . . . cover-bowl removes for instant cleaning. Magnified scale weighs to 10 lbs. Wall mounting leaves counter free . . . saves storage space!



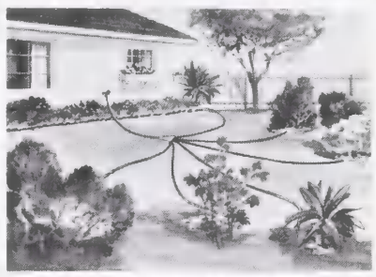
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sparkling new look at leisure time wear. hese carefree shirts come in crisp, wrinkle sistant cotton.

Sizes: His—S, M, & L.
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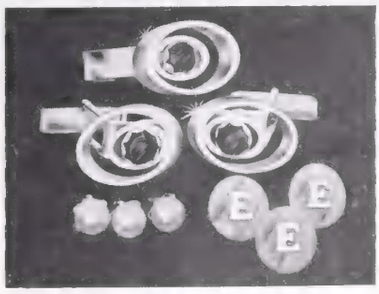
Colors: White Hibiscus on a red, black, orange, lilac or blue background.

Both: $15.95 ppd.
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Send check or money order

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Father's Day, Graduation, & Every Day

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Three sets for the price of one. Satisfy every need with these beautifully-styled chameleon-like cuff links and tie bar, so original in their versatility. Buy only one set, and you have three, merely by changing the center jewel. Set of 12 pieces comes with pearls, personalized initial, and imported black onyx stones. Beautifully gift-boxed, one set will suit every occasion. Be suitably linked in cuff links created by Carlos Espino. CHANGE-A-LINK, quick as a wink. Specify silver or gold, and initial desired. Send $12.50 (tax & ppd. incl.) to

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New free booklets explain unfamiliar new carpet fibers, how to get your money's worth, how to decorate with accent-area rugs

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Are you confused by all the new fiber names and blends . . . uncertain how they compare with good old wool?

Do you long for more exciting carpet and rug colors—but hesitate to try your hand at decorating with them?

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SOME FACTS TO START WITH

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• After testing dozens of new man-made *carpet fibers*, Cabin Crafts finds two (so far) that have performed outstandingly—acrylics and nylons. Each has special features of durability, springiness, ease of cleaning. In our accent-area rugs we use these same fibers as well as rayon and cotton, both of which give excellent service when properly used.

• A new process (known as Formula N-2 and exclusive with Cabin Crafts) makes nylon carpets (1) stay cleaner longer with just normal care; (2) clean easier when they do soil; (3) practically eliminates the static electricity that causes those unpleasant sparks and attracts soil particles.

• Because modern fibers are "born" much whiter than wool, you can now get all kinds of high-key shades from palest pastels to the most vivid hues. In fact, Cabin Crafts was the first to introduce these exciting new high fashion colors

• You can now be sure of choosing th right carpet for the right use in your home thanks to Cabin Crafts new Home-Us Classification. All Cabin Crafts carpet carry a Home-Use Classified label to guid your selection—a great help, too, in mak ing your floor covering budget go farthe

A FEW WORDS OF ADVICE

We hope you will some day own a mag nificent Cabin Crafts rug or carpet. Bu whether you buy Cabin Crafts or som other carpet, we urge you to select a bran name you can trust. Be wary of "bargains In the adult world of values, there's n such thing as "something for nothing". . unusually low price generally indicate dubious quality that costs you more in th end. And whether you plan to buy a ru or carpet now—or not for several month or years—do send in the coupon show below. Then you will be ever so muc better prepared to get your money's wort when you do buy.

CABIN CRAFTS, Inc., Dept. HB-5, Dalton, Ga.

Please send free booklets explaining what to look for in rugs and carpets. I understand there is no obligation and no salesman will call on me.

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LANGLEY



Pictured above: Cabin Crafts "High Time" carpet of DuPont 501 Nylon. About $9.95 sq. yd.



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Sofas cushioned with U. S. KOYLON Foam, upholstered in white Midas and walls covered in gold Midas NAUGAHYDE.



Hamayu chairs cushioned with F
LON in antique white Citadel, nev
expanded ROYAL NAUGAH

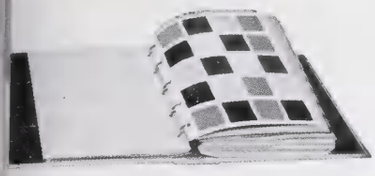
For some interesting facts about this Higashi-Nishi decor

Kyosoku (cushioned armrests) in gold Midas NAUGAHYDE; Zabuton (floor cushions) in bittersweet Cosmopolitan ROYAL NAUGAHYDE; Ceiling an
walls in oyster white Doe-Vin NAUGAHYDE; Sudare (sunshades) are trimmed in white Cameo breathable U.S. NAUGAWEAVE.



*read this!

HIGASHI-NISHI or East-West is the theme of this dramatic setting which so beautifully translates the uncluttered serenity of Eastern design with all the marvelous practicality of today's modern materials. This living-dining area, for instance, requires the absolute minimum of care because every single piece of furniture as well as the floor cushions, walls and ceilings are made of U.S. NAUGAHYDE®, the world's finest vinyl upholstery.



Today's designer-inspired Naugahyde is a far cry from the first plastic upholstery that was commonly called "leatherette." Naugahyde and its companion Breathable U.S. NAUGAWEAVE® don't imitate anything. They are superb upholstery materials in their own right... soft, supple, colorful, truly luxurious — with many "plus" factors that woven fabrics do not possess. For one thing, Naugahyde wipes clean and fresh with a damp cloth. Spots, spills, sticky finger marks whisk away, leaving the fabric looking like new. For another, it's a bear for wear...that means feet-up comfort for the whole family.



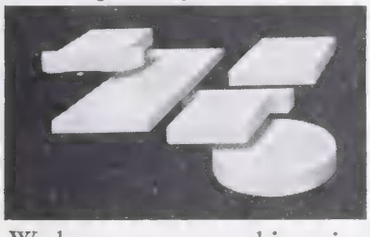
BLANCHE MORGAN, A.I.D., of Frederick & Nelson, Seattle, (where you can find all these furnishings) who designed this unusual setting, chose Naugahyde because "No other upholstery fabric is quite so versatile. The range of textures, patterns and colors is almost endless so there is no limit to the style or



period of furniture on which it can be used successfully. It suits today's more casual living to perfection. For instance, in this room, I have chosen white for the most-used pieces without hesitation. They'll wash clean with ease."

U.S. Koylon

Beauty, luxury, color, easy care — yes. But what about comfort? The best cushioning material known to man is foam rubber. And the best foam made is U.S. KOYLON®, the genuine *latex* foam rubber. Blanche Morgan specified it for all the seating in this room because "Koylon is not only completely comfortable, but exceptionally durable."



We hope you can see this setting for yourself, see how beautifully Naugahyde works in the most unexpected places. It will be on permanent display at the SEATTLE WORLD'S FAIR which opens April 21. Of course, not *everything* is Naugahyde. The vinyl floor is Amtico's *"Tatami."* The Sodegaki (decorative garden fence), Fusa sunshade tassels, Kingin wall and lampshade trim are all from Bill Keliehor Designs, Inc., Seattle, Wash.





United States Rubber

Rockefeller Center, New York 20, N. Y. In Canada: Dominion Rubber Company, Ltd.

IT'S WORTH MENTIONING

By JULIE POLSHEK

DS Record Caddy is fitted with two Quick-See brass-plated gliding racks which file 85 records each for leaf-through selection. Expansion cradle makes it easy to select, remove, re-store. Cabinet, 16″ x 16″ x 36″, rolls about on spherical Shepherd casters. $69.95. In solid walnut; or teak, $79.95; natural finish or oiled. Formica top, $5 extra. Available with 1 rack; or casterless for add-on stacking. Door Store, 246 East 54th St., New York.





Cal-Dak uses luxurious white fiber glass for the server's tray top; accents its pristine elegance with imbedded motif of purple, amber, and green. "Wrap-around" tray rims attach directly to stand; this eliminates clips and their rivets, permits separate tray use. Cal-Dak's Grape Roll-A-Server supplies 5 trays 21″ x 15¼″; 4 strong stands with Florentine brass finish. Rack doubles as a serving cart. $32.95; B. Altman & Co., N.Y.C. 16.



You add liners of your choice to Counselor Decorator Windo-Scale: match it to any décor. Inserts can "repeat" room's wallpaper, curtain fabric, carpeting, etc. Can be made of washcloths matched to towels in use. Cover-all of gold-and-crystal plastic snaps over platform rim; elegantly displays insert and giant 0-300 dial. Scale has a precision movement, accurate even on deep carpets; by Brearley. $14.95 from Hammacher Schlemmer, N.Y. 22.



Black Teflon finish is the news here: it gives the same anti-stick cooking as conventional Teflon coatings; is non-staining, has decorative flair. With porcelainized turquoise, it creates handsome cookware. Utensils per se are heavy cast-aluminum; by Club Aluminum. Saucepan comes in 1-, 1½-, 2-, 3-quart sizes; $10, $12, $13, $15; fryer in 8-, 10-, 12-inch, $12, $15, $18. Marshall Field's, Chicago, Ill.

(*Please turn the page*)

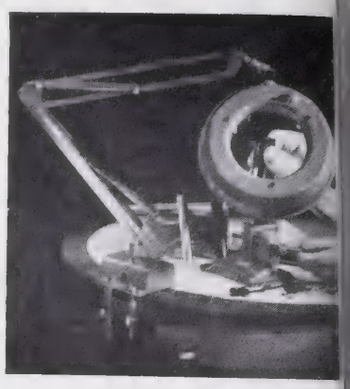
IT'S WORTH MENTIONING

CONTINUED FROM PRECEDING PAGE

Heads-Up is a permanent drapery hanger of Zytel-nylon; whether draperies are washed or dry-cleaned, hanger comes through without injury. With open-weave fabrics, the innovational accessory eliminates snagging during drapery handling; with sheerest of fabrics, pleats are held upright. Tinted any color by immersion in a dye solution. Button is sewn on: loop hooks over it. 28. $2. Drapeteria, 13541 Eight-Mile Road, Detroit 35.



Glidelite's reflector unites 22-watt circline lamp and 5-inch ground magnifying lens (double-convex type). A finger flip tilts the head up or down to any angle, or swivels it orbitally. Arm unit extends to 35 inches, raises or lowers, rotates pivotally at base; its movements do not affect preset reflector positioning. Base, minus clamp, can screw to a counter. Industrial caliber. $39.95 complete. Lion's, 39 Payson, New York 34, N.Y.





You flip the broiler instead of the meat. The innovational convenience, Foley's Turn-Over Broiler, holds food between parallel racks. They lock together in 6 positions, have spacing adjustment from ¼" to 1¾". Food is handled only for placement and removal—important in keeping fragile foods intact for serving. Polished aluminum pan 15" x 12". Rack unit could accessorize pit barbecues. $6.98. Marshall Field's, Chicago, Illinois.



Walsh Pets'N Tots Pen provid spacious confinement with minim frustration. It is 9'6" x 4", slid to and fro on giant gliders; is fr of sharp edges; has closely spac wire design to prevent climbi holds. Gate's automatic latchloc can be padlocked for pet prote tion. Hooking assembles or di mantles unit. Heavy-duty stru turally, weatherproof. $59.50. (16 lbs.) Walsh Co., Charles City, Iow

(*Please turn to page* 100)

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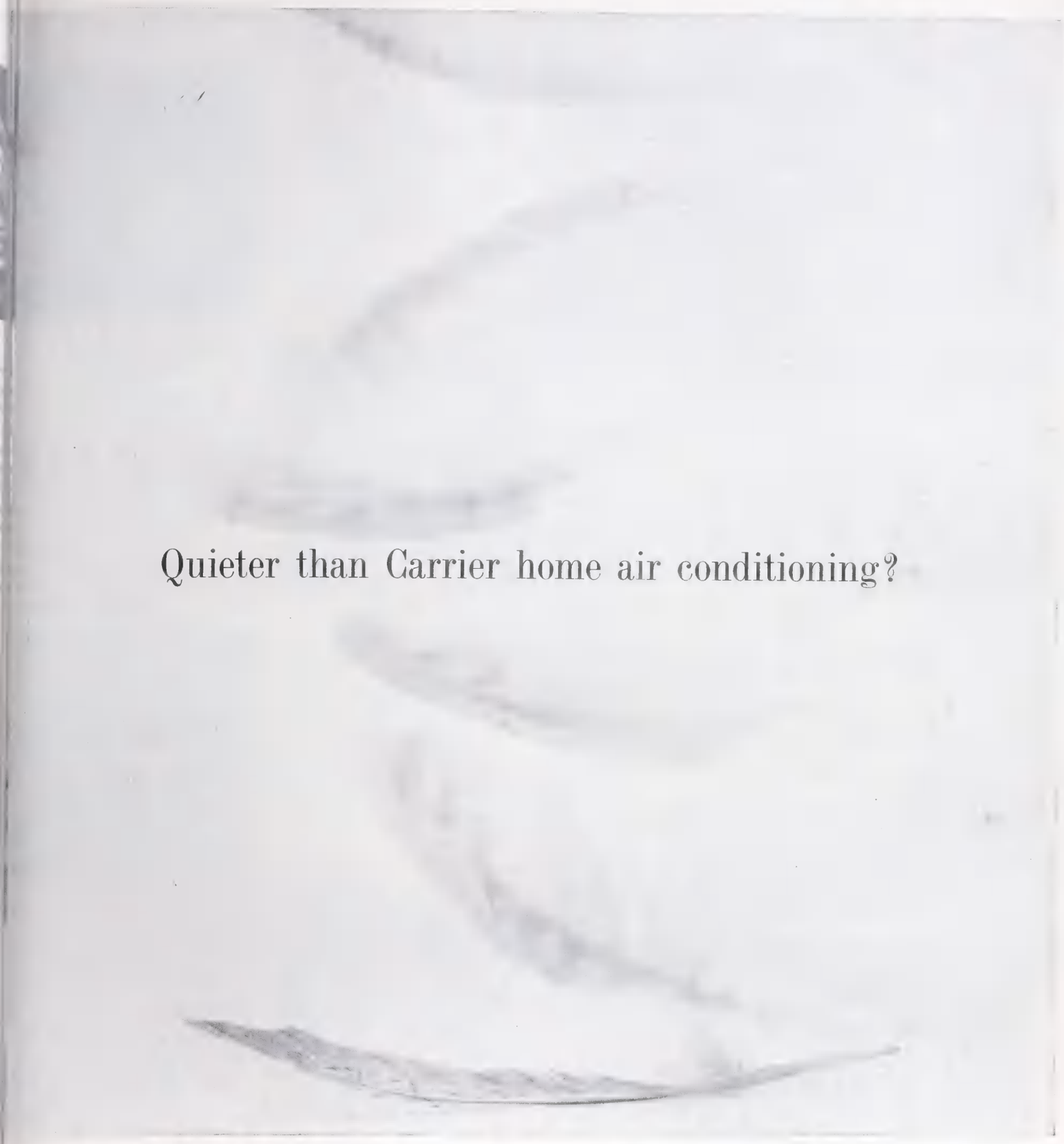
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the James River collection

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Stately highboy of exquisite Honduras mahogany to grace the living quarters of those who have inherited the ducal taste, if not the wherewithal, of old England's gentry. A companion piece in the JAMES RIVER COLLECTION by Hickory Chair Co.

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IT'S WORTH MENTIONING

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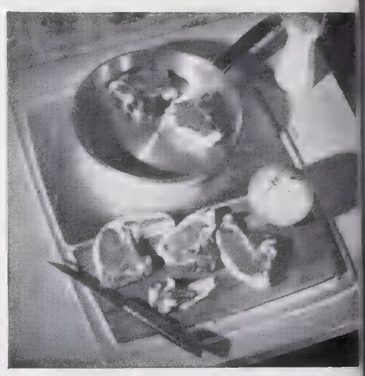
They furnish interesting wall décor; keep you advised on time and weather matters. Seth Thomas adds contemporary accent to traditional design for styling harmonious with a variety of room décors. Metal grille has gold-and-black frame; finial is polished brass. Size 12″ x 10″; 5½″ dial. Electric Accent clock, $19.95; keywound, $24.95. Accent barometer $19.95; has compensated movement. B. Altman & Co., New York 16, N.Y.





Dual-action wonder for silver car combines gentle cleaning actio with invisible tarnish preventio effective for long periods. Yo merely polish spray applicatio with any soft cloth; subsequently just clean areas where tarnis develops. Touch-ups, like basi application, molecularly bond for mula's tarnish-preventative with th silver. Tarni-Shield is harmless t any silver. $2.75. Croydon Silver mart, 805 Lexington Ave., N. Y

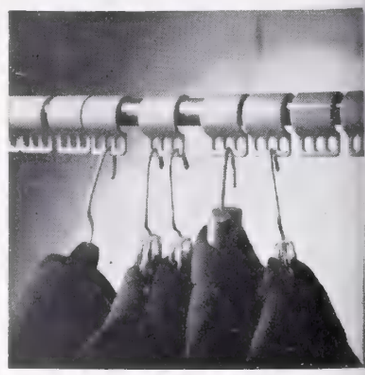
Rubbermaid's new counter or stove protector furnishes a cutting-board inset at one end; aluminized, heat-proof expanse adjoins it. Over-all mat is of thick rubber with molded rims which trap spill-overs; mat and hammered aluminizing are permanently integrated. Ribbed underside grips to any surface, is slideproof. Red, yellow, pink, turquoise or sandalwood. Size 16″ x 20″; very decorative. $5.75. From Macy's, New York 1, New York.





It operates on any current, th world over. Adapters are built int hot plate's cord and base; yo merely match up the right one and plug cord's other end into a socket. The sturdy hot plate con struction combines cast and stain less steel; heating element is totally enclosed. Stainless steel pan and cover. It all nests in a 4″ x 2½″ case made of green leather $19.95. House of Libra, 719 Second Ave., New York 16, New York.

Here's an instant way to equip closets for prevention against garment bunching. You merely snap multiple series of Space-a-Hanger over the clothes rod; they fit rod diameters from 1-inch to 1¼-inch. With thin garments, you can utilize all three of the unit's hanger holders; with thick garments, use two or one, depending on bulk. Strong, heavy-gauge plastic; beige. 10, $1; Walter Drake, 76 Drake Bldg., Colorado Springs, Colo.





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DESIGNED BY JOHN AND EARLINE BRICE

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Made in U.S.A. Prices somewhat higher in the West.

CABIN CRAFTS

A rug or carpet for every room in your house by . .



A student of nature is learning first-hand that weeds must be pulled, and carrots sacrificed before the fruits of the harvest can be enjoyed.

How to help a child discover gardening

By ELSIE LOUISE SCULTHORP
Landscape Architect

• If you can instill in your children, at an early age, a love of gardens and gardening, you will be sowing the seeds of an interest that will ever after make their lives richer and happier.

And do begin early. It is said that when a mother asked a philosopher at what age she should commence the education of her child, he replied, having ascertained that the boy had seen six summers, "Madam, you have lost five years."

Every child is possessed of imagination, sympathy, and inventiveness. Working and playing in a garden will arouse and satisfy his curiosity about insects, plants, weather, and a hundred other things. The ideal way to encourage the love of gardening in a child is to give him a little patch of ground somewhere that he can call his own, free from grown-up interference and criticism. He could be helped with the plan (make it small, so he'll feel at home), the soil preparation, and the seed buying, but after that let him be on his own, except when he asks for help. Let it be *his* garden in every possible way. If the results are not good, it doesn't really matter; he's been busy and he's been learning. If it isn't possible to provide a small piece of ground for his garden, perhaps he could have some large flower pots or a plant box of his own to use. This should be possible almost anywhere.

"The love of dirt is among the earliest of passions. . . . To own a bit of ground, to scratch it with a hoe, to plant seeds and watch their renewal of life—this is the commonest delight of the race, the most satisfactory thing a man can do." (Charles Dudley Warner, *My Summer in a Garden*, Houghton, Mifflin & Co., Boston, 1870.) As "the child is father to the man," this applies as well to children.

But children must be guided down the flowery path to fully develop a love of gardens and gardening. Letting them help you in yours is perhaps the best way to begin. While they are "helping" would be a good time to engage their interest by showing them the curious habits and strange attributes of many of your common garden flowers. Perhaps "tricks with flowers" is a good name for it. Here are some of them:

(*Please turn the page*)

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PLACE SETTING, $33.40



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Finished in luxurious full bodied Maple, and styled with a colonial flair, Model 825 bears the certification tag of the noted Fine Hardwoods Association. Here's the deft touch of decorator styling designed for those who desire compactness! Measures only 24" high, 28½" wide, 15" deep! Plays all of your favorite records automatically or manually in dramatic stereophonic High-Fidelity.

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HOW TO HELP A CHILD DISCOVER GARDENIN

CONTINUED FROM PRECEDING PAGE

The most effective show of all is put on by gasplant (*Dictamnus*), a veritable gas factory of a plant. The flower stalks are covered with tiny glands which give off a volatile gas, and if, early some warm summer evening, when the air is still and perhaps a little sultry, you will hold a lighted match under the flower cluster, the gas will burn with a decided flame and a hissing sound, rushing up through the flowers, and there will be an odor of lemon peel. The little flash of light does not injure the flowers, nor noticeably diminish the supply of gas, as the trick may be repeated the next evening and as long as the flowers bloom.

The gasplant has another trick up its sleeve, too, for if you poke the plant when it has gone to seed, the black capsules will shoot out with great force for a distance of several yards. It is fun to try to dodge them.

A child will be interested in false dragon-head, also called hingeplant (*Physostegia*). The white or pink flowers are arranged at the end of the stalk in four strict rows, making a four-sided spire. Each little flower has a short flexible stalk, a swivel joint, and with care the flowers can be moved from their original rows into one of the other rows, or anywhere on the stalk, and will contentedly stay there. The plant is also called obedient plant because of this willingness of the flowers to stay put.

Many garden flowers are associated with dragons. The snapdragon has a real mouth that can be made to bite. The same can be done with toadflax (*Linaria*). Pinch the rear of the flower firmly and quickly between the thumb and forefinger and release it; the little mouth will open and shut in a most realistic way, to the great amusement of the children. Perhaps this is a little hard on the floral display, but the end justifies the means. The common snapdragon has the best dragon mouth.

A child can make a fine pair of gloves with foxglove flowers. *Digitalis* means "fingers" and the flowers fit the hand like the fingers of a glove. It is thought that the old English name of foxglove is derived from "folk gloves" or "fairy gloves." Some of the other old and interesting names for foxgloves are "witchfingers," "little forestbells," and "gloves of Our Lady."

And, with no skill at all, you can pull out from the little red heart-



A diversion has occurred, and t spading can wait. Mother Earth h provided well for a fishing trip toda



A true line proves useful in th growing of a garden—and, perhaps, i other ways. The onlookers also learn

ALL PHOTOGRAPHS BY CARROLL CALKINS



Goodbye seeds. It seems sad to cover them up. But they will grow—if they get the tender loving care they need.

shaped flowers of old-fashioned bleedingheart a rabbit, a pair of shoes, a sunbonnet, and perhaps with the help of the child's imagination, you can identify other tiny articles as well.

Children know that hollyhock flowers make wonderful dolls and dolls' hats, and many flowers, such as the cup-shaped Canterbury bells, are invaluable for serving dolls their afternoon tea. Children know that daisies make wonderful bracelets and necklaces (besides, they will tell your fortune), that it is fun to curl dandelion stems, and that if you need a dolphin for a tiny pool, use a delphinium bud.

Columbine refers to *columba*, the dove, and the spurs of the flowers suggest a group of doves.

Seeds of the common dock make good coffee to sell at "the store."

Honesty (common names: moonflower, satinflower, money-in-both-pockets, or Venus looking-glass) has flat, silvery, transparent seed pods that make splendid money when you're playing store; and fuchsia flowers make beautiful earrings and necklaces.

Sedum spectabile, too, has its uses. This trick is harder to do, but if a leaf is taken from the plant and squeezed carefully, the two surfaces can be separated and blown into a tiny balloon.

Chinese lantern plant produces lanterns for a doll's party.

Balloonflower (*Platycodon*) has ready-made balloons in its flower buds. If the buds are pressed just right, they can be exploded with a little sound, without harming the flower. And gourds are also a wonderful thing for a child to grow.

The burrs of burdock make the best construction toys. They are fine for making furniture, bridging a tiny stream, or building an igloo. It might be well to gather them up and get rid of them when the children are through so that the seed won't take root everywhere in the garden.

THE fruits of some of the cucumbers throw out their seeds, accompanied by a watery juice, when the plant is disturbed. The squirting cucumber (*Ecballium elaterium*) should amuse the children. The plant, an annual, can be grown on a trellis, or left to trail on the ground. When the little hairy cucumbers are ripe, the least touch sends seeds and water flying.

The larger wild cucumber (*Echinocystis lobata*) climbs rapidly and makes a fine show with its many small white flowers. The fruit is green, about the size of an egg, and, if a little pressure is applied, seeds and water fly several feet.

Let the children grow sunflowers as seed for the birds. The best seeds are those that germinate and grow quickly, so a child won't get too impatient waiting for results. Some of these quick-germinating seeds are sweet alyssum, bachelor's buttons, coreopsis, marigolds, strawflowers, portulaca, scarlet runner beans, and, if he wants vegetables too, the seeds of these won't keep him waiting too long: beans, cabbage, lettuce, radishes, pumpkins, squash, turnips.

Have a pussywillow in the garden, and a sweetshrub (*Calycanthus*), so that a child can pick a fragrant flower and tie it into a corner of his handkerchief to sniff all the day, as children have done from time immemorial.

Plant the dainty little snowdrops, which appear practically through the snow, and other small bulbs: a "fairy ring" of crocuses, some of the baby daffodils, and the amusing Dutchman's-breeches.

There are other ways in which this love of gardens and gardening can be fostered. Habits of plants can be fascinating too. The pimpernel always closes before rain. Astilbe, one of its common names "go-to-bed-at-noon," does just that. The four o'clock opens at four o'clock in the afternoon and, they say, closes at four o'clock in the morning.

And teach them the fascinating common flower names: hen and chickens; some of the names for pansies—"kiss-me-quick," "jump-up-and-kiss-me-quick," "three faces under a hood." Nigella is called "love-in-a-mist" and "lady in green." Some other charming and appealing names are snow-in-summer, mouse-ears, lamb's ears, forget-me-not, babies'-breath, buttercup, stars of Bethlehem, pearls of Spain (white grape hyacinths).

Be sure to introduce the children to all the lovely garden smells: lily of the valley, hyacinth, lavender, bergamot, lilac, clove pinks, sweet violets—the list is endless.

READ to them some of the timeless legends of classic mythology that have to do with plants and gardens—why Daphne was changed into a laurel tree; the stories about Narcissus and Hyacinthus—fascinating, all of them.

And when your child starts bringing home some of the plant books from the children's library shelves, you may pat yourself on the back, for you've a gardener in the making.



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How to leave home and like it

The Week with Two Saturday Nights

Thanks to that mysterious international dateline, you can discover the provocative charms of Fiji and live it up in Honolulu on what seems to be one and the same day

By MARION GOUGH

● A funny thing happened on the way to the office from Australia. Flying eastward across the Pacific on Qantas airlines from Sydney to New York, we had the curiously satisfying experience of consciously living through an eight-day week. At the end of a Saturday spent in Fiji, we flew to Honolulu and arrived to discover that it was Saturday morning all over again. It was like striking oil and inheriting a gold mine in one day—an unexpected pleasure.

"How could it be unexpected?" asks one of our literal-minded friends—the kind who is always proving to the bank that *they're* wrong about his bank statement. "You re-crossed the date line and got back the day you lost when you flew west across the Pacific. It's that simple."

Simple? So far as we're concerned—and we think we're in the majority—nothing can make us feel more like an intellectual invalid than the time changes that occur as we circumnavigate the globe. We've been told that traveling west from Greenwich, England, which is 0° longitude, we gain one hour every 15 degrees of longitude. Traveling east from Greenwich, we lose one hour every 15 degrees. Since the world is a 360° circle, we can therefore lose or gain 24 hours going around the globe, depending upon the direction in which we go around it. With some people losing a day while others are gaining a day, imagine what confusion could result in the international calendar if something weren't done to stop the gaining and losing of days.

The early mariners apparently caught on to this in short order and so, in order to even things out, they arbitrarily set a line down the middle of the Pacific Ocean to represent a gain or a loss of 24 hours. Crossing this imaginary line going west, you lose a day. Crossing the line to the east, you gain a day. The experience was probably all very blurry in the slow-moving days of sailing ships, because you had plenty of time to recover your time sense before arriving on dry land. But in 1962, when they jet-shoot us across that mythical line like an arrow out of a bow, we have to confess to a sense of deprivation when a westbound plane lands us in (Please turn to page 167)



Fiji and its coco-palm beaches lie just a little west of the international date line. It's also a stop on the Qantas route from Sydney to New York, with Honolulu next on the way. You can enjoy all this and Hawaii, too, on the same day.

Fiji's landscape, from green and cloud-hung mountains to hibiscus-lined roads and white coral strands, comes as a surprise if you've envisioned it solely as a land of grass huts. Mystical mountain, Mabui, is on Viti Levu, the largest island.

PHOTOGRAPHS BY ROB WRIGHT, FIJI





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If you really want to know something about gardening

The wisdom of the ages is to be found in print. Here's a loving report on a superb horticultural library

• In a handsome semicircular room in Agricultural Hall on the campus of the University of California at Berkeley, is one of the most complete and fascinating horticultural libraries in the country. It was presented to the University by Beatrice Farrand, one of our outstanding landscape architects.

Mrs. Farrand (Beatrix Cadwalader Jones) was born in New York in 1872. She came from a family of five generations of gardeners. She was consulting landscape architect for Princeton, Yale, Oberlin, and other schools, and served as consultant to the Arnold Arboretum and to the Santa Barbara Botanic Garden; she also designed the grounds of Dumbarton Oaks in Georgetown.

During all of her professional life, she, with her husband, the distinguished historian Max Farrand, actively collected books for their home library at "Reef Point," Bar Harbor, Maine. Both of them tried to get good copies or first editions. Everything has been kept in excellent condition by expert bookbinders.

After the death of her husband, it was decided to try to find a place where the library could be put to its best use and, after much thought and investigation, the decision was made to present the complete library to the University of California for the use, particularly, of the Department of Landscape Architecture.

The library consists of about 3,000 books, covering every aspect of landscape architecure and related subjects. Books of reference of all kinds, architectural books, books relating to iron and brick work, to medieval and later stone and bronze ornament, to country bridges, and garden furniture, histories of architecture, and books about old houses and gardens here and abroad are included.

The library contains treatises on individual types of plants, such as roses, bulbs, and chrysanthemums; books about soils, plant pests and their control; books about pruning and propagation. There are also some nature-study and bird-identification books. No matter what the horticultural or other question may be, no matter what subject you're interested in pertaining to landscape architecture and its allied interests, there is probably a book about it in this marvelous room.

The collection also includes early atlases, prints, working drawings, and garden plans. An herbarium, beautifully prepared, consisting of more than 2,000 sheets containing pressed and mounted plants, both in flower and fruit, gives definite and valuable specific information.

The intense interest in gardening in England in the 18th Century is shown in writings about gardens by Horace Walpole, Repton, and the romantic descriptions of Gilpin, Brown, Knight, and Shenstone. The 19th Century is represented not only by the complete writings of William Robinson and Gertrude Jekyll, but Miss Jekyll's entire collection plans of gardens which she signed during her long and active professional life. Books by Downing, Sargent, Olmsted, and others describe the growth of landscape architecture in the United States.

Mrs. Farrand's gift to the University of California also includes a special collection of more than 2,000 slides, together with books, plans, and miscellaneous papers of Mary Rutherford Jay which had been bequeathed to Reef Point Gardens and were known as the Mary Rutherford Jay Collection. Miss Jay (1872-1953) was a landscape architect in New York for many years. She worked abroad for the American Committee for Devastated France, and lectured frequently here and in Europe.

This magnificent collection is a continual source of stimulation to lovers of landscape architecture and gardening. In fact, there is no end to its riches and resources.

The library is open from Monday through Friday, nine to five, and Tuesday and Wednesday evenings until ten. Anyone may visit and profit from the experience.—E. L.



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PHOTOGRAPH BY MORLEY BAER

The beautiful location and secluded repose of this little guest house make it a restful retreat from a busy life today. Its meticulous simplicity in planning and furnishing provides an ideal setting for full-time use later on. More about this house on the following four pages.

Enjoy today your retirement house of tomorrow

● You can be using now the space that can also provide your setting for easy living in retirement. If you're thinking of building a vacation house, a guest house, a new addition, or even a whole new family home, take advantage of this chance to plan with a double purpose. Fulfill your present needs in a way that will easily adapt later to less elaborate living.

If you include this simplified, easy-to-maintain space in your life now, you will have the time and leisure to perfect it. Eventually, when you want to settle down to a less expensive, simpler way of life, you won't have to pull up your roots and start all over. And the added reward will be the pleasure of a new lease on life in your own familiar surroundings. On the next 34 pages you will see an array of solutions for spacious ease in small houses built for part-time use now and adaptable later as full-time residences.



Remodeling transformed a typical [illegible] garage into this delightful guest house, a completely independent unit, detached from the main house. With the back wall now open to the view, the original 22′ x 22′ space seems generous and unconfining. Big deck provides a level outdoor living area over the steep bank, adding to the sense of spaciousness.

Facing away from the main house, this cottage enjoys its own privacy, making it ideal for future use as a separate dwelling. Its elegant refinement is achieved in a deceptively small area with easily maintained materials to make housekeeping simple. The result is an equally good setting for entertaining and a busy life or for casual ease in retirement.



ALL PHOTOGRAPHS BY MOSLEY CALY

Plan for the present with your future in mind

This cheerful guest house, once a two-car garage, fulfills a present need for added space and also promises all the comforts for full-time use

● A minimum of housework with a maximum of livability—these are attributes to look for, especially in a vacation house or week-end retreat. Half the pleasure of a second house is the freedom it offers from the usual necessary daily chores and concerns. The characteristics that qualify the best kind of part-time house are just what you will be wanting for full-time use later in life. Any adjustment you make now in a vacation cottage, or additions or alterations in your present house, can also be an investment for the future when your children are on their own and household burdens are off your shoulders.

The guest house shown on these pages is an excellent example of how to build to take care of future, as well as present, needs by planning the kind of space that can eventually become a small and completely independent unit.

This elegant cottage was originally a two-car garage that turned a blank back wall on a beautiful view, wasting a valuable site. Now its 22-foot-square space, slightly enlarged by a glass bay, contains all the amenities for comfortable casual living. Built as a guest house, it can eventually serve easily for full-time living. Because there is direct access to the street and since it is planned to face away from the existing house, it has complete privacy and independence from the main building.

The compact use of space in this small house is one of its chief assets. Although it seems spacious, due to the big glass wall and the deck extension, the actual area to dust and clean is very small. To make housekeeping even simpler, building materials and even furnishings are such that they require little or no maintenance and can serve a casual life, remaining fresh and unmarred.

Fragile furniture and delicate fabrics have a place in a family household where constant loving care, frequent replacement and redecorating are part of what makes a house a warm and interesting home. However, in a part-time house, or for retirement, you will want things that don't demand thought and attention, so you can be free of concern about appearance and repair. Then you can put your mind on replacements or revisions only when you feel like it, not because you have to. As you can see in these photographs, you can have this durability and practicality with no sacrifice of elegance and refinement. You can also have the luxury of only a small area to look (*Please turn the page*)



One advantage of a sloping site is the opportunity for big glass areas without loss of privacy. View above shows how back wall of garage was glazed, the roof extended to cover the glass bay at left and a portion of new redwood deck.

West wall, seen below, is fitted with windows salvaged from an old house. Diffused glass softens western sun and gives privacy from main house. Random use of embossed tiles lends subtle interest to floor and wall behind copper fireplace.





PHOTOGRAPH BY JOEL KAUFMANN

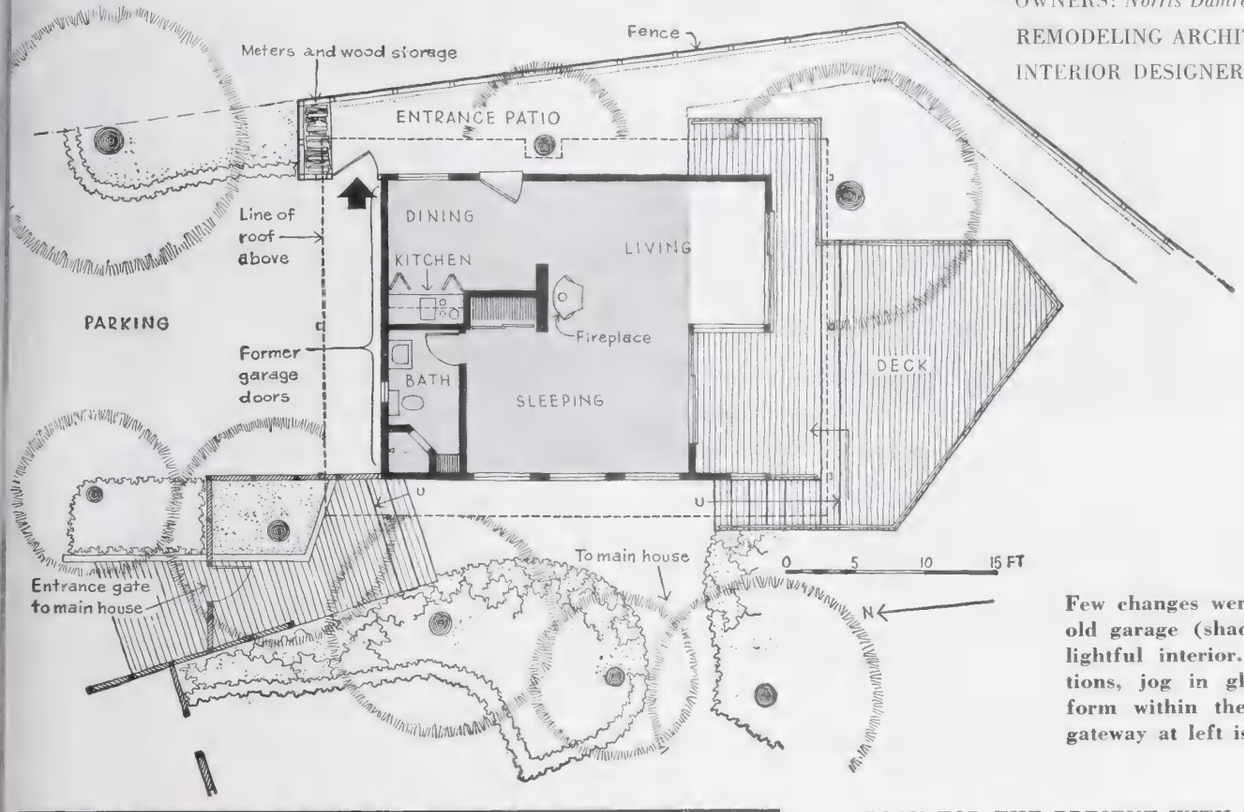
BEFORE

Old garage, occupying a choice site, was given an about-face toward the splendid view. In transformation to new guest house, right, louvers below casements have shutters on the interior for ventilation and privacy.



AFTER

OWNERS: *Norris Damron and William Kaufmann*
REMODELING ARCHITECT: *Germano Milono*
INTERIOR DESIGNERS: *Damron-Kaufmann, Inc.*



Few changes were made in outer shell of old garage (shaded area) to create a delightful interior. Bath and kitchen partitions, jog in glass wall give interesting form within the rectangular space. New gateway at left is entrance to main house.



Private entrance from drive, through a walled-in patio, gives guest house independence for future use as a separate establishment. Kitchen unit is at left, behind partition. Entire alcove can be utilized in future for larger kitchen.

PLAN FOR THE PRESENT WITH YOUR FUTURE IN MIND
continued

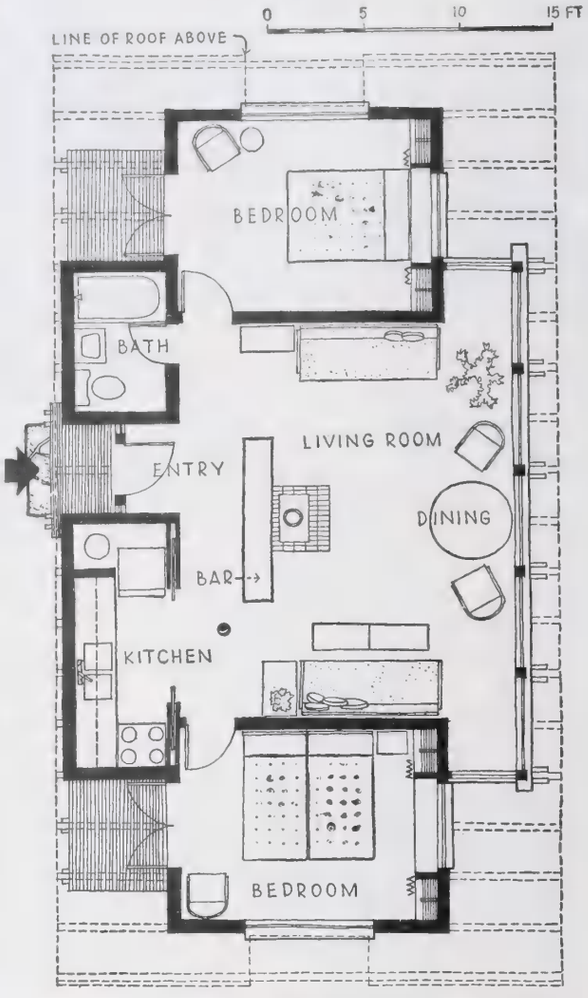
after and still retain a luxurious sense of spaciousness. When you are vacationing (or when you retire), you won't want or need the built-in separations that are needed to organize life in a family household. These formalities are what you want to get away from. When living is casual, one space can serve many functions. As in this guest house, one airy room can replace several small rooms more pleasantly and without clutter.

The opportunity to be developing your retirement home might be in your present plans for a summer cottage, to be refined later and made into a year-around house. Or you may be considering a cabaña or guest house like this one. Whatever your plans, take advantage of this chance to prepare for the future while you are (*Please turn to page* 166)

ALL PHOTOGRAPHS BY MAYNARD PARKER



Natural quality of wooded setting was carefully recreated with native plant materials after the house was finished. No matter how hard you try, it is almost impossible to avoid site damage. Raised section of roof, which adds an interesting shadow line, is the happy result of the insulating technique used.



This little house is roughly 32′ x 16′. The tightest planning went into the kitchen where an apartment-size stove was used. Separating the two bedrooms by the living area this way gives greatest privacy to each one. They are equal in size.

ARCHITECTS: *Kelly Oliver and David George*

OWNERS: *Tanglewood Hills Country Club, Lake Texoma, Texas*

INTERIORS: *William Parker McFadden*

LANDSCAPE ARCHITECTS: *Boyd and Heiderich*

Hard to believe this house and the one on pages 128-129 cost only $10 per square foot? By staying with a few characterful structural materials and planning the house on a modular construction system, architects created pleasing interior spaces and exterior elevations. Sweep of windows is possible on small budget because installation is simple.

The second house you can afford to own

Ready to become a two-house family? Here are some suggestions for how to practice economy in the design stage

● As every architect or contractor will tell you, it is a real challenge to build any kind of structure for $10 per square foot. In fact, most of them wince when you try to plan a house on any dollar-per-square-foot basis. They are generally right, because building costs have nothing to do with size. If you had the money and inclination, you could build a one-room house for $50,000. *Small* is not *cheap*.

Recently a Dallas architectural firm faced the problem of designing several guest cottages for a new country club about 100 miles from the metropolitan Dallas area. There was a very tight budget. The cabins had to seem luxurious and be comfortable, with no "to-be-finished-by-client" areas, which many budget jobs have. Five entirely different site conditions were chosen. Each cottage needed an individual solution, and no stock answers were possible.

Two of the cottages appear in this issue. We thought you might profit by some of the design solutions and building practices used in building these houses for just under $10 a square foot. Here are five points the architects suggest you consider to get the greatest (*Please turn to page* 195)





Since this building lot had a steep change of grade, a substantial native Texas stone foundation was used to keep the house high enough to enjoy the feeling of being up in the treetops.

Photograph below shows the consistent use of rough-sawn redwood siding as the interior wall surface. It was even used as a finish for the built-in breakfast bar. Exposed roof rafters fit perfectly into the board-and-batten pattern of the walls.



PRESENT OWNERS:
Mr. and Mrs. Donald B. Prell

ARCHITECT:
Henry Robert Harrison

LANDSCAPE ARCHITECT:
Garrett Eckbo





To call the siting of this house a tight squeeze is putting it mildly. In order to position the building for the best view and weather orientation, the architect resorted to a wood piling foundation similar to that used for piers. At high tide the house is literally over the ocean. Even when the beach is full of swimmers, the family is blissfully unaware of the activity below. Achieving solitude in this location is quite a feat.

How to rise above site limitations

Here is a house that tackles the problem of year-round living in a beach-front location. Starting with a near-impossible strip of land between street and beach, the designer developed a house for all seasons

By CAROLYN S. MURRAY

● Before you build a house on that ocean-front lot, you had better observe it during all seasons of the year. Remember there are beaches and *beaches*. The nice gentle coves, back bays, and lagoons where water laps musically against the shore do exist, but more often than not they're only in a public-relations dream world.

The truth about living at the beach is that you must be prepared to face nature's rampages just as often as you enjoy her benevolences. You must have a house designed to resist tides, rot, mildew, and sand. You must give yourself a good share of privacy, especially when the beach area in which you build is heavily used.

All of these problems were neatly solved by Architect Henry Harrison for the original owners of the house shown here. He had one additional limitation—the peculiarly shaped, shallow lot. Its western end was less than 20 feet deep and, as it widened, it sloped. There was a 15-foot change of grade within a 20-foot distance. It was like having no land at all to build on, since the (*Please turn the page*)



Wide overhangs keep sky-glare and high hot sun out of the house. Floating quality of the roof is exaggerated by the fact that windows reach right up to the ceiling. This is possible because the main weight of the roof is carried by large beams on strong posts and does not put any stress on window panes.



This photograph shows how close the neighbor's house is to the Prell property. Yet you can see in the other photographs how total the sense of isolation or privacy can be. In fact, the interiors are specifically designed so the owners can turn their backs to the ocean, and not be its captive audience.

ALL PHOTOGRAPHS BY DOUGLAS M. SIMMONDS



Here you are looking west along the cantilevered balcony that reminds you of the traditional "widow's walk" of the early seacoast houses. This one has a less melancholy purpose, permitting passage right down to the master bedroom suite. It's great for the good housekeeper, too, making window washing quite a simple job. Distant view to the south and east (seen in the photograph at right) is of Malibu Beach.





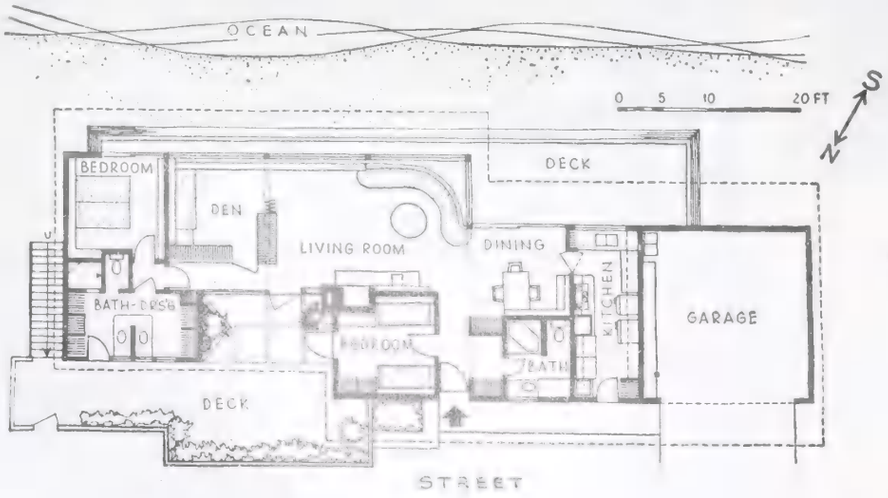


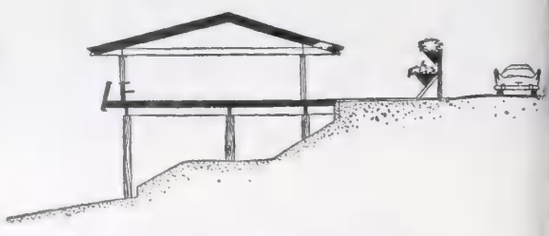
Highly finished birch cabinets and walls are a planned contrast to the rough-textured redwood structure. Here birch folding screen and television cabinet form a partition which rises from floor to beam. Straw matting flows into room.





It is interesting to see how many useful features can be integrated into one small area of the living room. In addition to the desk seen here, this 12-foot-square unit also holds music and TV equipment, and a bar-refrigerator section.





Cross-section and floor plan show how canny use of a privacy wall on street side provides a second living area out-of-doors (see photographs on page 198). It is sheltered from the elements by roof overhang, house, and landscaped fence. Master bedroom is far from street noises, while guest room is at left of entry.







There is a special sense of luxury experienced in this dressing room. How easy it would have been to cheat on the size of these private quarters in favor of more spacious entertaining facilities. We think the owners made the right choice. Door at right leads outside to the deck and stairs to the beach.

More photographs and data on page 198

Kitchen was designed to house some existing appliances and some built-ins. Spaces were arranged, however, so owners could later replace old units with newer clean-lined models or matching built-ins. For practicality, all top drawers in the kitchen are faced with the same plastic laminate as the counter tops.



HOW TO RISE ABOVE SITE LIMITATIONS
continued

lower property was completely flooded by normal high tides.

By developing the plan right at the property line on the street side and using a wood piling foundation of the kind used for boat piers, Mr. Harrison created "land." From privacy wall to cantilevered balcony railing, the house is about 42 feet deep; including the garage, it is 96 feet long—a fair amount of "land" under the circumstances.

Luxury and practicality are partners in this house. The sensible straw matting is laid on a radiantly heated floor (most uncommon for a house built on pilings). The long living room, with large glassed area overlooking the ocean, has a second face—a sheltered, comfortable side designed around a brick fireplace wall, so the owners can ignore the drama of the waves if they wish. The master bedroom suite takes up a good part of the interior space, with a beautifully fitted and finished dressing room. Kitchen and bath counters and top band of drawers are faced in a plastic laminate because they receive a beating from wet and dripping hands. Such special attention to details makes this a house crammed full of ideas, built into it by the architect's design.



Living room in this garage-turned-retirement-house has a rare and memorable elegance, because each of its few furnishings was chosen, over the years, for its enduring beauty.

House itself is an unprepossessing structure, giving little hint of the distinction within. Entry, where garage door was once placed, leads into the charming room opposite.

A garage transformed by fine possessions

The wisdom of owning
beautiful things becomes most apparent
when you reduce
the scale of your living

● Anyone who has ever changed dwellings realizes the truth of the old saw, "A move is as good as a fire." The very exercise of deciding what we will take with us and what we will throw into the discard amounts to a sort of burning-off of the inconsequential chaff among our belongings. We are made to face up to the quality of our past investments, for better or worse. But the real acid test comes when we move into small quarters as, say, into a two-room retirement house like the converted garage shown here. For the more limited the living area, the more limited the furnishings we can use. And those few things, representing what we consider the finest of our possessions, must stand revealed as exactly what they are.

Clearly, your best insurance of enjoying elegant and distinguished living in the future, no matter how small your quarters may be, is to discipline yourself now to acquire nothing that is not beautiful and of enduring fineness.

(*Please turn the page*)



To create this two-room apartment from a garage was something of an architectural tour de force, achieved by diminishing the garage door and opening up one wall with glass. The structure, efficient as it is, is primarily a backdrop for the owner's finest and best-loved possessions.



ALL PHOTOGRAPHS BY MAYNARD PARKER

ARCHITECT AND DECORATOR:
Albert Ely Ives

Over the years when such enduringly lovely and precious furnishings as these were acquired, it is fair to assume that the owner may have been tempted occasionally to make lesser choices. When you see the result today, the unerring harmony with which these pieces of similar fineness go together proves the wisdom of refusing to make compromises with quality.

A fine Japanese screen, probably used conventionally in a former, larger home, furnishes an entire wall of decoration in this little house. By actual count, furnishings in the room are sparse, but see the visual richness each contributes.

Retirement presupposes well-earned relaxation in surroundings tailored precisely to our own personal aesthetic standards —one more reason for choosing now a backlog of beauty on which to draw when we will furnish future smaller quarters.

Study the calibre of the furnishings in these rooms. There is not one single lamp, not one occasional table, not a vase nor a bibelot which is not a thing of beauty. They are the cream of one man's acquisitions, collected over the years, a sort of distillation of his taste and sense of values. The moral to be drawn from them by anyone who is thoughtfully planning against the day of retirement —and that should mean all of us—is simply that the more discriminating your present choices, the more aesthetically and physically satisfying you can expect your retirement surroundings to be, for you will have a backlog of beauty to draw upon when you need it most. And if there are times when you question the economy of buying something fine which you love—a painting, a choice screen, a one-of-a-kind chandelier—question also the eventual economy of *not* buying it. Even one truly fine possession may become that thing of beauty which can transform a small or nondescript room into a distinguished place to live.





In this view of the living room, the ocean-view terrace is at the left, the loggia and inner patio through the opening at the right. Screens at each side of the fireplace add architectural dimension.

PHOTOGRAPHS BY GOTTSCHO-SCHLEISNER

How to enter without using the front yard

By GUY HENLE

● Water and water-front life are intimately associated with "vacation" and "retirement" in the minds of many Americans. But the available supply of water-front land is so small that many vacation-retirement lots end up as long narrow strips with the short side on the water.

Such lots create a real site-planning problem. A typical front entrance on the street side would destroy the usefulness of what might be the best exposure. If a vacation-retirement house is to work at all, it must provide privacy, outlook to the water, and protection from the abrupt climate changes at the seashore. Proper use of the street side can solve many of these problems. A near-perfect solution is shown here.

Key to the success of this house is the side entrance, reached by a walkway along the property line. This makes the street side fully usable. By placing the service wing along this walk (behind a high fence), the inner core of the house is shielded from arrival traffic and noise. The master bedrooms on the far side are even farther removed. The central axis of the house has four living areas: the terrace on the ocean side; the formal living room; the informal, openable loggia; and the patio, a sheltered sun pocket on cool and windy days. The patio on the street side has plenty of room and is completely protected by a barrier of planting.

The bedrooms, baths, and service rooms are arranged along both sides of the central axis. The basic floor plan, though designed here for a couple's vacation use, could easily be adapted by any family with narrow-lot problems.





This is the terrace overlooking the ocean (behind camera). It is elevated slightly and projected out beyond the wings of the house to take in the full sweep of the ocean horizon. Master bedroom wing is at left; service wing is at right.

In this detailed plan of the narrow lot, you can see how every effort was made to protect the privacy of the occupants. The entrance court is surrounded by a 6′ hedge that runs along the walkway to the house proper, where a high fence guards the service rooms and rear door. The bedrooms are on the far side of the house. Notice the successive baffles created by landscaping between street (at bottom of page) and patio.

OWNERS: *Mr. and Mrs. Kimball Salisbury*

ARCHITECT: *Kemp Caler*

CONSULTANT: *Walter Frazier*

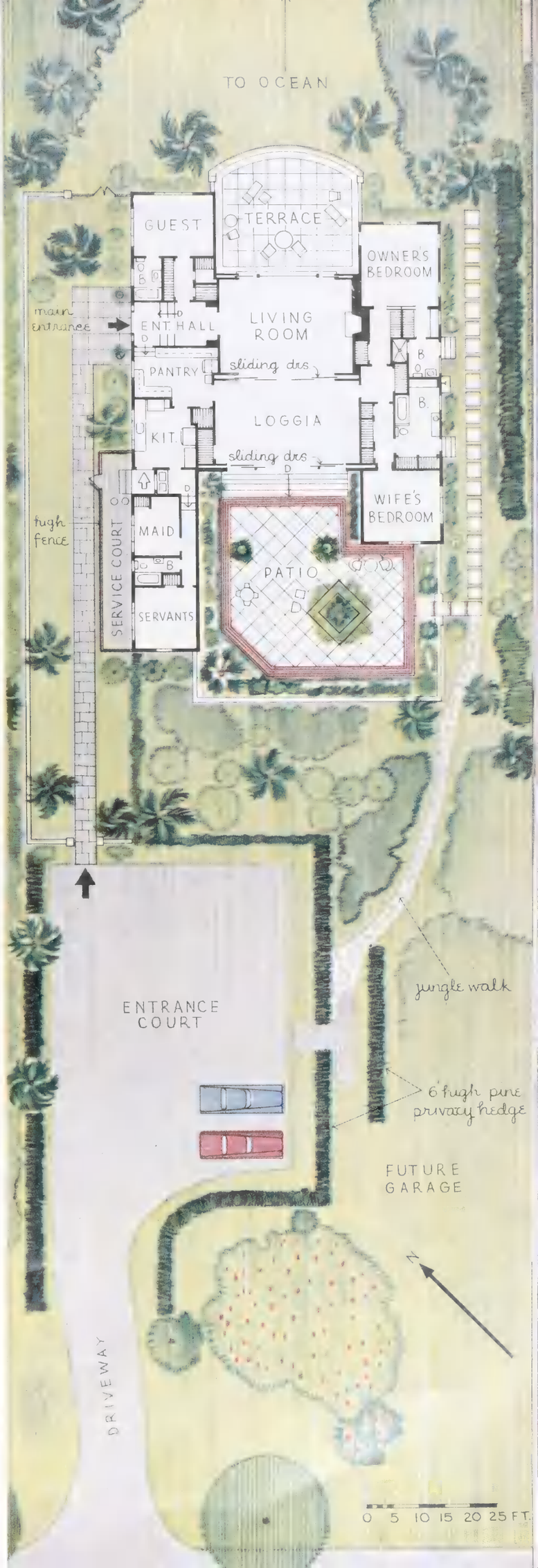
LANDSCAPE ARCHITECTS: *Innocenti and Webel*

More information on page 198

Sheltered patio below is a pleasant place even on cool days when the wind is off the ocean. Grand design of the house is clear here: You look right through the loggia, through the living room, to the terrace facing the ocean on the other side.

DRAWING BY MADELAINE THATCHER







Striving hard to keep this little cabin out of the "ordinary" class, the architects worked out some nice details. The shingle roof has a slightly raised section, due to an unusual insulating system, that gives it distinction at practically no additional cost. The front door is approached across a spacious foot bridge, also used as a sit-out deck.

The best long-term investment:

A modest house in an inspiring setting

By CAROLYN S. MURRAY



● Building sites in picturesque mountain country are bound to be steeply graded and rough. That is part of the charm and one of the points that separates the two breeds of resort-goers. If you've been shopping for mountain property, investigate the more interesting sloping sites and you increase your chances of getting spectacular sunrises and sunsets, a long view of a valley or mountain range, and a sense of isolation from the growing community around you. These are long-range considerations and they are as important as water, power, and shopping facilities.

When you have selected your site, don't overbuild on it. No matter how much land you have purchased, keep your house down to what you might call the gracious essentials. Not just for economic reasons, but out of a sense of responsibility for preserving the natural environment you love. Also the more land you preserve in this way, the better your privacy if a building boom should hit the area in a few years.

The little cabin on these pages is a good example of this theory of gracious essentials. Based on a 20′ x 20′ square, it would work beautifully on the tiniest parcel of hillside land and still give the owners plenty of breathing room.

More refining details to notice: The redwood siding is used in the reverse of the board-and-batten principle. This pattern of siding and the extra length of the boards help add dimension and shadow lines to the elevations. Window openings on both levels are developed into floor-to-ceiling bays.

OWNERS:
Tanglewood Hills Country Club
Lake Texoma, Texas

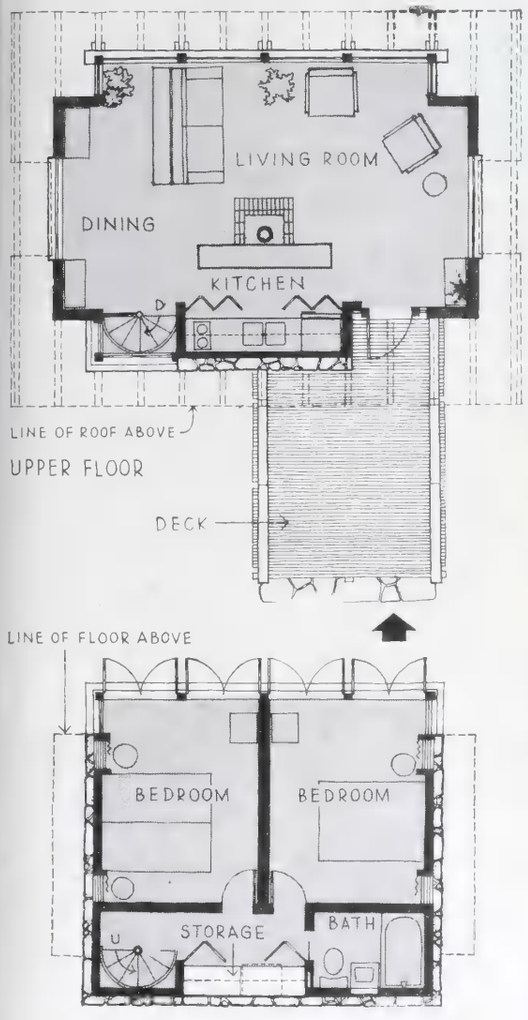
ARCHITECTS:
Kelly Oliver and David George

INTERIORS:
William Parker McFadden

LANDSCAPE ARCHITECTS:
Boyd and Heiderich



Here is a room that quickly comes to life with a few well-chosen pieces of furniture and some bright accents. Because all interior surfaces are wood, there is a natural built-in warmth. Folding louvered doors provide a colorful frame for the compact kitchen recess. Window at right brightens the spiral staircase.



Although the plan is basically a 20′ x 20′ square, the living room level has the advantage of being four feet wider. It is amazing how much space the extra two feet at each side add in the diagonal dimension, as seen in photograph at right.

ALL PHOTOGRAPHS BY MAYNARD PARKER



PHOTOGRAPHS BY THE HOWLAND ASSOCIATES



Above: Living room of this Florida house is modest in size, but includes every possible comfort for the owner and her guests. Couch seen on opposite page is against wall at left.



Left: Master bedroom is one of two rooms separated from the main living area by a large screened porch. This room has its own door to the porch, which leads to a large flagstone patio.

Below: This exterior view gives you some idea of basic form of the house. Living area is at left, bedrooms at right, with patio and screened porch between. One roof covers it all.





Screened porch is seen through the door of the living room. Kitchen is through the door partly visible at the left, and food can either be served at the small table seen here or on a similar size table on the porch. In this small retirement house there is no attempt made to have a formal dining room.

A retirement house can break all the usual rules

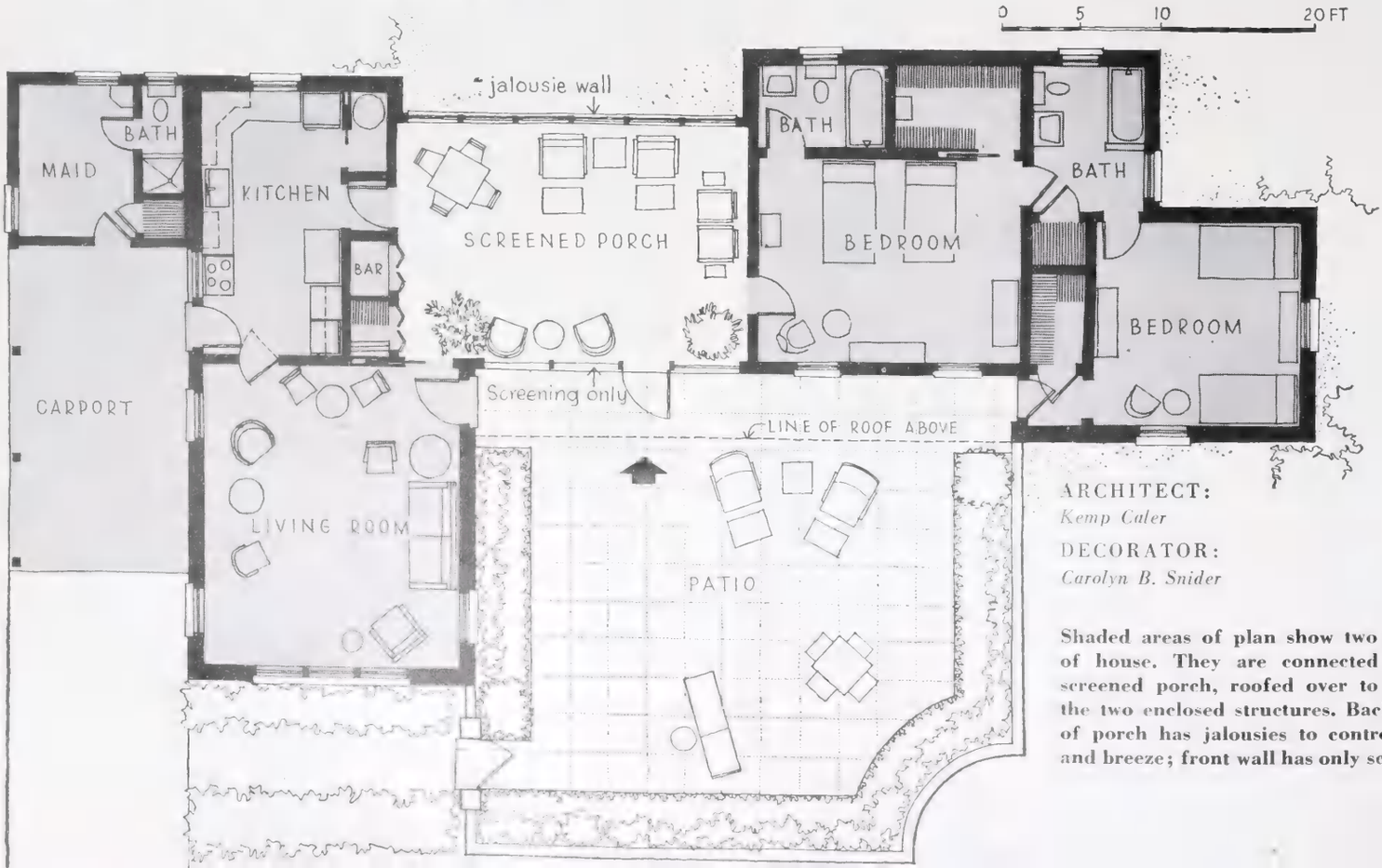
By LAURA TANNER

Freedom in floor planning can give a small house the privacy and variety of living spaces that make life comfortable and interesting. Here's a good example of one that really works

● In planning a retirement house you can often break the rules that apply to houses designed for everyday family living. The leisurely, informal life that characterizes a retirement house is in sharp contrast to the typical rigid schedule of our ordinary routine—and the structure that accommodates it can reflect the difference. Often the house can be much smaller, for it will be designed for one- or two-person occupancy. The active play rooms needed by children can be dispensed with. Often the climate is milder, and much of the day will be spent out-of-doors—thus the outdoor living areas will play an even more important role. In milder climates, too, there is no need to design a compact unit for heating economy. All these factors give the designer greater freedom in floor planning.

The house shown on these four pages, designed for an older woman, is located in Florida and takes advantage of the climate to the utmost. Studying the floor plan (on the following page), you will see that, while it would hardly fit an active family with children, it is tailored to the needs of its present occupant. (*Please turn the page*)

Broad concrete terrace is shaded for part of the day by the large trees that surround the property, but when the sun is on the terrace, the owner and her guests can retreat to the porch. Door to guest room is seen on far side of the terrace.



ARCHITECT:
Kemp Caler

DECORATOR:
Carolyn B. Snider

Shaded areas of plan show two wings of house. They are connected by a screened porch, roofed over to unify the two enclosed structures. Back wall of porch has jalousies to control sun and breeze; front wall has only screens.



An Americanized version of the Mexican three-walled room, this screened porch is the hub of the house. Much of the entertaining is done here and on the terrace just outside (to the left). Aluminum jalousies in rear wall and large overhead fan help control climate. Bar closet is at far end (below).

A RETIREMENT HOUSE CAN BREAK ALL THE USUAL RULES

continued

Basically, the house consists of two enclosed structures, a living room and service area (composed of living room, kitchen, and maid's room) and a wing with two bedrooms. These two structures are connected by a large screened porch that is roofed over to make the whole seem like one building. The back wall of the screened porch has jalousies that can control sun heat and strong breezes, but the porch is primarily a roofed-over outdoor area on which to enjoy the pleasant climate. With the jalousies closed, it becomes a three-walled room, an American version of an architectural feature common to Mexican houses.

The screened porch is the hub of the house. You can reach it from the living room, the kitchen, the master bedroom, and the patio. It serves as dining room and sitting room. The bar and coat closets open only to it (see photograph at right). The photograph above reveals the relaxed, informal quality of the room.

The master bedroom has a large walk-in closet and a separate bath. A second bedroom adjoins the first, but it has its own bath and separate exit (*Please turn to page* 200)



How to keep the weather and intruders out of your vacation house

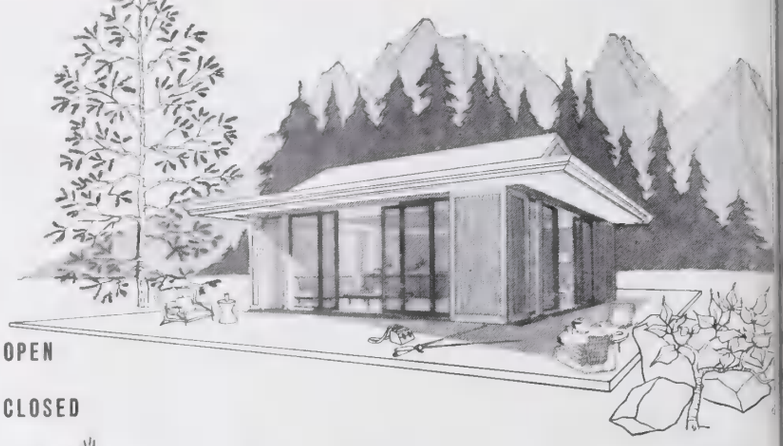
By DAVID X. MANNERS

● Unless you build your vacation house properly, its security, when you are away, can be a constant, nagging worry. This is especially true if a house has large glass areas. Glass is easily broken, and if a house is remotely located, out of sight and sound, what's to stop an intruder? There are other fears. What of high winds? A brick tossed in mischief? A glassy house seems so vulnerable.

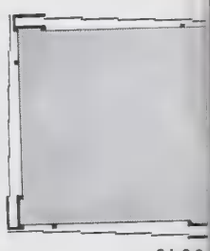
There is no need to torture yourself. When you build, you can design your house so that you'll never have even a fleeting doubt as to its well-being. There are easy ways to burglar-proof it, protect its glass against mischance. The techniques shown on these pages make it possible to close or open the house in minutes, yet they securely button it up against wind, storm, and vandalism.

The protective panels used also function in another way. They can help control sun and climate and make your vacation house a pleasanter, more comfortable place to be in.

The panels that give these advantages are simple, lightweight, and inexpensive. Accompanying sketches show four different ways in which they may be (*Please turn the page*)

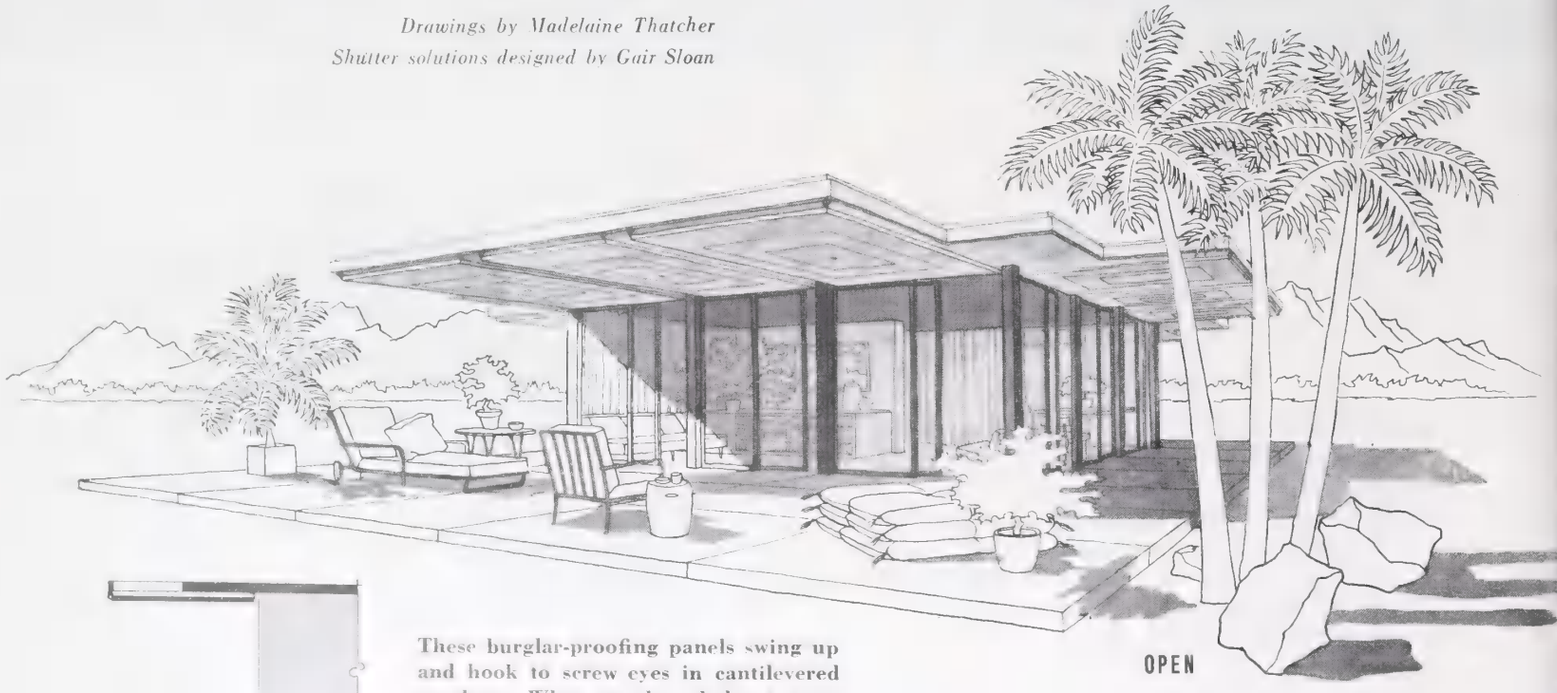


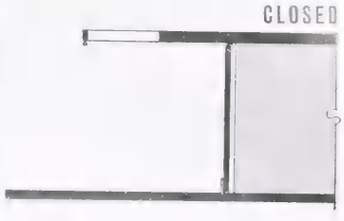




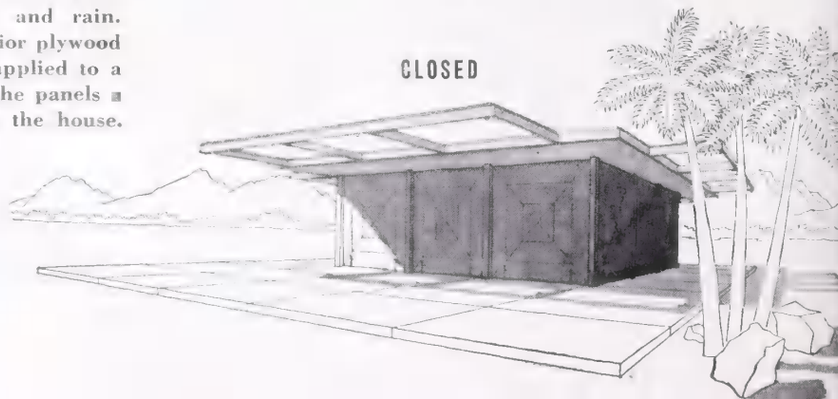
Closing your house up tight when you leave it need not be a difficult or time-consuming operation. These drawings show how sliding doors may be used for the purpose. Thrust bolts, secured from inside the house, lock the doors in place. Doors may also act as sunshades, or provide extra insulation.

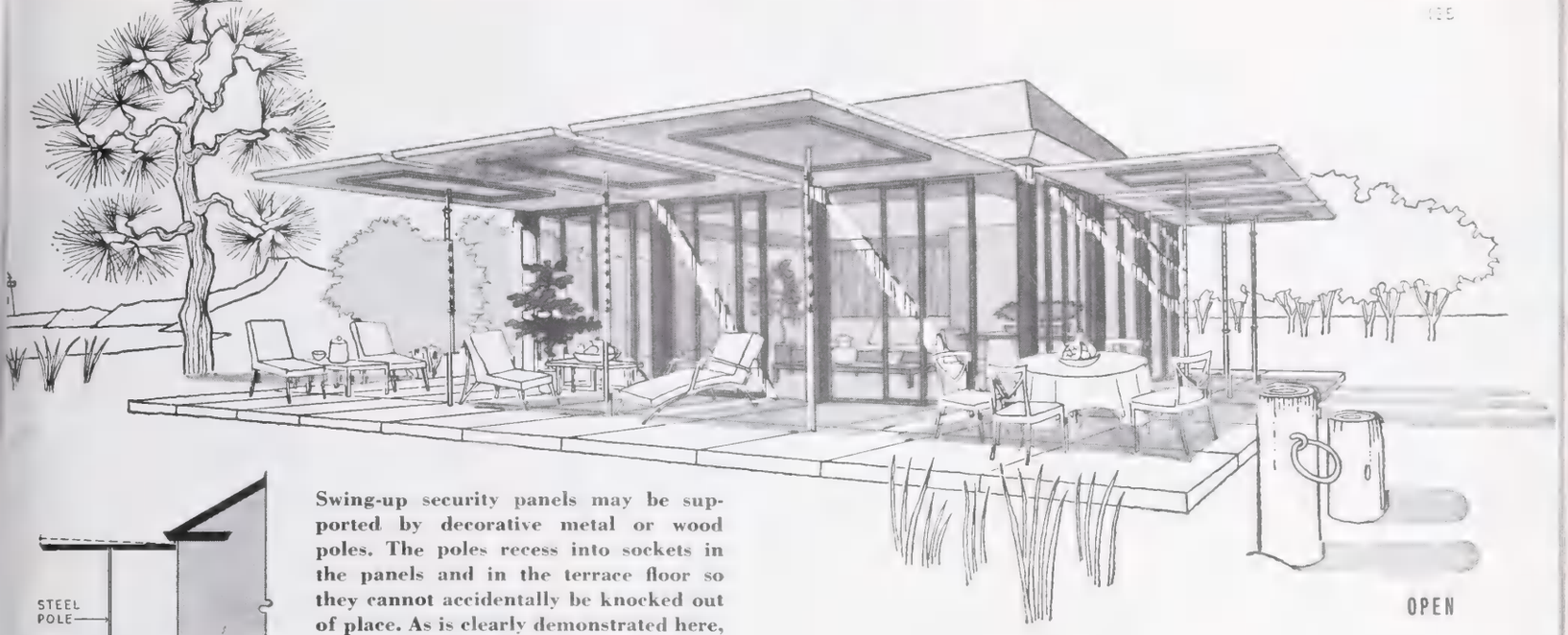
Drawings by Madelaine Thatcher
Shutter solutions designed by Gair Sloan





These burglar-proofing panels swing up and hook to screw eyes in cantilevered overhang. When up, they shelter terrace and glass walls from sun and rain. Panels can be made of exterior plywood or of tempered hardboard applied to a lightweight frame. Making the panels a decorative feature enhances the house.





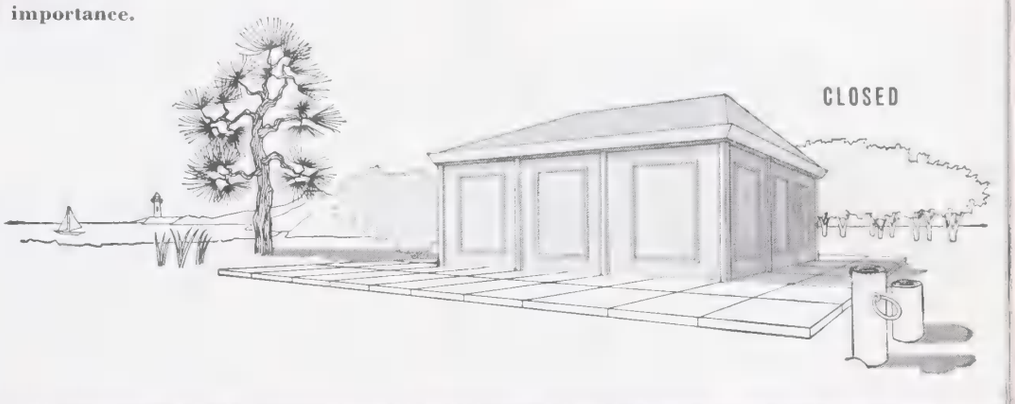
OPEN

OPEN

Swing-up security panels may be supported by decorative metal or wood poles. The poles recess into sockets in the panels and in the terrace floor so they cannot accidentally be knocked out of place. As is clearly demonstrated here, swing-up panels can add significantly to a structure's size and importance.



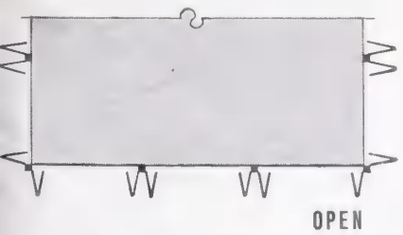
CLOSED



CLOSED

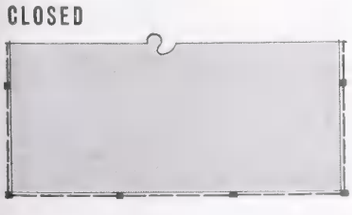


OPEN



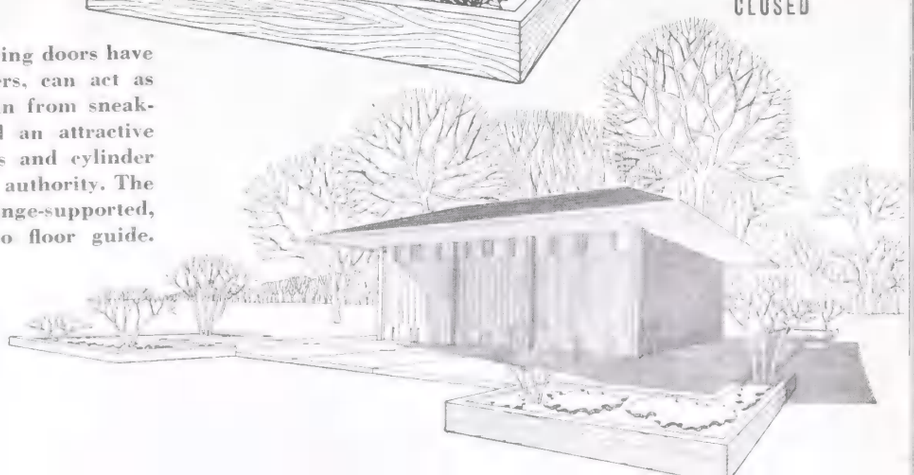
OPEN

CLOSED



Folded back, these bi-folding doors have look of architectural piers, can act as shade ribs to stop low sun from sneaking in. Closed, they add an attractive design note. Thrust bolts and cylinder locks give them watchdog authority. The doors are completely hinge-supported, require no track and no floor guide.

CLOSED



used. Photographs that follow show still another application. Once you have the idea, you can adapt the principle in a number of ways and make the kind and style of closure best suited to your own vacation house.

Where swing-up panels are used, they can be made of exterior-grade plywood, attached on one or both sides of a stiffening frame of 1 x 3-inch boards. Tempered hardboard, asbestos-cement, or metal are other sheet materials that might be used. Panels for folding and sliding doors can be stock exterior doors, bought at a lumber yard, or they can be custom-made of any of the sheet materials just mentioned.

Swing-up panels can be hung with 4 x 4-inch butt hinges, with thrust bolts to hold them tightly, and without a rattle, when they are down. Folding-style panels may be installed as bi-folding doors, with four hinges per door. No track is necessary. Sliding panels can operate on conventional single-door track, with as many separate tracks as you have doors. Get track like Grant 5150 or 5300, specifying that it is to be completely rustproof for exterior use. Ball bearings and bearing spacers must be stainless steel. An aluminum T-guide can be used for each door, recessed into a groove in the bottom of the door. Panels can be locked from inside with thrust bolts, or they can be equipped with cylinder locks and secured from the outside. Obviously, inside closures offer the most protection and every effort should be made to get them.

"Why go to all this trouble?" you ask. "Wouldn't it be simpler and more sensible just to use less glass?"

The answer on both counts is no. It is simpler and less trouble to burglar-proof a few big windows than many small ones. And large areas of glass are of particular importance in a vacation house. You go to a vacation place for the outdoors. You want the view. Glass offers the means of making the outdoors and the view a part of your entire vacation experience. You're not in just any house anywhere. With glass, the wonderfully serrated Rockies or the lapping waters of Waukesha are with you every moment.

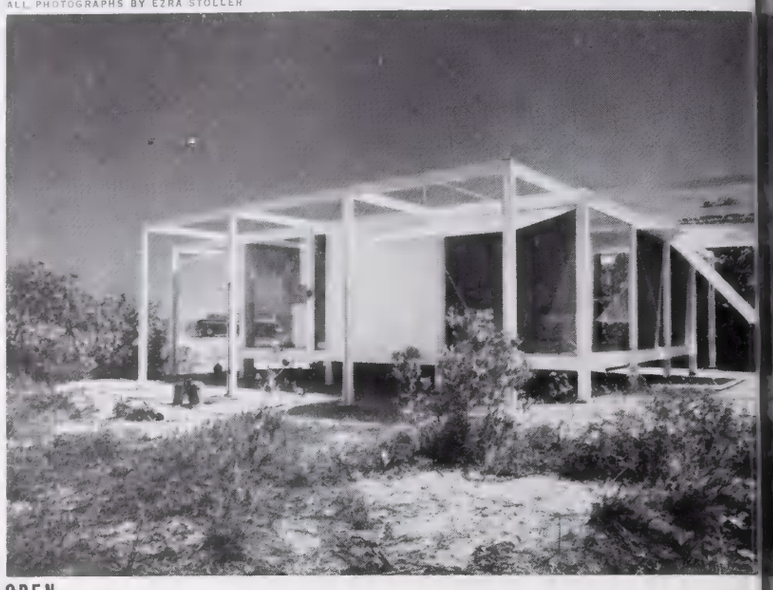
But glass does present problems. It can open your house to heat, glare, and cold, as easily as to the view. This is where the protective panels come in again. Here is how these same panels you use against intruders can also shield you from unwanted sun and the rigors of weather.

The panels are about the finest sun shield you can get. They are on the *outside* of the house. Interior shades block glare, but they can't stop sun heat from getting inside the house. Once the heat is in, it's too late. The only way you can get rid of it is with expensive air conditioning. These exterior panels turn away the radiant heat *before* it can get inside.

Further, the panels can be used to keep the sun off the glass no matter where the sun is in the sky. As the sun moves, you can open or close panels. On coolish mornings you may wish to admit the eastern sun. It's wonderful for taking away night chill and dampness. On warm mornings you may wish to block it out. The choice is yours. Intelligent manipulation of panels can cut a ton from your air-conditioning needs, so you can see the benefits even if you have no air conditioning.

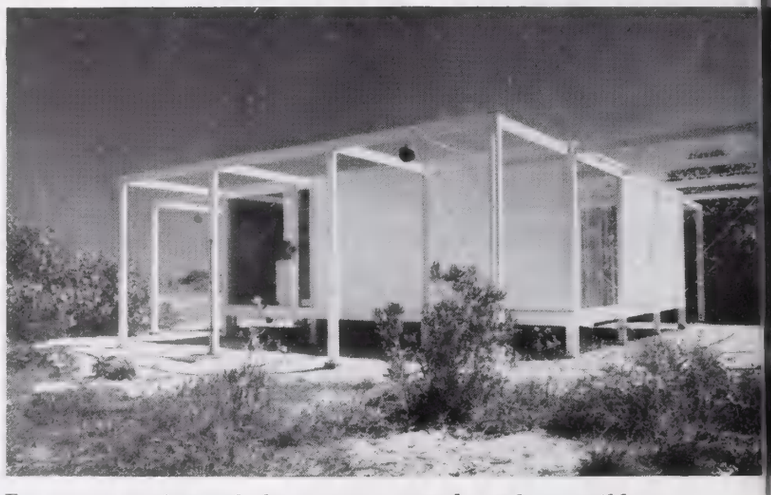
The sun can cook you worse than ever when it is hidden behind a white haze. Unlike hot blue-sky days, when the sun beats down on you from just one place, on hazy white-sky days the whole sky is a radiant heat source. We call this radiant heat phenomenon sky-shine. (*Please turn to page* 185)

ALL PHOTOGRAPHS BY EZRA STOLLER



OPEN

CLOSED



For warm sections of the country, panels make possible a most economical type of vacation house construction by providing security for screened openings. Above, you see house open. Lower photo shows panels locked over screened openings.

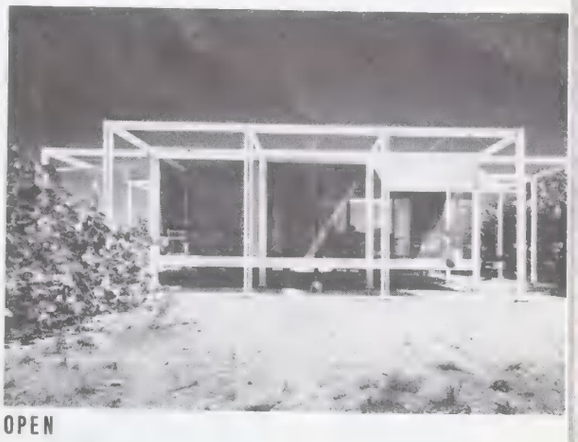
These intruder-proof panels also turn back the sun, glare, and heat

The sun isn't always high in the sky. Sometimes it's low. Sometimes it is the reflected glare of the sun you want to shut out, rather than the sun itself.

In the Florida house shown here, the security panels are counterweighted so that they can be kept in any desired position. The balancing weights hold them wherever they are set. Raised completely, the panels give shade against the sun and the glare of a brilliant sky. Half down, they block out the sky and the reflective glare of the surrounding landscape as well. Completely down, they are proof against the direct assault of the setting sun. At all times, their white color reflects heat away.

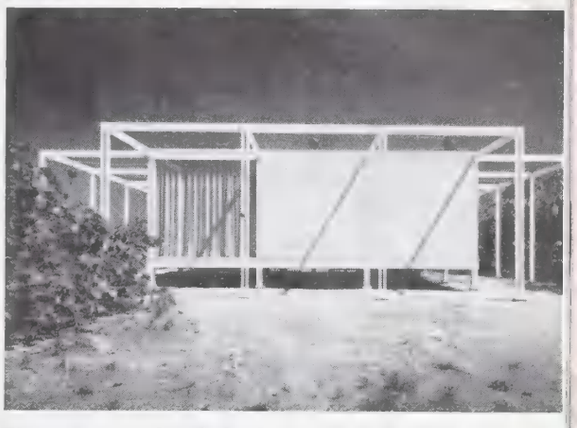


With counterweights down, panels are up. At midday this outdoor area would have been in full shade. Now it will soon be necessary to lower the panels to keep the setting sun from shining directly into house.



OPEN

CLOSED



There is no side of the house that does not need sun protection. Though south is sunniest side, summer sun rises in northeast, sets in northwest. Photos above show how little shade the north side of house can get and the usefulness of panels in warding off sun even here.

The two interior views below show how panels may be adjusted to block out the glare of the landscape and create an atmosphere of sheltered intimacy. The raising and lowering of each panel is controlled by a rope which comes inside at ceiling level. The rope is secured by winding it around a cleat on the floor.

OPEN



CLOSED





LATER



This old Connecticut house is the kind of place many people choose for summer vacationing. But those with a retirement house in mind—and an imaginative eye—can look beyond the "make-do" aspect of its "summer place" furnishings (left) and visualize its future year-round dignity, appropriately furnished (above).

NOW

How to retire happily in a "summer" place

By MARION GOUGH

● Whether they build, buy, or rent, thoughtful people are beginning to regard the seaside house or the house in the country as something more than a casual place where the family can disport itself over vacations and week ends while the children are young. They see it also as a possible year-round home for themselves when Dad has retired and the children are all on their own. As a result, the summer place is being more discriminatingly chosen. It's likely to be more sturdily built, with heating and insulation, or at least the possibility of adding them at a future date. And though modestly furnished for the nonce, it will probably lend itself, when the time comes, to the more complete outfitting that a year-round house needs.

Out of economic expedience, one thing most summer houses have in common is a "stepsister" assortment of left-over furnishings—things on their way to discard, but acceptable enough for vacation living. Trouble is that we tend to get so used to seeing a summer house furnished this way, we may overlook the real character and dignity of the house itself which carefully selected furnishings can bring out to their fullest. In fact, the transition from vacation house to permanent home may require little more than a change of furniture, as the rooms on these four pages show.

Here, in the Redding, Connecticut, home of Mr. and Mrs. William Reardon, you can see how the transformation of a summer place into a perfectly equipped year-round home can be effected by furniture chosen in character with the house. Here the trick is turned by pine pieces from the Ethan Allen collection of the Baumritter Corporation, a treasure trove of Early American adaptations.



Beamed ceilings and fieldstone fireplace have a traditional affinity for high-back wing chairs and cozy settees. Fireside stools are stackable. Slant-top desk-secretary and the Boston book stack provide generous storage for year-round living.

Dining area furniture meets the needs of a retired couple perfectly. High buffet stores china, silver. Apothecary lowboy is a server; a small pedestal table and Hitchcock chairs provide adequate dining space for a diminished family.

ALL PHOTOGRAPHS BY HOWLAND ASSOCIATES





Retirement for most couples means a time to return to twosome living, after years of dealing with life in terms of family. Implicit also is *relaxed* living, for this is a time to enjoy the leisure you've earned, the very time when your house and its furnishings should be pampering you with efficient, easy upkeep. These Early American furniture adaptations contribute even more than year-round design appropriateness to a Colonial house. Finished in antiqued brown, a color that tends to obscure stains or marks, the furniture is easily lived with, requiring little upkeep: it mellows with use just as its prototypes did. While these rooms are shown in completion, the varied range and continuous availability of more than 250 pieces in Baumritter's Ethan Allen group, make it possible to furnish a house bit by bit, certain that the new additions will be compatible in quality and design with previous acquisitions.



Kitchen required remodeling with time-and-energy-saving equipment to serve the needs of a retired couple. Ralph Alswang was design consultant. Dropleaf cart, a decided aid to retirement dining, also performs as a sofa table **(see page 138).**



NOW

Perhaps we shouldn't be, but it's a fact that we are usually careless of the scaling and placement of furnishings in a vacation house. It's quite another story when we come to see the house as a permanent home, for we then look at our surroundings more critically. See, for instance, how a thoughtful owner of a retirement house might use the trestle table and ladderback chairs to play up the architectural importance of a mullioned window (left), taking advantage of a garden view which was quite ignored by the off-scale, summer-place sofa, with its skimpy, casually put-together accessories (above).

More about the furnishings of these rooms on page 138; a list of stores featuring Baumritter's Ethan Allen furniture is on page 175.

The living room, dining area, and kitchen are, in effect, one big space. The kitchen is virtually out of sight thanks to the low partition and the trellis covered with vigorous ivy.

A retirement house that takes care of itself



The trellis-covered entrance, leading from motor court to house, is planted with native desert plants, which merge agreeably with the natural desert beyond. No sharp line of demarcation startles the eye or the emotions, nor requires care.

This house has merit on several scores. Its many-sided virtues are worth careful thought

By FRANCES HEARD

● This five-room house cost $16,000 to build. It stands on an $800 piece of land a few miles outside of Taos, New Mexico. It has a detached one-room apartment which cost $4,500 to build, designed to house visiting children and grandchildren but also to be rentable to part-time tenants, like school teachers.

So, financially speaking, the house is a sensible proposition, with the income from the apartment more than paying the taxes and the structural maintenance (which is very minimal). So the house puts no financial drain on the owners, Mr. and Mrs. Mario Larrinaga, leaving them free to spend several months in other climates should they choose.

Inside the house, spaces are open and uncomplicated yet pleasant. All the luxuries and amenities of bigger and more expensive homes have been provided in the kitchen and bath. And the living room and (*Please turn to page* 185)

ALL PHOTOGRAPHS BY MAYNARD PARKER

House is carefully set in sea of sagebrush, making it seem as though it had always been there, while eliminating the need for costly maintenance. By not competing with nature, the house becomes more a part of its surroundings.



From most of the windows in the Larrinaga house one experiences an instant communion with the distant mountains. Natural sagebrush sweeps for miles across the desert plateau and carries the eye right to majestic, 12,500-foot Wheeler Peak.



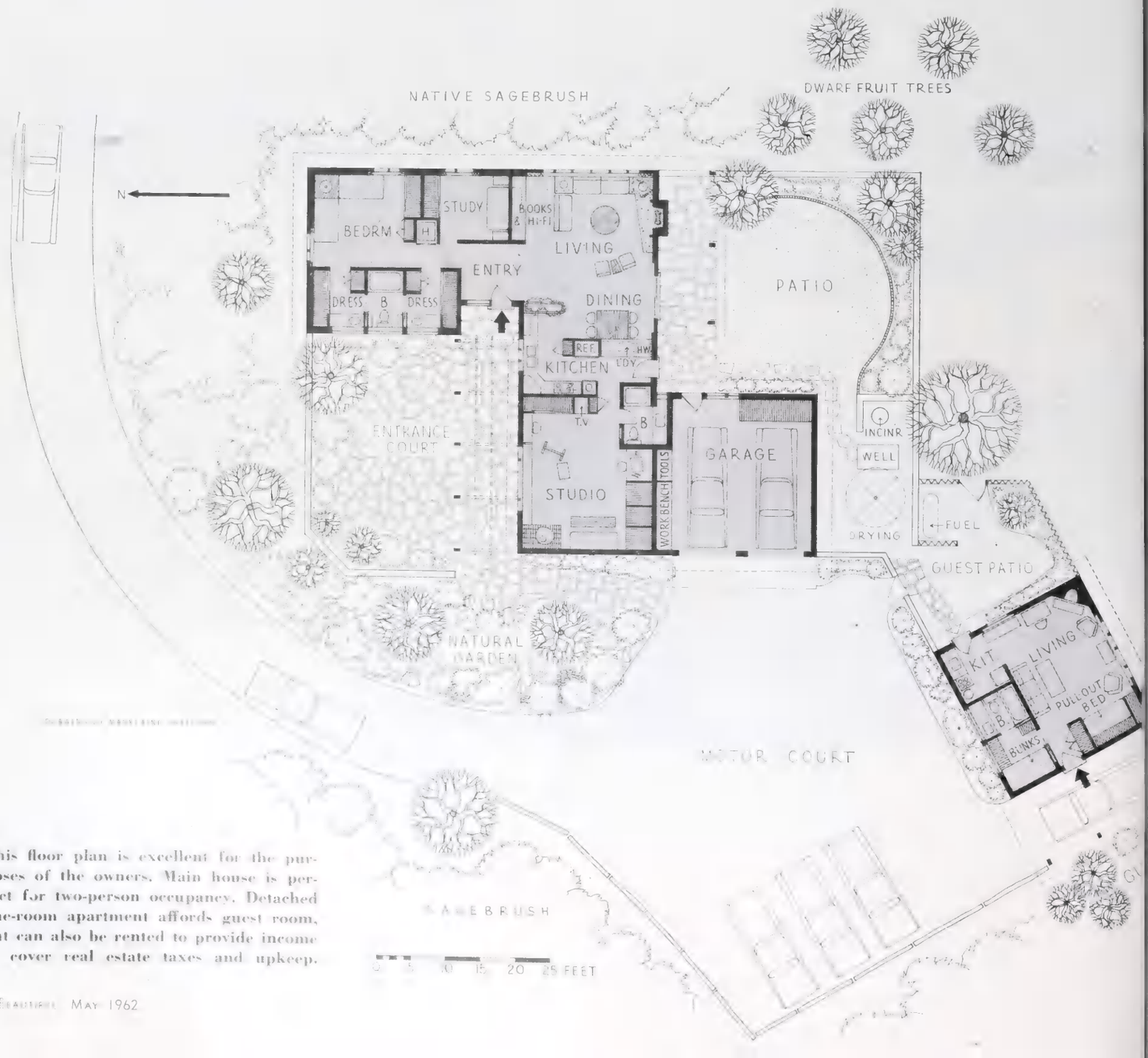
More photographs on next two pages





Small but luxurious niceties, such as folding shutters that keep the bedroom dark after sunrise, are typical of the care that went into this house. Shutters are covered with wallpaper. Furnishings of entire house are simple enough so that it can be rented furnished without worrying over tenant's care.

A RETIREMENT HOUSE THAT TAKES CARE OF ITSELF
continued



This floor plan is excellent for the purposes of the owners. Main house is perfect for two-person occupancy. Detached one-room apartment affords guest room, but can also be rented to provide income to cover real estate taxes and upkeep.



Studio of Mr. Larrinaga, who paints, also serves as a second living room (or what is now coming to be called a "family room"). Television viewing and handcraft work are also done in this room, for Mr. Larrinaga spends much time here, too, while he is painting. Work in progress can be left without being cleaned up and put away, and returned to at will. Any retirement house should have such relaxing amenities.

Room below is a view of the one-room apartment that is an entirely separate entity, structurally. Yet this space is completely self-sufficient with its own kitchenette, bathroom, and carport. It also boasts ample storage for a one-room apartment. It was meant for rental and or occupancy by children and grandchildren, and therefore was furnished sturdily.





Although the change in level was small, the root area of this tree had to be retained. Instead of an insignificant gesture, it was decided to make a dramatic visual statement. The seat-retaining wall is in proportion to the entire tree, as a container is scaled to a potted plant. Owner: Lewis Ruskin; landscape architect: Thomas Church and Associates.

ALL PHOTOGRAPHS BY MAYNARD PARKER

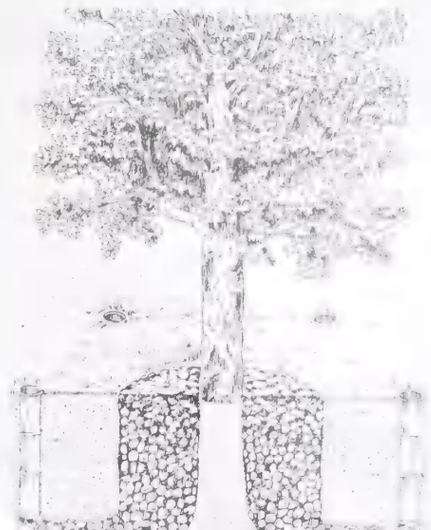
How to save trees when you pave or change the grade



DRAWINGS BY ZOE MARTIN

WHEN YOU CUT:

The roots extend, generally, to the perimeter of the foliage. Mark a circle at half the distance from tree trunk to foliage line. Do not disturb roots or change grade much inside this line. Dig a trench around the tree to the depth you will lower grade. Build a retainer around raised area. Fill inside the retainer with good soil.



WHEN YOU FILL:

Cover the entire root area with about a foot of coarse rock. Add a thin layer of fine gravel. Then fill to required grade with good porous soil, except for two or three feet around the trunk. The trunk must have air. Make an open tree well, or fill around it with porous material, such as coke or crushed rock.

By RICHARD K. WEBEL
Landscape architect

● There are times when the shape of the land must be changed to accommodate a house, terrace, or drive, or to alter surface drainage. And, all too often, there are trees "in the way."

When this seems to be the case, it is time to study the plan again. Quite often the plan can be adjusted to fit the lay of the land better, and some trees can be spared. It is worth a good bit of time and effort to save a good specimen. Nothing we can design or build in a garden is so useful and beautiful as a good, healthy tree.

The grade can be changed considerably around a tree and it will still survive—if the proper precautions are taken. You can pave over the root area—if you use the right kind of paving. Almost any tree, in fact, *can* be saved if certain conditions are met.

The drawings and captions on the left explain the principles of safely raising or lowering the grade around a tree. On the pages that follow we'll discuss all this and some related matters in detail.

What a tree doesn't know won't hurt it. You can move the earth however you wish without harm to the tree, if the following conditions are met: Don't disturb the roots nearest the trunk. Maintain the supply of air, water, and plant food in the root area. Keep excessive moisture away from the trunk. This is essentially true of all trees, but, of course, some are more amenable to change than others. More about this later.

When you must cut to lower the grade around an existing tree, there's a limit to how close you can safely come to the trunk. Root spread varies with the tree, but, in general, the outer roots extend to the (*Please turn to page* 186)

Above, as in all examples shown here, care was taken to leave more than enough area around the tree trunk at the original level. Underplanting does not interfere with tree and adds visual interest. Owner-landscape architect: Jack Stafford.

Below, there is actually considerable change of grade. But the paved areas are scaled large and the grade is changed in related increments, so the change in height is not too obvious. Landscape architects: Thomas Church and Associates.

THE ARTS OF GOOD LIVING
CREATIVE EMBROIDERY

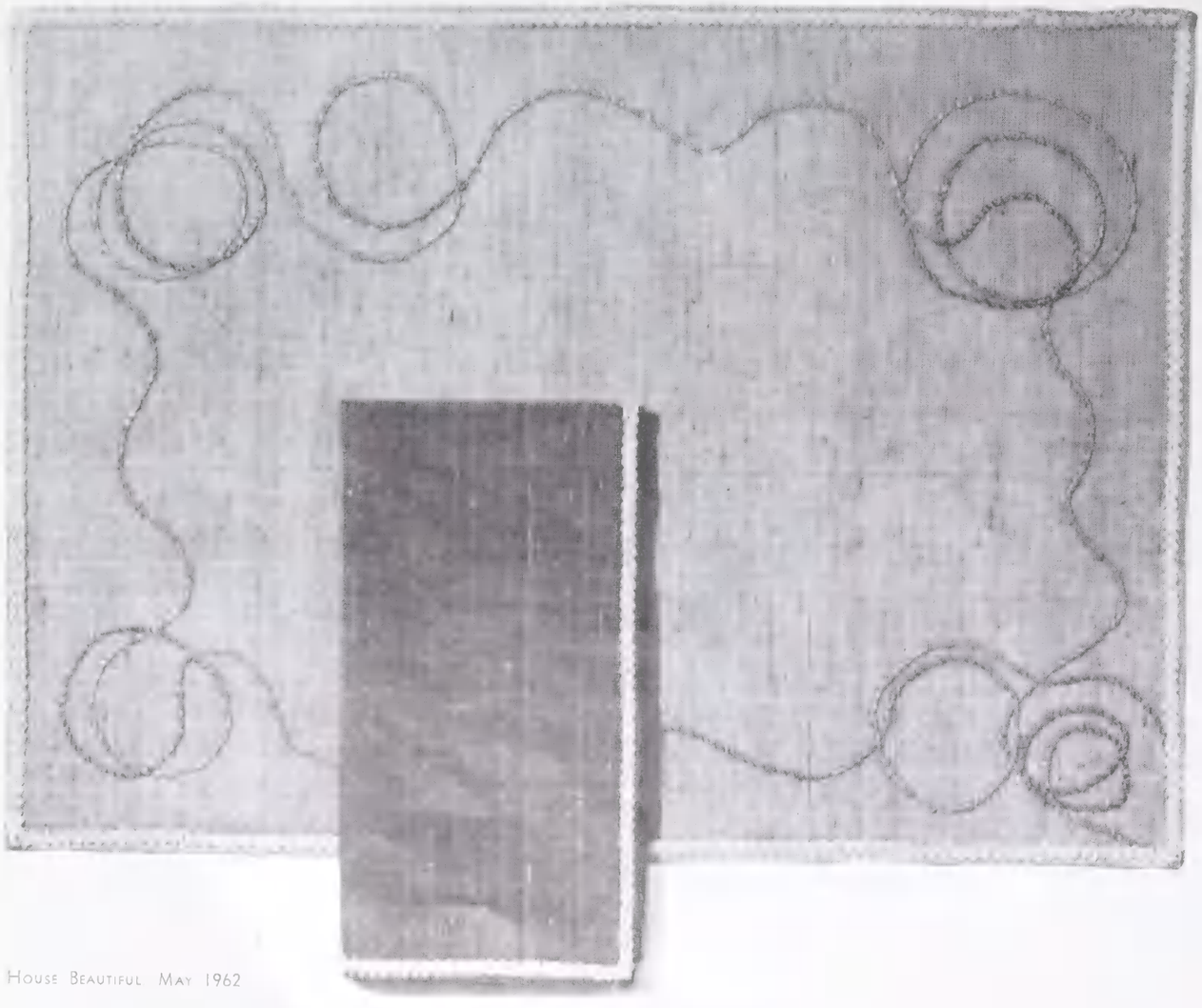
Create golden glamour with needle and thread

LESSON Nº 8

- *Pekinese Stitch*
- *Crossed Couching Stitch*
- *Detached Buttonhole Stitch*
- *Star Stitch*

Stitches explained on page 20

● Exquisite table linens, glinting with gold and silver, may look fabulous and unattainable in the shops, but such glamour is quite literally within your reach. Master a few easy, free-moving stitches, choose your glitter from the abundance of washable metallic threads and braids that are now so easy and inexpensive to buy, and create your own rich wardrobe of distinctive, special-occasion table linens. At the bottom of the facing page, see how a plain, ready-made place mat—perhaps one you already own—can be excitingly embellished by adding gold braid and a few squares of Detached Buttonholing. Its motif was suggested by the embroidered wall hanging above it, but you might take your design cue from your china, wallpaper, silver pattern, or whatever interesting motif pleases you.



Right: Detached Buttonhole stitch enriches the texture of this "painting in needlework," done on basket-weave fabric. Squares are traced in Couched gold foil. Placemat, below, has same stitch. Squares are outlined with Couched-down gilt braid.

WALL HANGING OPPOSITE BY THE LATE MARISKA KARASZ

Left: Thaibok silk tweed mat and napkin are hemmed on right side, the hem masked with Couched braid. Meandering design is gold-flecked straw-twist, allowed to fall in free "pools," then secured in place with fine Couching.







After 50 years this house is newer than many moderns

By CURTIS BESINGER

● It is often the fate of comparatively new buildings that they become dated quickly. Suddenly, like last summer's fad, they have become trite and dull. Yet, occasionally—and not often enough—there are comparatively old buildings that seem to have been blessed with a lasting freshness. Their age, expressed in years, is not readily believed. This is particularly true when they are compared with other buildings built in the same general period of time.

This house, designed by Bernard Maybeck and built in 1913, is an example of this perennial youthfulness. When you examine the photographs on this and the following pages, you will be impressed with the contemporary quality of the interiors. And you will also need to remind yourself





The living room, seen here after nearly fifty years of use, has a simple dignity and timeless elegance. Only the wall panels have been replaced with a duplication of the original velvet. Interior trim is redwood. The entire fireplace is exposed concrete.

The contemporary quality of the house is due to the fact that Maybeck's many innovations are today a part of our common architectural resources. Examples are the fireplace, treated as a free-standing unit in a wall of glass, and the light coves along ceiling beams.

ALL PHOTOGRAPHS BY MORLEY BAER

Numerous sets of glass doors, both exterior and interior, sliding and hinged, contribute to the openness of the house. The pair at the left of photo on opposite page is seen from exterior in photo at right. Glass areas are sheltered by deep overhang of upper floor and roofs.



now and then that this house is about fifty years old.

Maybeck is one of the Pacific Coast pioneers of contemporary architecture in the United States. He is perhaps best known for the Christian Science Church in Berkeley, California, designed in 1910, and generally recognized as one of the great buildings of the United States. But he also occupies a special place in the hearts of Californians because of his Palace of Fine Arts, designed for the Panama Pacific Exposition of 1915. As time and weather have sought the destruction of this dear, but not too durable, temporary structure, the people of California, moved by its beauty and a private donation of two million dollars, have added two million more dollars to rebuild it *(Please turn the page)*





This trellis shading a deeply recessed entrance is an example of Maybeck's ability to achieve richness and substance by the seemingly simple operation of putting one piece of wood on top of another. Compare the careful shaping of the ends of wood members to give them a termination, with today's many abrupt—and blunt—endings.

from the original plans but in more permanent materials.

Maybeck also designed many houses in Berkeley and other parts of the San Francisco Bay region. These have also given long-lasting pleasure to their occupants. The house shown here is one of the prime examples.

The secret of their durability is relatively simple: They embody the principles of good design: good materials and good workmanship have been combined into forms that are directly related to, and are an outgrowth of, the purposes to be served and the environment in which these purposes are to be served. The result is a product that is both timeless and contemporary in spirit.

In his work Maybeck fused a high degree of sensibility and poetic imagination with basic common sense and practicality. His houses, built in a region of great natural beauty and in a climate that fosters the use of house and garden as one unit, have an openness and a linking of outdoor and indoor areas that we think of as modern. As can be seen in the interior photos of the living and dining rooms, he used quite large areas of glass to achieve this close relation, both practical and poetic in basis, between inside and outside areas. By means of sliding doors that are pocketed in the wall construction, he opened up whole walls. Being practical, he considerately sheltered these openings with broad, shade-producing eaves and trellises.

The trellis seen on this page, characteristic of many in Maybeck's work, has a substantial richness achieved by the simple operation of placing one (*Please turn the page*)

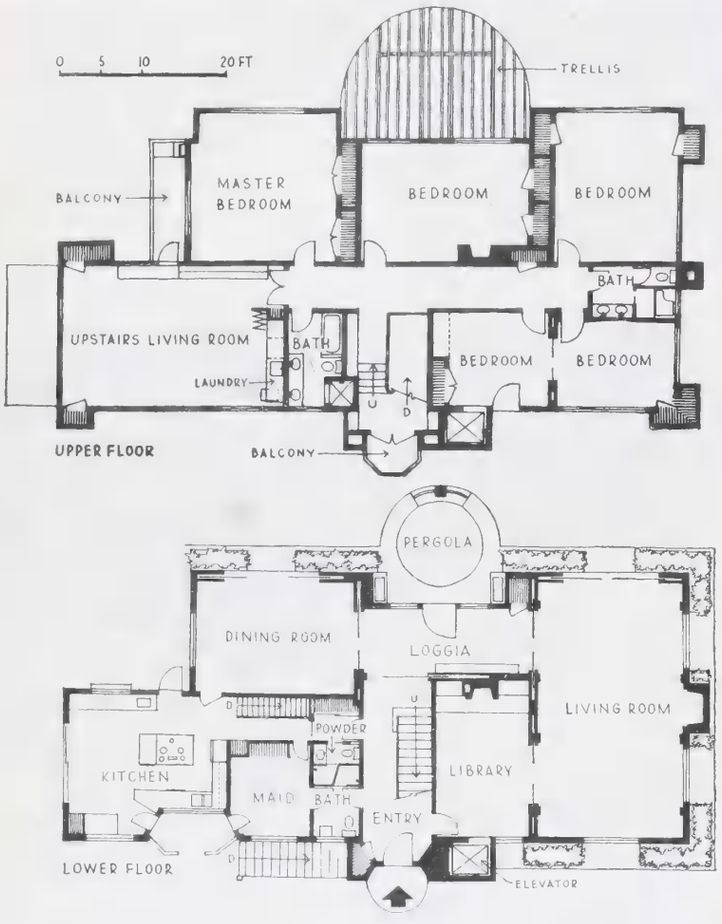


The trellis seen in the photo above is supported at its outer edge on a single concrete pier. The use of concrete as a finish material and the use of a single support are indications that Maybeck was not bound by the conventional knowledge of his time, that he had the ability and the courage to achieve fresh—but not arbitrary—solutions to problems.

The dining room is strongly related as a space to the space of the living room by a visual axis (seen in photo on the opposite page) passing through the dining room, the entry, and the living room and framed by four, equal-size sets of openings. Several axially arranged vistas, such as this, contribute much to the open spaciousness of the lower floor.



The former sleeping porch, with changes only in furnishings, now serves as an informal living room for the upper floor. Note how the window area was made more open by ingenious detailing, eliminating the usual mullions. Except for the floor, interior finish of the room is redwood.



The plan of the house, except for the kitchen remodeling shown on the pages that follow, has not been altered. Yet because of its openness and its flexibility in use, made possible by sliding doors, it is surprisingly well suited to our present-day patterns of living.

OWNERS:
Mr. and Mrs. Stuart Dole

ARCHITECTS FOR NEW KITCHEN:
Evelyn and George Kosmak

INTERIOR DESIGNER:
Ruth Dibble

The library adjoining the living room has an intimately scaled inglenook. The concrete fireplace, seeming to be of recent construction, was a part of the original design. Sliding doors can separate the library from living room.

AFTER FIFTY YEARS THIS HOUSE IS NEWER THAN MANY MODERNS

continued

piece of wood upon—or next to—another. These trellises, silhouetted against the sky and casting their patterns of light and shade upon the walls and terraces, act as transitions that relate the house to the tracery and shade of its beautifully wooded environment.

The plans of Maybeck's houses, breaking with historical precedents, anticipated and helped to establish the patterns of what we now call contemporary living. Although his plans were somewhat axial in organization, these axes were freely disposed in accord with the use of the house and not according to some pre-ordained concept of beauty.

In this particular house, one of these axes, marked by four identical openings, extends through the living room, the entry, and the dining room. Not terminated at either end, it creates a deep vista directed outward and toward the surrounding environment. An axis perpendicular to this, marked by larger openings at both ends of the living room, is similarly directed.

Maybeck's work contains allusions to history, particularly in its ornamental details. The Gothic quatrefoils in this house are an example. But his (*Please turn the page*)





The master bedroom, located at one corner of the second floor, has broad, horizontal window areas. The vertically projected sash, detailed to close against each other, eliminate the customary framing members. The resulting openness—an innovation in its time—was a rationally based response to a particular region and its particular climate.



The service entrance, a recessed porch, is screened with a low wall. A pair of decorative wood panels forms the gate. The door at the left of glass area opens into the kitchen; the one at the right into the maid's room. Note the decorative band, made of layers of saw-tooth-edge shingles, that marks the juncture of the wood wall and concrete base.



In the entrance hall the broad stairway leads up to a landing, opening to the intriguing balcony (seen in the photos below) and then reverses direction and continues to upper floor. The walls and ceiling of hall, handsomely paneled with redwood, have acquired a mellowed richness with time.



The balcony over the entrance door is an exterior projection of the landing of stairs seen in photo, above right. The quatrefoil pattern of the balcony rail, shaped in wood, is seen from the interior in photo at right. This touch of romance, characteristic of Maybeck's fertile imagination, is an example of how he gave an enduring charm to his work.

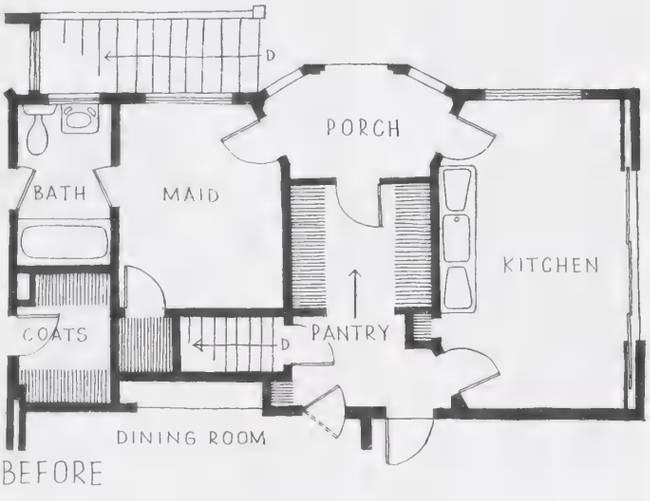


design ability was such that he could fuse seemingly unrelated details and materials into a congruous whole.

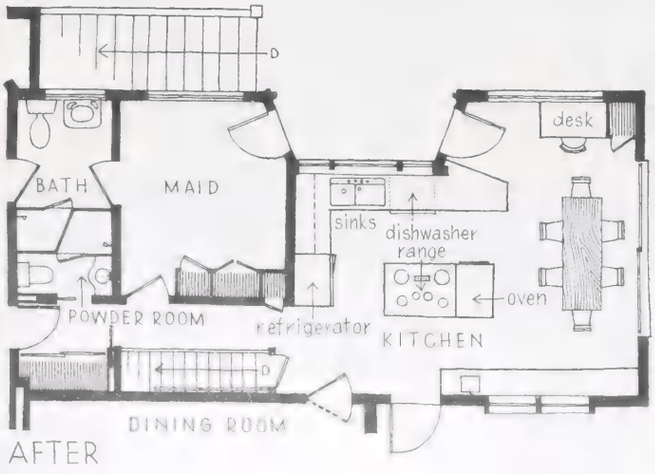
In all of his work Maybeck chose to use materials directly. In this house, redwood is the predominant material. It was used in the interior as an elegant finish, dependent upon the color and grain of the wood for its beauty. The redwood exterior of shingles and exposed structural members is more roughly textured and stained. For the fireplaces in the living room and library and for the exterior base of the house, he used concrete, left as it came from the forms, a daring innovation at the time.

Maybeck's work is permeated with this quality of directness. The forms of his buildings were not determined by historic precedents or fashionable vogues. They grew out of the needs of his clients and were straightforward and often very ingenious solutions to these design problems. As testimony to the correctness of these solutions, many of his houses, with very few changes, are still being quite happily lived in today.

The kitchen of this house was the only room that required a major remodeling to adjust it (*Please turn to page* 172)



BEFORE



AFTER

The service wing, as can be seen in a comparison of the before and after plans, was the one area that required a major revision to bring it to our present standards and ways of living. The pantry area was eliminated and the kitchen enlarged to include an informal dining area, also used as a children's play area. The remodeling also included the installation of new cabinets and kitchen equipment and a set of metal sliding doors, a replacement for doors to terrace.



This is an over-all view of the new kitchen, photographed through the sliding glass doors seen in photo below. A free-standing unit, seen near center of photo and from the end, contains a cooking top and ovens. In the wall at left of photo the nearer door opens to a paved area outside dining room.

Cooking activities are now centered in the location of the former pantry. The partition, which was removed to enlarge the kitchen area, was located where the beam is now visible on the ceiling. The large glass area over the sinks is seen from the exterior in photo of service entrance on page 157. The cabinet forming the sill of windows provides convenient storage near working area for frequently used spices, etc.

This dining and play area, located where the kitchen was before, now provides a very pleasant place for informal meals. The counter on the far wall serves many of the functions of the former pantry. Note the tall spigot in the sink (seen in photo at top of page) conveniently near dining room.





LATE REPORT

What's New in the Kitchen World?

By NANCY CRAIG



Amana "Stor-Mor" 15 cu.-ft. all-refrigerator.



Revco convertible refrigerator-freezer.

No sweeping changes in refrigerators, but many important evolutionary developments

Thin wall insulation has updated all refrigerator and freezer lines and created more storage space in the same dimensions. Frost-free and no-frost models are no longer limited to top-of-line models, nor are optional automatic ice-makers that plumb into water lines to provide a constant supply of ice.

In design, square trim lines continue to emphasize the built-in look with many models having removable door panels so that wood cabinets or individual color schemes may be matched.

An important development is the reintroduction of the all-refrigerator. Taking a cue from built-ins, five manufacturers are now making free-standing units with freezer compartments just large enough to hold several ice cube trays and a day's supply of frozen foods. Largest of these is Amana's 15.1 cu.-ft. unit (shown above), with Whirlpool producing a 12.6 cu.-ft. unit. Westinghouse Space King all-refrigerator (12.6 cu. ft.), as well as Gibson's Market Master (13.7 cu. ft.) are available with matching twin freezers of the same exterior dimensions.

Revco, an innovator in deluxe refrigeration, has a new and unique convertible, two-door, no-frost combination. It has a 11 cu.-ft. refrigerator at the top with a 5 cu.-ft. zero-degree freezer below, which at the flip of a switch converts to provide a 16 cu.-ft., two-zone all-refrigerator.

A Philco unit of 13.4 cu.-ft. capacity has a tiny zero-zone freezer for ice cube trays with under 3.0 cu. ft. for current supplies of frozen foods. This area becomes refrigerator space when a switch is flipped.

Only Revco's built-in Gourmet refrigerator provides exact thermostatically controlled temperatures ranging from 33 to 46 degrees.

Both the Westinghouse Center Drawer Refrigerator and Philco's Air Wrap unit provide temperature- and humidity-controlled compartments for specialized storage of fresh meats and vegetables.

A major breakthrough in the field of secondary refrigeration is the introduction of small thermo-electric refrigerators and freezers. This is a completely new system, in which electric current passing through dissimilar metals provides cooling. Thermo-electric units have no motor, no compressor, no liquid refrigerant. With no moving parts, operation is silent. Most manufacturers feel it will be some time before family size refrigeration units are produced.

The first thermo-electric refrigerator for home use, made by Wright Manufacturing Company, is a compact modular unit 15" high by 22" wide and 17½" deep. Capacity is 1.12 cu. ft. with 2 full-size ice trays.

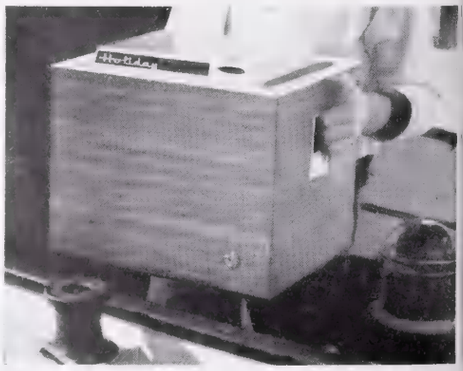
The same manufacturer makes a smaller portable unit without ice trays, to hold picnic lunch or 20 twelve-ounce cans or bottles. Ideal for boats and automobiles, this operates on its own self-charging batteries, 12-V auto or boat DC, or plugs into a 115-V electric outlet. (See photo below.)

Whirlpool is test-marketing a still smaller portable, the ThermoMagic Thirty-Five, as well as a tiny one-ice-cube-tray freezer.

The second refrigerator's importance is evidenced by the greater variety of compact units in under-counter, built-in, free-standing, roll-around, and portable models. Newest entry is Erickson Industries with a handsomely designed 2.7 cu. ft. modular refrigerator that includes freezing space for six full-size ice cube trays (see photo). In wood or colorful vinyl, it comes in free-standing, roll-around, or built-in models.



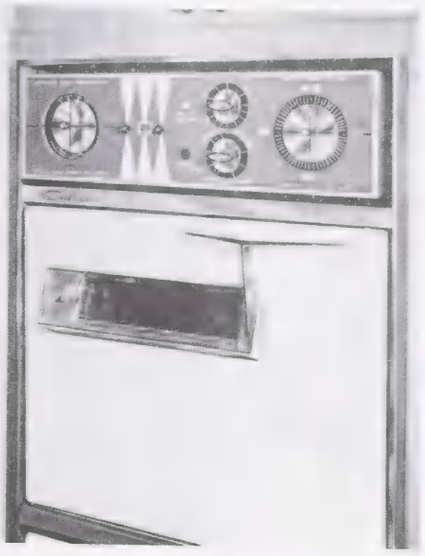
Erickson "Chill-Air" compact refrigerator.



Wright thermo-electric portable refrigerator.



General Electric 30″ 2-oven "Americana."



Caloric's "Ultramatic" keep-warm gas oven.

Ranges maintain built-in look, but add new conveniences

The popularity of modular ranges that lide in between counters or drop in on low base cabinets, continues to grow. Gas and electric models are available to fit into as narrow as 20 inches or as wide as 40 inches. This kind of architectural styling has affected even conventional ranges. Squared corners fit flush against countertops. Many are of a depth to line up with cabinet fronts for a more unified look.

Increasing numbers of high oven ranges ttest to their growing popularity. Newest s General Electric's "Americana," providng, 30 inches of wall space, an eye-level ven. a recessed cook-top, and a second ven below (photograph above).

Crown's "Contemporary" gas range has recessed cook-top with folding cover of atin chrome that hides burners and becomes an extension of counter. During ooking, the top folds back as a protective backguard. (See photograph and drawing t bottom of page.)

Serious thought has been given to the ngineering of new convenience features ncluding ways of making ranges easier to clean. Removable oven and broiler doors, pull-out and disposable oven liners, hinged cook-tops that may be lifted and braced, electric burners that lift up or pull out are all answers to easier cleaning.

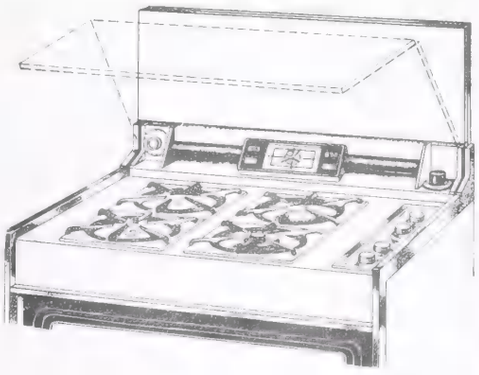
One preventive concept is Suburban's "Viscount" oven with fan vent built into the oven to exhaust smoke, grease, and heat.

In cooking convenience, the most revolutionary development is a new gas range oven control system which is easy to operate and eliminates uncertainty. Food cooks immediately and is held *after* cooking instead of *before*, at an exact serving temperature of about 170° F. With meat probe, a roast of beef holds at that perfect juicy pink state for as long as five hours.

Three controls manufacturers, Robertshaw-Fulton, Harper-Wyman, and Wilcolator, are marketing this new-type system, which is available on over a dozen makes of gas ranges. Under any of its names, such as Oven with a Mind, Keep-Warm Oven, Plan-O-Matic cooking, etc., this never-before-convenience of programmed cooking is a great advance (see Caloric oven above).

rown 40″ "Contemporary" gas range.





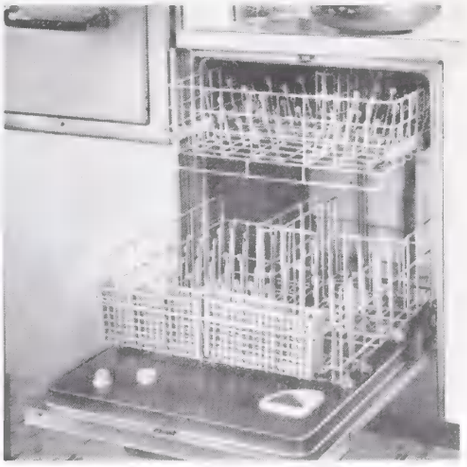
Dishwashers have well-engineered new features

Take your choice of a built-in, wall-hung, or portable dishwasher today, whether it's designed to hold 6 NEMA place settings or as many as 15, and it will do a satisfactory job of washing dishes, if hot water of 140° F. to 160° F. is available. It isn't even necessary to scrape and rinse dishes with many machines. More models at many price levels have rinse injectors that deliver your glassware and dishes without streaks or spots. Top-of-line models are multicycle for pre-rinse, light or heavy soil washing, pots and pans, and/or use for plate warming. In addition, there are unique developments in function and design as follows:

Thermador's initial entry into the field, pictured below, provides significant innovations. This de luxe dishwasher is lifetime stainless steel, both inside and out. A stainless steel liner that has been a health code requirement (*Please turn to page* 196)



Thermador "Masterpiece" dishwasher.



Stainless steel interior and 4-level wash arm.



New welcome for an old-world favorite

Yogurt

What this "almost perfect food" is,
how to use it to put a new fillip into your menus,
and how to make your own

By EPSIE KINARD

● Holding yogurt at arm's length for years, Americans have finally succumbed to the taste delights that this gypsy daughter of milk has to offer us. Twenty years ago yogurt was the butt of vaudeville jokes and was jeered at as the food faddists' milky fountain of youth. Today, it contributes an estimated 60 to 70 million half-pints a year to the American diet, is cherished by gourmets, and counts among its distinguished converts former President Eisenhower, Adlai Stevenson, General Alfred Gruenther, Princess Grace of Monaco, and many other loyal fans. When spirits flag and energies ebb at TV and Broadway rehearsals, actors count on yogurt, spoon-dipped out of paper cups, for a pick-me-up. So popular has yogurt become as a mid-meal snack for Madison Avenue executives that this tangy-tasting dairy product, as firm as custard and smooth as silk, is now wheeled into skyscraper offices during coffee breaks.

Originating in the Mediterranean lands of the Middle East more than 4,000 years ago, yogurt was the result of a primitive people's way of fermenting milk. To preserve milk, they left it out in a warm place to turn to curd. The type of organism that fermented milk varied from country to country to which yogurt has traveled to nourish man. The yogurt that helped sustain Abraham for a goodly 175 years was made of goat's milk. From the milk of the mare and the yak was made the yogurt that nourished Genghis Khan and other conquerors from the Mongolian Plains. Our use of cow's milk to make yogurt is as sharp a break with tradition as are the rigid laboratory controls we use to process it.

In 1908, a Russian bacteriologist, Dr. Ilya Metchnikoff, set out to prove, on a scientific basis, the belief that yogurt had properties that were extremely valuable in intestinal disturbances or malfunctions. Metchnikoff believed that 90 per cent of the diseases that plagued man were caused by intestinal stagnation. He also believed that it was the cultured milk eaten by Bulgarian peasants three times daily that made them so long-lived, so resistant to disease.

By putting yogurt organisms under the microscope, he discovered a vein of truth under the mountain of folk lore. Tests showed that yogurt could be used to change the intestinal flora of man. To Metchnikoff goes the credit for isolation of the two friendly bacteria cultures that ferment and flavor the pasteurized, homogenized fresh milk we use to process yogurt. They are the *Lactobacillus bulgaricus* and the *Streptococcus lactis*.

Studies made in leading medical institutions prove that Old World beliefs in yogurt's valuable properties are not without some basis in fact. Dr. Harry Seneca, of Columbia University's College of Physicians and Surgeons, engaged in research on yogurt for many years, has made valuable scientific contributions on yogurt's bactericidal effect and acidity. He believes that it is a natural and physiological approach to intestinal dysfunctions (*Please turn to page* 180)

To turn yogurt into a dessert, use sweetenings that its tangy taste invites. Shown, right, are four garnishes that can turn it into a delectable dish called Filbunke, *a classic Swedish dessert: brown sugar, ground cinnamon, ground ginger, and zwieback crumbs sprinkled over it.*

STERLING SPOONS, KNIVES, FORKS, BLOOMINGDALE'S; PEWTER, BLOOMINGDALE'S. PHOTOGRAPH BY JAMES VILES



COLLECTION OF MILDWOFF



FOUR PHOTOGRAPHS BY MARIS © EZRA STOLLER ASSOCIATES



The pretty panels of bubbly glass in the walnut wall lantern above were easy to make. We show you how in this story. Colors are stains permanently fused inside and onto surface.

Glass gem-encrusted lantern, "Enchanted Bouquet," at left, is by Cleveland craftsman Edris Eckhardt. Glass fusing is not nearly as difficult as the final effects here would have you suppose. We show how to do simple projects.

This chessboard, an amateur effort like lantern, above, is made of 1″ fused glass squares, each gold-leafed on the back to reflect light, then mounted as a cathedral glass mosaic.





Handsome doorknobs mounted in brass are result of an inspired amateur's experimenting to see what would happen when dimestore caster cups were slumped flat in the kiln, painted with glass dyes, and fused. Bubbles in the glass were created by the expansion of air trapped between the two flattened disks.



PHOTOGRAPH BY EZRA STOLLER ASSOCIATES

In a walnut lantern suitable for an entranceway, glass craftsman Dorothy Larson, of Changewater, N.J., has fused dried ferns between layers of clear glass. Ferns turned to ash in the high heat of the kiln, their delicate tracery preserved as in an x-ray. Firefly-like fused accents are single, tiny, glass tube beads.

No. 8 in the series:
How to explore and exploit the nature of materials

The Art and Craft of Fused Glass

A few pieces of clear and colored glass and an inexpensive kiln are all you need to make useful and beautiful things

By ROXA WRIGHT

● Man-made or natural, most of the beauty that enters our lives has color. It may be subtle and *shibui*, or it may be vibrant and playful, but almost all the color that surrounds us is light reflected from colored surfaces.

Glass is different. Translucent glass actually colors light itself as it passes through space and is an incomparable medium for doing this. We here explore and exploit the infinite possibilities in colors of glass juxtaposed with one another and interposed between ourselves and the source of light.

The process we use is called "glass fusing" and is exactly what the name implies—heating chunks and small sheets of clear and colored glass in a kiln to make them semi-molten, so that the individual pieces melt, flow together, and join permanently and invisibly into a single piece of glass.

In simple step-by-step pictures that follow, we show you how to fuse glass, color on color and piece to piece. You will also learn how to embed decorative bubbles, how to shape glass by "slumping" it into a mold, and how to paint colors on and in clear glass using fused glass stains.

Is high heat really necessary? True you can "color" clear glass simply by gluing pieces of colored glass on its surface. But only by the intense heat of the kiln can colors be made to float mysteriously inside clear glass. Strange and magnificent effects are obtainable by fusing, and arriving at them is fun as well as useful.

You can make lanterns, hardware, dishes, ash trays, paper weights, box tops, jewelry, Christmas tree ornaments, and decorative panels to hang in windows.

You can make decorative lanterns for lighting dark places or just for mood lighting.

(Please turn the page)

THE ART AND CRAFT OF FUSED GLASS
(continued

In the doorknobs and the chessboard on the previous page, metal foil or gold leaf backs the pieces. The light landing on the colored glass is reflected *from* it, not passed *through* it.

These beauties do not cost much to make, and an experimental foray into this fascinating, inexpensive and astonishingly easy medium could be made for around $40. *All but two of the objects illustrated in this article are the work of beginners in glass.* Two of the lanterns were done by professionals, using methods any beginner can comprehend.

Besides a kiln, surprisingly little in tools, materials, and equipment is needed for fusing glass—glass cutter; small amount of mold coat (also called kiln wash, separator, or ceramist's-grade whiting); tea-strainer sieve; heavy asbestos gloves; long-handled pancake turner; and a plastic eye shield to wear when you cut glass—not the industrial kind but the common 25-cent type used to keep soap out of the eyes.

(*Please turn to page* 176)

This is the little electric kiln you'll need for doing small-scale glass fusing. It costs $31.

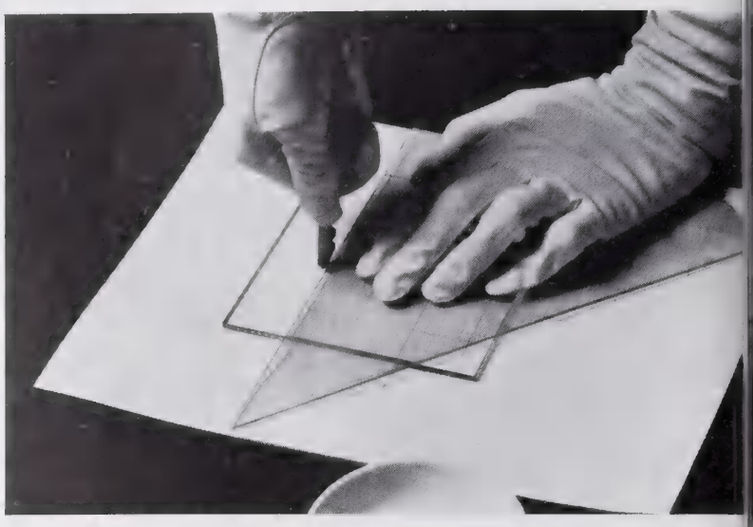
You can't fuse glass in the oven of your electric stove. It just isn't hot enough. The kiln below is the one we use in the how-to pictures that start on page 176. The Norman Kiln N48R, available through craft and hobby shops, heats to 2000° F., high enough for fusing glass. It plugs into ordinary house current and takes little more electricity than a rotisserie. Its chamber size is 8″ x 8″ x 4½″ and its exterior dimensions are 18″ x 13″ x 12″. It heats on three sides only, not at the top or bottom, and, most important of all, has a three-speed switch for *low*, *medium*, and *high* heat.

The kiln weighs less than 40 pounds crated for shipment, which means that it can be shipped parcel post. You can order by mail from the dealer who sold us ours: Allcraft, 15 West 45th St., New York 36, N.Y., or write the manufacturer, Norman Ceramics, Mamaroneck, N.Y., for the name of your nearest dealer.



PHOTOGRAPH BY WESLEY BALZ

It's not hard, but cutting glass is a trick. Most people get onto it right away.



To make the wind chimes illustrated on page 176, you are going to need three 5″ x 1″ strips of window glass. You can either have your dealer cut these blanks for you or make this your moment to master the art of glass cutting. Some people have difficulty at first, so better buy some extra small sheets of glass at your dealer's to practice on at home.

The cheap, pencil-like glass cutter, sold universally in hardware stores, is the tool professionals use. Keep it in kerosene.

For a guideline under the glass, use either graph paper, as we have, or any sheet of newspaper that has a ruled line printed on it. Wash the glass thoroughly as an aid in cutting and lay it on the paper, handling it only by its edges from here on. (One of the best undersurfaces when cutting glass is carpeting; get down on your knees and cut right on the floor if you like.)

Put on your eye shield to guard against flying chips and pull on a pair of old cotton street gloves that cover your wrists.

Now grasp the glass cutter, wet with kerosene, straight up and down in any grip that is most comfortable for you. Following a plastic triangle as a guide, draw the tool straight toward you *in a single even stroke*. Bear down hard enough to score a light line and hear the glass scratch as it would if you were using a diamond. Easy, though, not too much pressure.

TWO PHOTOGRAPHS BY GEORGE SMALL



Quickly now, before the tiny invisible fracture you've created "heals" itself, lay the glass on top of the plastic triangle with the scored line just over the edge and press down suddenly and firmly with the butt of your thumb. The glass should snap apart right along the fracture line.

No luck? Practice a few times. You'll get it, if your cutter is as sharp as your determination. But watch out for the tiny slivers of glass that may be left after cutting. Best to just wad up the paper and throw it away when you are through.



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PLAN FOR THE PRESENT

CONTINUED FROM PAGE 115

solving your present needs. If you start now, you will be able to spread the cost of perfecting and refining over a long period of years. In the future, when you are in a position to retire, you will have a place to live already familiar to you. To plan properly for your future, as well as the present, you should keep in mind the following five basic provisions:

- Be sure the location will be appropriate and pleasant for the kind of life you'd like to lead.
- Keep interior space to a minimum so that you can count on peace of mind and not too much to look after.
- Include in the plans the provision for completely independent, full-time use. This means that plumbing and wiring for kitchen, baths, heating, and cooling should be considered in the planning, even though they may be added later.
- Locate the building so it can have privacy and detachment when wanted.
- Keep future maintenance low by choosing materials that won't require constant care and attention.

This guest house is a good example of building with these points in mind. In this case, the owners were fortunate in having an ideal site on their own property. This means that future retirement will mean a continuity of familiar surroundings, as well as neighborhood associations, instead of a complete change to a strange environment. Space like that in this guest house might also be created as a pool-side cabana, or even an attached wing on an existing house to be used at the present for children's entertaining. Or it could be a new bedroom suite that could eventually be used as an apartment, separate from the rest of the house.

If you include your future retirement setting in your plans now, you needn't complete it all at once. It could be raw space that will serve you best now for family activities. Later it can be fitted out as a completed separate unit.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Creosote stain on wood surfaces, *Samuel Cabot, Inc.* Prefabricated fireplace, "*Firehood*," *Condon-King Co., Inc.* Plaster-board ceiling and wall surfaces, "*Sheetrock*," *U. S. Gypsum Co.* Ceramic floor tile throughout, *Damron-Kaufmann, Inc., 440 Jackson St., San Francisco, Calif.* Sliding glass doors in aluminum frames, *California Shower Door Co.*

EQUIPMENT: Kitchen unit, "*Dwyer Unit*." *Dwyer Products Corp.*

FURNISHINGS: Aluminum arm chairs, coffee table, dining table and chairs, and all outdoor furniture, *Brown-Jordan Co.* Convertible sofa-bed, *Serta Associates, Inc.* Plant container, *Dean Trimble Imports, 802 Montgomery, San Francisco, Calif.* Curtain fabric, *Henry Calvin, 412 Jackson St., San Francisco, Calif.* All other furnishings and accessories, *Damron-Kaufmann, Inc., 440 Jackson St., San Francisco, California.*



PHOTOGRAPH BY MORLEY BAER

An ample car court was created by enlarging drive to garage. Entrance gate to main house is at right; outside entrance to guest house is behind tree at left. Original garage doors were replaced with a solid wall, shutting out entrance court and giving complete privacy from comings and goings to main house. Redwood board siding and fence match original building.



Compact kitchen disappears behind folding shutters. This unit is placed behind the central fireplace, the rest of the alcove forming a dining area. For full-time living in the future, additional counter and storage space can be added to make the whole corner into a full-fledged kitchen.

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THE WEEK WITH TWO SATURDAY NIGHTS

CONTINUED FROM PAGE 106

Sydney or Tokyo, and Friday has somehow merged into Sunday, leaving us uncertain whether the next meal should be breakfast or dinner.

On the other hand, the eastbound trip across the date line can be sheer compensatory joy when you not only gain a whole extra day, but—as happened to us not long ago—an extra place to spend it.

Fiji and Honolulu, it was drawn to our attention, represent a sort of traveler's lagniappe on the Qantas trans-Pacific flight from Sydney to San Francisco and New York. Since the plane comes down in both places en route, no place-greedy rover like us would think of passing up the chance to squeeze Fiji into a Pacific itinerary that had already included Hong Kong, the Philippines, Australia and New Zealand.

Our two-day sojourn in Fiji was, in fact, a spur-of-the-moment decision, and no one ever arrived at the Nandi airport less prepared for what he was to find. We had a few notions, fuzzy as the natives' hair, that here was a place where men wore skirts and everybody lived in grass shacks, except, perhaps, the governor, who would live in a white palace and give garden parties as all British colonial governors are supposed to do.

We were in for all manner of surprises, including one which gave us our first practical inkling that we were a day to the good. We went to the cable office to send a wire to Hawaii. "Thank you, madam," said the clerk. "They'll get that message yesterday."

More surprises the next day when we flew from Nandi via Fiji Airlines to Suva, the capital city, traversing not the flat and sandy land we had expected but a green-mountain country sloping to a seashore scalloped with white beaches. We were crossing the island of Viti Levu, the largest and most developed of Fiji's 250 islands, and the one most travelers are likely to visit. And if we had expected this to be just another primeval tropical island, the drive from the airport to the city of Suva soon dispelled that notion. The decided personality of the place began to reveal itself in the peculiarly colorful mixture of people we passed

(*Please turn the page*)



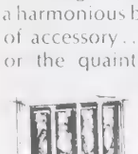


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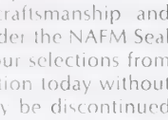
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THE WEEK WITH TWO SATURDAY NIGHTS

CONTINUED FROM PRECEDING PAGE

along the road. There are the dark, bushy-haired and handsome Fijians themselves, who are Melanesians. The men do indeed wear skirts (sulus), soldiers and policemen sporting a variety with a serrated hem-line of V-shaped scallops. There are Europeans, meaning the white Caucasians who tend to be descendants of the British who colonized Fiji in the mid-19th century (at the request of the Fijians, incidentally, which makes the place unique among colonial possessions). And, actually outstripping the Fijians themselves in numbers, there are the Indians—Hindus, Sikhs, Moslems. Owing to our own ignorance of history, ladies in saris and men in turbans were the last sight we'd have expected to see in Fiji. They are there because their antecedents were brought to Fiji in the 1880's to work the sugar cane fields. Now they represent the population majority, and are strong influences in trade and agriculture. (Note to shopping-minded travelers: the shops in Suva are naturally full of Indian merchandise at fairly reasonable prices—saris, inlaid ivory, brass, gold and silver filigree. On a quick, cursory look at the shops, we found the sari silk to be generally lightweight. Heaviest, most suitable for western dress, was at M. P. Patel & Co., priced at about $36, for a 6-yard sari, 46" wide. For jewelry and curios, including Fijian tortoise shell, we went to Parekh & Bros.)

We found color rampant, from the almost violent purple-red of the mineral-rich soil (manganese and gold are notable products) to the tender green of rice paddies, silvery-mauve sugar bloom, and the red-tinged green of the mango trees. Hibiscus is the flower of the land, growing as we've seen it nowhere else—almost in trees. Each September Fiji celebrates on a lids-off Hibiscus Festival (this year, September 15 through 22), during which all elements of the population put on their own native shows. Fijians from the island of Beqa perform their fire-walking ceremonial; there are Indian songs and dances; the Chinese do their lion dance and stage an eating race with chopsticks; there are parades and crafts shows and exhibitions by islanders from Tonga, Samoa, the Gilberts; there are European fashion shows, and general festivity culminating with the crowning of Miss Hibiscus, the prettiest girl of the year. It's another demonstration of the Fijian love of color, part and parcel of the same thing that dresses the school girls in brilliant uniforms of bright orange, rose-pink and Kelly green, instead of the navy blue and gray we're used to.

If a tropical town can be said to bustle, Suva almost does. Its much photographed bushy-haired, bare skirted and barefoot traffic cops are a curious contrast to the modernisms you find everywhere—the traffic jam, the parking problem, the air-conditioning, and the clean-cut shops full of the trade-marked products we know at home. Suva also has one of the most advanced water-purifying and pumping plants in the world, which is enough to distinguish it among tropical cities. The town has an air of sophistication and growth along with its British aura of orderliness and cleanliness. And the gaudy hand of over-commercialized tourism has not touched it.

We stayed at the Grand Pacific, locally known as the GP, rather a landmark among Pacific hotels, with lawns that run down to the reef-protected harbor where more and more cruise ships are coming in. (Matson and Orient and Pacific stop here.) Newest hotel is the Club Hotel. Rates are about $13 $14 a day for an air-conditioned double room with morning tea.

Suva is small enough to be easily investigated by walking. You may investigate the harbor and the underwater coral gardens of the Suva reef aboard a merrily named glass-paneled launch, the Oolooloo; you may go shell-collecting or skin-diving or take a river trip to a Fiji village. To fill yourself in on Fijian history and culture, visit the Museum.

But for us the most colorful experience in the town itself was the market which we visited on Friday morning. This is the place to do your typically Fijian souvenir shopping, emphasis on carved wood trays and bowls (particularly the large, round, legged *tanaos* in which Fijians mix kava, their curious drink of hospitality, but in which we would toss up a mammoth salad), polished coconut shell cups (we'd serve fruit in them), "cannibal" forks (four pronged wood skewers said to have been serving forks in a less gentle time of Fiji's history), ivory-like ornaments of boar tusk, simulating the whale tooth considered precious by Fijians, and tapa, the Fijian version of the universal South Pacific cloth which is made of paper mulberry bark and printed in geometric patterns.

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In any market it's the kind of foods that are sold that give you an insight into the local life. In Suva, it's clear that the creamy white and purplish brown taro, called *dalo* here, and sold in great bunches, is an indispensable. Along with coconut, ginger sprouts, yams, Chinese cabbage and *iivi*, a vegetable that looks rather like an enlarged chestnut, dalo has crept into the diet of Europeans as a starchy vegetable and even as dessert. We've a copy of a South Sea Island recipe book, published by the Fiji Girl Guides, to prove it—a book that informs us, among other helpful hints, that you can clean shoes with a large red hibiscus flower.

Suva's market, incidentally, is enterprisingly kept up to standard by a merchants' organization.

Our all-too-hasty itinerary called for us to re-cross Viti Levu by land, driving the 130 miles back to Nandi with an overnight stop at Korolevu, Fiji's most impressive resort, 65 miles from Suva. The road is dusty, but we'd recommend the drive, for it gives you Fiji's rural scene in a capsule. Here is where you see what most of us expect to see—the thatched bamboo-walled houses, called *bures* (boo-rays). If they look from a distance like grass shacks, they are far from that—they are intricate constructions of woven palm and bamboo, the interiors often hung with tapa and the floors carpeted with matting.

ALONG the way, you may see river rafts, loaded with market produce, poled, according to Fijian custom, by a woman while the men recline on the piles of dalo. In fact, you can make a river trip yourself, passing through ferny jungles where the parrots live, and shooting the rapids of the Navua River. The trip starts from the Beachcomber Hotel in Deumba, 35 miles from Suva on the Suva-Nandi road. The Beachcomber is an unpretentious but quite charming little hotel which offers modest, comfortable rooms for two at about $10 a day, meals included. All this in a tropical garden with its own beach where the air smells of frangipani!

The Korolevu Beach Hotel is a place you're not likely to forget—not because of its overwhelming grandeur but because of its tranquil location on a beach of rustling coconut palms, and because here you can actually live in a bure if you're lucky enough to reserve one of the 37. (All have baths, cost about $20 a day for two, meals included). It's as close as most of us will ever come to living in a Fijian village. The place is beautifully landscaped, beautifully run, and serviced by Fijian help who have the knack of knowing what you want when you want it. And you are bound to recognize in these sturdy, intelligent people a dignity that commands respect.

At Korolevu you can while away the time swimming, fishing and walking on the reefs to see the coral and fish, and enjoy the usual resort amenities.

FROM nearby Sigatoka, you could spend a profitable day meandering through the countryside on the steam-engined little cane train which goes to Lautoka. You can hop on anywhere along the route and similarly hop off—it goes that slowly. It costs precisely nothing.

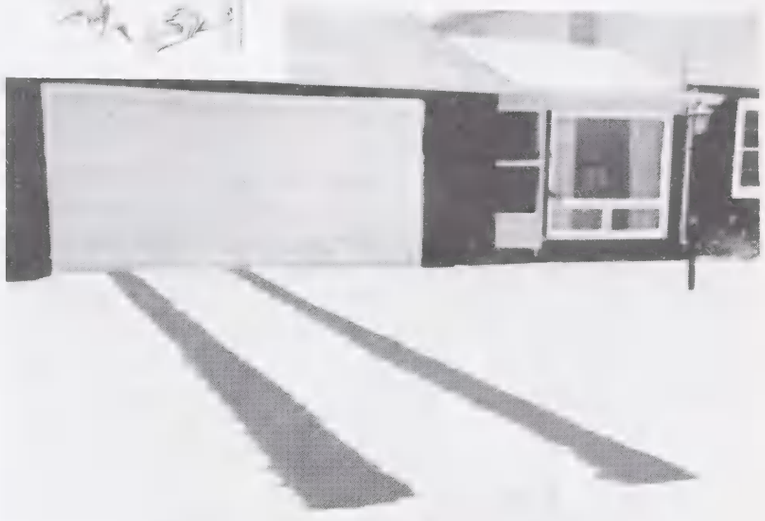
The most memorable event during our Saturday in Korolevu was to drive up the road to see Ruku Ruku Levu, the Fiji village which last year won the prize for being the best maintained. From the road it looked like an immense, carefully cropped lawn, symmetrically planted with clean, trimly thatched bures and a colorful landscaping of hibiscus, cup-of-gold and croton. There was a white church building which turned out to be Methodist, and a tremendous breadfruit tree shading a group of male villagers and children relaxing in the morning sun. A fence and a turnstile marked the village boundary. And it was immediately apparent that one does not enter uninvited or, for that matter, look upon one's hosts as a tourist attraction. Fijians live communally in their villages, all hands helping with the work, and to walk unannounced into their domain is like walking uninvited into a private home. We were lucky. The headman asked us in, and while we had to communicate most of the time with smiles and gestures, the headman finally broke into very competent English and before we knew it we were the guest of honor at a yaggona or kava ceremony—an extemporaneous, simple and kindly version of the traditional, usually more elaborate, Fijian gesture of hospitality.

We sat grandly in a chair under a thatched shed, facing the villagers who squatted in a group behind the master of ceremonies. The kava itself is a root of a kind of pepper tree which is ground to a powder and mixed with water in a large bowl or tanao. It is drunk in polished half coconut shells called *bilos*. The major domo dipped a bilo into the kava, there was an excited murmur and a clapping of hands in rhythm. He handed us the

(*Please turn the page*)



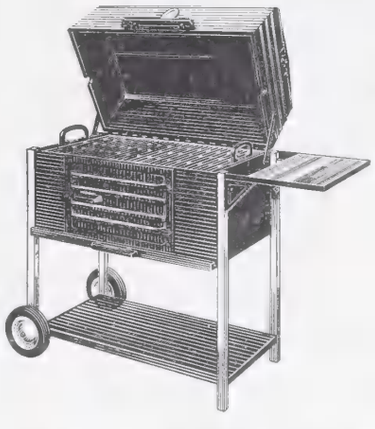
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THE WEEK WITH TWO SATURDAY NIGHTS

CONTINUED FROM PRECEDING PAGE

cup and we became the cynosure of all eyes. The women on the outskirts watched us. The brown-eyed babies stared solemnly. Then we drank, finishing the drink in one gulp as is polite. "Martha, martha," they all seemed to murmur in satisfaction and there was more hand-clapping. (The word in Fiji is *maca*, meaning, "it is drained".) Then the master of ceremonies drank. Then the headman. We drank again. The oldest man in the village drank. Each drink was accompanied by the same clappings and murmurings. When the bowl was empty, the master of ceremonies proclaimed this ceremoniously and the rite was over. The children broke into giggles. The ladies smiled and we had the feeling we had passed our test. We tried to say *vinaka* (thank you), and that broke them all up again. We peeked into their tidy little houses, examined their hand-woven mats which were spread out for Saturday airing, and had begun to feel pretty much at home with these nice people by the time we had to leave. We left in a chorus of "mothys" (the word is *mode* and means goodbye).

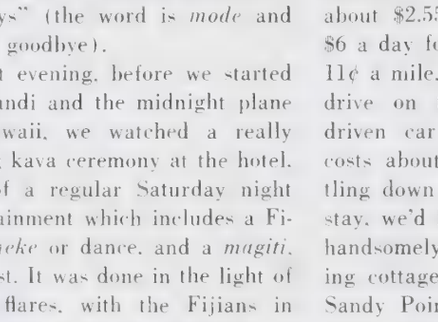
That evening, before we started for Nandi and the midnight plane to Hawaii, we watched a really full-fig kava ceremony at the hotel, part of a regular Saturday night entertainment which includes a Fijian *meke* or dance, and a *magiti*, or feast. It was done in the light of great flares, with the Fijians in skirts and shoulder trimmings of colored leaves, but in our opinion it couldn't come up to that home-style, natural welcome we got in Ruku Ruku Levu.

Kava, incidentally, which looks like a thin, putty-colored mud, is not alcoholic. Our jaded taste buds felt there was little to it beyond a slight tingling sensation on the tongue. Clearly, we'd say, an acquired taste. You can buy it by the pound if you've a mind to. The Fijian Visitors Bureau in Suva lets you sample it in their office and there was kava for all in the lobby at the Korolevu Beach.

The little Fijian music and dancing we experienced indicated that these people have a marked sense of rhythm and a talent for group dancing. They have also a facility for harmonizing, and we're told that the Sunday morning singing in the Suva Methodist church is unforgettable. Capitol Records has an album of music recorded in Fiji, if you'd like to hear a sample.

A few practicalities about travel in Fiji: U. S. citizens can stay for four months without a visa, but you must have a return ticket. English is spoken. So are Fijian dialects, which have a peculiar tendency to leave out letters that are pronounced—b and d sound like mb or nd. Fiji's currency is pounds, shillings and pence, a pound worth about $2.55. Car hire runs about $6 a day for a Holden, plus about 11¢ a mile, plus gas (petrol). You drive on the left. A chauffeur-driven car from Suva to Nandi costs about $25. If you were settling down for a couple of weeks' stay, we'd heartily recommend the handsomely appointed housekeeping cottages of William Baxter at Sandy Point, Sigatoka, with complete kitchens, a barbecue per house, and an idyllic beach, about $10 a day for two and room for a family, prices scaled accordingly.

For more information about Fiji write to the Fiji Visitors Bureau, Suva, Fiji.



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CONTINUED FROM PAGE 156



The formal dining room, designed so that its occupants could enjoy the beauty of the surrounding landscape, has an openness (because of the large areas of glass in its doors) that to many would seem quite modern. The dining room is seen from the other end on page 152.

to our present standards and ways of living. These needed changes were probably due more to technological changes and improvements in equipment than to changes in patterns of living. However, the removal of the pantry, to make it possible to include an informal dining area in the kitchen, does reflect a change in the pattern of living. But this change, a more relaxed and casual attitude toward social forms, is anticipated in the relaxed and casual qualities of the over-all form of the house.

Maybeck was a man whose work had gone almost unnoticed and unfootnoted by the majority of our European-oriented architectural historians, educators, and critics. One cannot help but speculate whether such a man as Frank Lloyd Wright might also have gone undiscovered by our architectural authorities had he not, for reasons that do not need to be explored here, been discovered by the Europeans themselves early in his career. His influences, reimported into this country, could hardly be ignored in the European development of contemporary architecture.

Maybeck's work, however, was current in execution with that of the European pioneers, and, although outside—and probably unknown to—the European development, it clearly anticipates much that is commonly accepted currency in the present architectural scene.

More recently, through exhibitions and various publications, and the award of the Gold Medal of the American Institute of Architects in 1951, it has been recognized that Maybeck's work was highly influential in the development of the present architectural idiom of the American West Coast. Through this influence his work has, in turn, affected, and is affecting, the forms of architecture in the United States.

If his work has any one major lesson for us, it is that lasting qualities in design do not originate in artiness, in an arbitrary and superficial search for novelty, or in the desire to attract attention. They originate in a deeply felt desire to enhance man's life on earth and make it more meaningful.

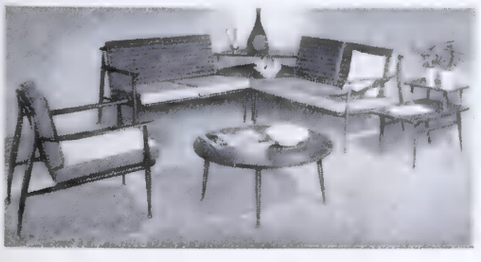
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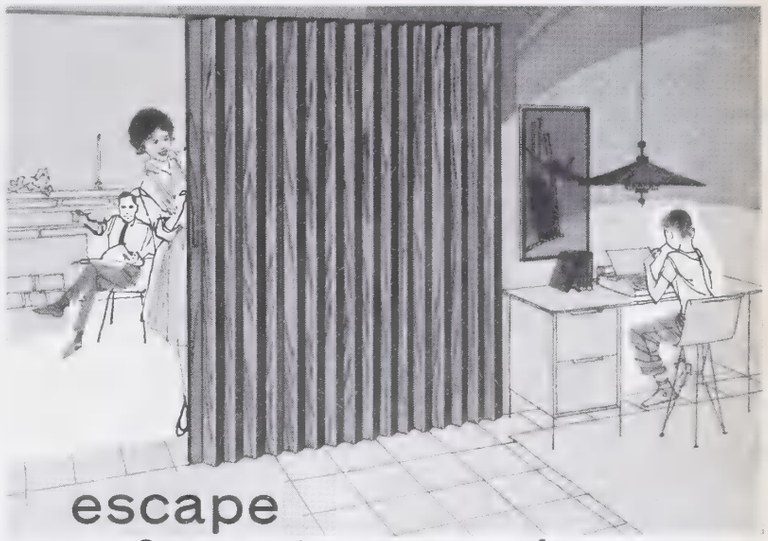
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THE ART AND CRAFT OF FUSED GLASS CONTINUED FROM PAGE 164

Many sorts of glass will do for fusing, depending on what you want to make. You can even use cheap glass plates or caster cups from the dime store. But common double-thickness window glass, or the thicker plate glass, available anywhere, serve most satisfactorily as either a base for encrustation, or as the "sandwich" sheets in embedding. If colored cathedral glass is not available at your hobby shop, you can send for a box of broken pieces of assorted colors from the glass company listed on page 179.

One single point can save you a lot of grief: Every sheet of glass is at least slightly different from any sheet formed from a different "batch" or "melt" of glass. Therefore, to avoid undue fracturing when firing two or more blanks of glass together, *make sure all blanks are cut from the same sheet.*

How to Fire Fused Glass

As in ceramics and enameling, the most crucial moments in glass fusing—for which all the rest is preliminary—occur during firing.

The firing schedule for the small enameling kiln that follows is a basic one that was worked out for these how-to projects.

With your glass in place on its powdered shelf in the kiln, turn the switch on *low*, leaving the kiln door open one-half inch to permit slow warming and to let residue gases escape so they won't cloud your glass.

After half an hour on *low*, turn the kiln to *medium* for half an hour, still keeping the door ajar.

Then turn the switch to *high*, the door still open slightly.

After half an hour on *high*, temperature reaches approximately 1,000° F. Close the door and set a kitchen timer for five-minute periods. At the end of each period, open the door as briefly and as slightly as you can (to conserve the heat) and peek at the glass, which by now is beginning to fuse.

Don't breathe deeply through your mouth near the door or you'll scorch your lungs, and don't look into the kiln more than a few seconds at a time. Infrared heat can damage your eyes unless you wear protective glasses.

When you peek at the glass, focus your glance on the cut edge of the top piece. If it is rounded-over, glossy and red-orange, the optimum stage in fusing has been reached.

Stop the melting by turning off the heat and holding the kiln door open wide for about a minute.

Then close the door and don't open the kiln again until it is thoroughly cool, right down to room temperature. The longer and slower the cooling period—overnight, preferably—the better your glass will anneal and the chances of its shattering are fewer.

A few minor fracture lines do no harm and actually refract light entering fused glass. Fracturing in well-annealed glass may still occur as the result—often unavoidable—of fusing glass of unlike melting temperatures.

It may be possible for you to eliminate fracture lines by 1) firing only as high as is absolutely necessary to round off the glass; and 2) by cooling your kiln much more slowly than normal. Do this by banking it with firebrick or 100% asbestos slabs around all four sides and top.

We suggest you experiment with the material before you essay a major project in fused glass. Just place single snippets of colored glass or single dashes of dye on, or between, 1" x 1" sheets of the same glass you intend to use as your blanks for big jobs later on. (Have your glass dealer cut these little squares for you.) Then fire them "carelessly," cooling them faster than we recommend for serious projects. Those test colors that stand up to this punishment without shattering or changing color too drastically are the ones to work with. Keep careful records of what you do before and during firing.

If your test squares are uniform and flat, you can mount the most successful ones as a chessboard. Glue them to a piece of hardboard or waterproof plywood and grout them as you would mosaic tesserae. The chessboard on page 162, set into its own gaming table, was made from 64 test pieces, the experimental product of a rank beginner in glass.

Safety Tips from Experts:

Never work in an area where food is prepared. You cannot run any risk of getting slivers of glass inside of you. Also, glass stains and ceramic glazes contain lead, a highly potent poison in its liquid form. If you're using stains, keep your fingers away from your mouth; smokers especially beware. When handling sheets of glass, wear cotton gloves that cover your wrists. Handle cathedral glass with two hands, never picking up a sheet by one corner, for you may not notice a tiny crack or fissure until the corner snaps off due to the weight and the glass comes crashing down.

When cutting glass, always wear a plastic eye shield.

Wind chimes of flashing color to hang in the sun, your musical overture to the craft of fusing glass



Pretty, old-fashioned wind chimes duplicate technique of encrustation employed by Edris Eckhardt in her lantern on page 162.



1 To prepare colored glass chunks and chips, put pieces of various colors of cathedral glass "breakage" (mail-order source listed on page 179) in a cloth bag and hammer them into small pieces—what glassmen call "cullet"—of the right size for your project. Dump out the bag onto a newspaper and separate the various colors into little dishes. The elongated rectangles on which you will mount the colored chunks can be cut from either window glass or pale cathedral glass. Cutting instructions are given on page 164.



2 Tape little pieces of glass over loops of 20-gauge copper wire as hangers for your wind chimes. The cellophane tape burns away without a trace in the kiln. (Variation of the copper loop: tape a little piece of glass over a short length of child's chalk pencil, available at the dime store. The chalk can be slipped out after firing, leaving a hole for stringing. Simpler still is having your glass dealer drill a pin hole at the top of each strip after firing. In our illustration of the wind chimes we did

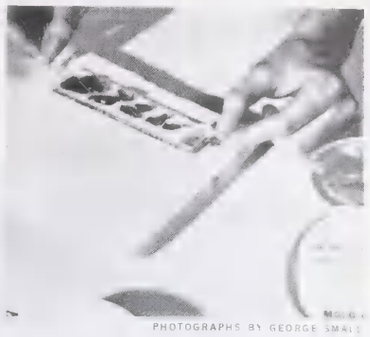
this with the pieces of colored glass we used.) Attach pieces of cellophane tape at the narrow ends of each strip of glass to serve as handles for moving them later.



3 Now arrange the chips and chunks of glass in any design that appeals to you. If you keep a space between pieces, as we did, each separate chunk can be turned into a glass "gem" in firing. If they are allowed to touch each other, the separate elements will flatten out without going through the "gem" phase in firing. (More on this later.) Use pieces as small as you like. Tiny specks of glass will fuse just as readily as large chunks. It's perfectly all right to let big pieces lie over smaller ones, and you'll get some interesting effects this way, but fair warning: The more you cover your blank with colored glass, the less it is going to ring as a chime after firing. (Note: If your project comes out of the firing slightly cloudy, next time at this point in the process, sift a fine powdering of glass flux over your work.)

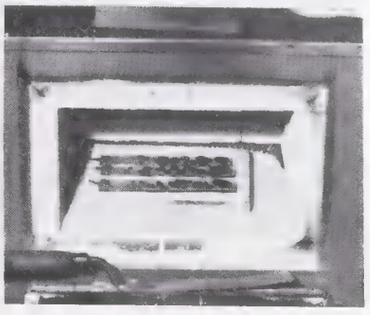


4 The kiln shelf in this picture is made of firebrick. It has been previously coated with a cream-thick mixture of mold coat in water, and allowed to dry. Mold coat is used to keep the glass, when it is heated, from fusing to the firebrick. To make it easier to see the thin layer of dry mold coat that you sift on, as here, just before firing, it's not a bad idea to paint the shelf with household bluing.



PHOTOGRAPHS BY GEORGE SMALL

5 Pick up your glass strips by their little cellophane handles and transfer them to the kiln shelf, being careful not to disturb the powder. Transfer the shelf in turn to the kiln. It can rest on the floor of the kiln without any support.



6 Follow the firing directions exactly as specified on previous page. When you arrive at the "peeking" stage in the firing, here's what you should watch for: When the chunks of colored glass reach their molten state, they draw into little balls like single drops of water due to capillary attraction. If the heat continues to rise, the capillary attraction is dissipated and the little, softly rounded "gems" of glass will puddle out on the surface of the blanks. This is perfectly all right, and an effect of overlapping colors may be what most appeals to you.

Simply stop the melting action at the point you want to stop it by holding the kiln door open for one full minute.

What takes place in this easy introductory project is germane to all glass fusing and is well worth understanding.

The melting temperature of cathedral glass is sufficiently lower than window glass for the colored chunks to become gems without particularly changing the condition of the window glass blank, beyond melting its surface. This permits the gems to sink into the blank slightly, enough to adhere them permanently.

Encrusted glass is great fun to do and can be used to decorate all sorts of glass objects that will fire in a kiln.

(Please turn the page)





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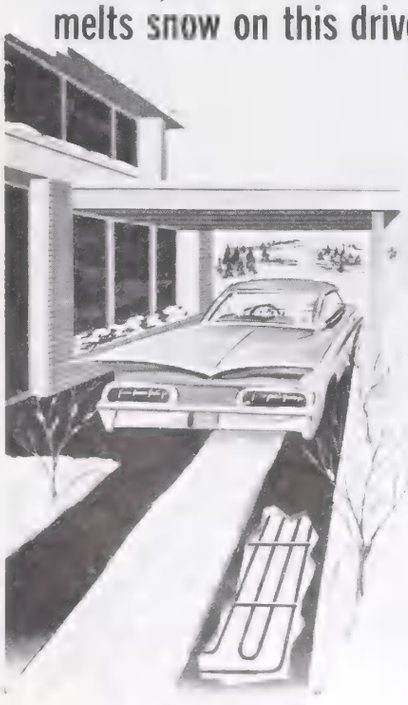
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THE ART AND CRAFT OF FUSED GLASS

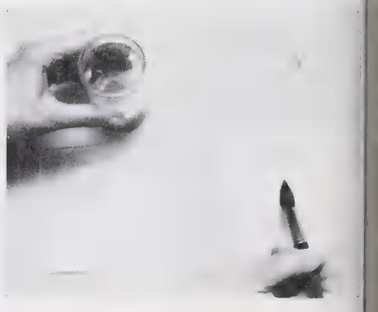
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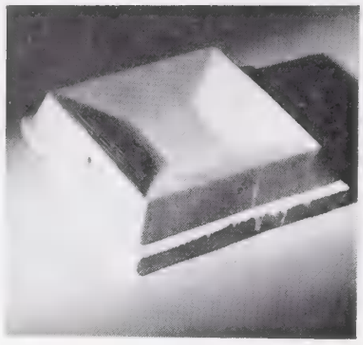
Make an ash tray that slumps into a mold during fusing



Entrapped with sparkling bubbles and glowing with stained colors, this ash tray suggests the many amusing possibilities in fusing glass

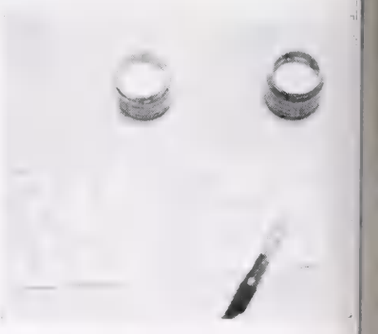
A shallow ash tray like this is merely a modification of the bubbly transparent glass tiles that are inset (over sheets of milky plastic) into the two-tile wall lantern shown on page 162. Each tile consists of two fused blanks of glass. The The shallow square mold illustrated below was the one we found easiest for beginners to work with.





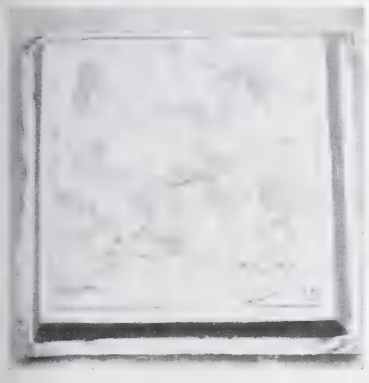
Note the holes that allow air to escape. It can be purchased at many hobby shops or ordered from one of the sources listed on the opposite page. You will also need a set of the inexpensive glass stains that are readily available in the blue-green-yellow range but expensive in red—$10 an ounce—and available only commercially. For the sake of perfect accuracy, have your glass dealer cut several square blanks *from the same sheet of glass* of a size that will be about 1/4" smaller all around than the top of your mold.

1 Begin by washing two square blanks. Let them air dry. Don't touch their surfaces again; handle them by their edges. Float a strong solution of ordinary liquid detergent (a teaspoon to a couple of ounces of water) over the entire face of each blank, being careful that your paint brush does not let any of the liquid slip over the sides of the glass blank.



2 Quickly rinse and squeeze out the brush and load it with glass stain. Pointing the brush straight down over each blank in turn, give it several vigorous shakes from

about 8″ above the glass, making sure that the stain splashes into the wet detergent in a scattered pattern over the blanks. Squeeze excess stain back into its jar, quickly wash the brush (or use a second brush) and repeat the procedure with a second color that contrasts interestingly with the first. Let the blanks dry thoroughly. Don't be alarmed at the neutral color of these stains; they become bright in the fusing.



3 When both are perfectly dry, carefully align one panel over the other and lock them together with small strips of cellophane tape along the edges, but not overlapping the surfaces.

(If you want to make flat tiles, then your taped sheets are fired flat, as were the wind chimes.) To make an ash tray, first sift an even layer of mold coat over your kiln shelf. Center the mold on it very carefully. Powder the mold itself and place the glass on it at the exact center. Fire with the half-hour-by-half-hour schedule specified on page 175.

For the sake of symmetry in the finished object, it is a good idea to turn the piece around in the kiln a quarter-turn or a half-turn during the high heat period after the door has been closed for a little while. This has to be done because there are heating elements on only three of the four sides of your kiln.

Use a long-handled pancake turner for this job while wearing a heavy industrial-type asbestos glove, obtainable at most hobby stores.

The perfect moment for turning varies with the thickness of the glass, but you will know it is time when you see the top edge of the glass just beginning to soften.

At the "peeking" stage in your firing, it should take you only a couple of seconds to determine when the edges are well rounded over. But, before the glass begins to withdraw appreciably from the edges of the mold, stop the melting action by holding the kiln door open for about a minute.

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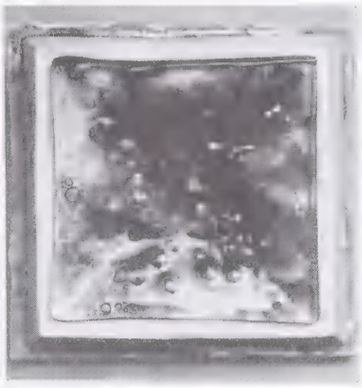


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4 If your firing is successful, your two blanks will come out of the kiln looking like a single piece of glass, evenly slumped into the mold. The bubbles inside the glass are produced by the splashed stain's expansion. The more splashes, the more bubbles. A tip: The longer and slower your cooling period, the better are your chances of getting perfectly spherical bubbles in your glass.

If the heat is allowed to rise too high, you may be unpleasantly surprised at how quickly the glass can turn into a puddle in the bottom of your mold. If it happens—well, smile and try again!

Where to Get Materials

See page 164 about sources for the acquisition of a kiln. For 10 pounds of broken glass of assorted colors, send a check or money order for $7.50 (postage paid by the company) to Leo Popper & Sons, 143 Franklin St., New York.

The following companies specialize in materials for glass fusing; write for their catalogs:

Allcraft, 15 West 45th St., New York 36, N.Y.

Kay Kinney Contoured Glass, 725 Broadway, Laguna Beach, Calif.

Nardco Glass Colors, 3002 Huldy St., Houston, Texas. (This firm also sells a useful 76-page manual called *Working With Glass*, by LaVerne Rogers, $2.50.)

Blue Grass Ceramic Supply, Blue Grass, Iowa.

Ceramic Tool Box, 13500 Columbia Pike, Silver Springs, Md.

Harpers, 109-111 SW Sixth St., Fort Lauderdale, Fla.

An excellent 178-page instruction manual on fused glass called *Glass Craft*, by Kay Kinney, was published this year by Chilton and is available through any bookstore. Price: $7.50.



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These are the fine stores where you can buy the Martex Luxor collection shown in full color on pages 26, 27.

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Hartford, Conn.	G. Fox & Co., Inc.
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Pittsburgh, Pa.	*Kaufmann's
Pittsfield, Mass.	England Brothers
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Portland, Ore.	Meier & Frank
Portland, Ore.	*Rhodes
Providence, R. I.	Shepard Company
Reno, Nevada	Gray, Reid, Wright
Richmond, Va.	Thalhimer Bros.
Rockford, Ill.	D. J. Stewart Co.
St. Louis, Mo.	*Famous-Barr Co.
Salem, Oregon	Meier & Frank
Salt Lake City, Utah	Auerbach Co.
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YOGURT

CONTINUED FROM PAGE 160

and that it can play a far more important role in the diet of man. Studies of the value of yogurt in restoring to normal activity the intestinal functions disturbed by antibiotics were reported in the *American Journal of Digestive Diseases* and in *Antibiotic Medicine* by Dr. Seneca and in *Clinical Medicine* by Dr. Shepard Shapiro, another New York investigator. Dr. Francis P. Ferrer and Dr. Linn J. Boyd of the New York Medical College reported in the *American Journal of Digestive Diseases* that prune-whip yogurt was effective in treating 194 control patients for two geriatric ills: chronic constipation and diabetic ulcers.

Nutritional Value of Yogurt

Yogurt, called the "almost-perfect food," practically pre-digests milk for you, converting it into absorbable form in only 30 to 45 minutes. Milk takes from three to four hours to digest.

Yogurt has all the food values as the milk it is made from, with enriched milk powders added to it by at least one company. In recent years half of the butterfat has been removed, making yogurt a natural for dieters unless, of course, they eat more yogurt than milk and thus invite a weight increase. A half-pint carton (standard size) contains 120 calories: the same amount of liquid whole milk has about 165.

The nutritional content may vary, depending upon the company making it, but below is a good general average of nutrients contained in plain yogurt. For the flavored kind—with orange or vanilla flavoring, or for yogurt combined with banana, pineapple, strawberry preserves, or prune whip, the carbohydrate value and calorie count are much higher than those listed below for plain yogurt:

Butterfat	1.6%
Total solids	11.7%
Protein	4.0%
Ash	0.7%
Carbohydrates	5.4%
Calories (per half pint)	120

Menu Uses

Yogurt can be substituted for sour cream, even for classic Blinis and Caviar, Beef Stroganoff, and Borsht. Sour cream is like yogurt in that it is ripened by the action of a bacterial culture, but yogurt is made from milk, and sour cream is made from sweet cream. Yogurt may be used in many dishes instead of milk, a boon for those who find milk hard to digest.

Yogurt's tanginess and voluptuous texture make a delicious addition to dressings for fruit (fresh, canned, or frozen), for salads, vegetables and meats, especially for molded meats, mousse of tongue, lamb or beef *en gelée* and jellied fish. Yogurt can lift ordinary cold cuts high above the commonplace.

A spoonful of firm, white yogurt swirled into a bowl of soup will heighten its flavor and glamour. It will elevate to gourmet status pilaff and other cereals, and such dishes as stuffed green peppers, baked potatoes, and boiled beef.

Yogurt offers cool taste contrast to hot meats. Used as a garnish for hot curried meats, as it is served in India and Pakistan, yogurt makes a wonderful mouth-cooler between spicy bites.

Used as an ingredient for cooking, yogurt is a natural blender of spices, makes a good marinade, and is the secret savory note of many successful sauces, gravies, and stuffings. Cooking, of course, robs yogurt of many of its values, but what is lost is gained in the tangy flavor yogurt adds to a dish.

The recipes below, compiled by Mrs. P. M. Marmasse, are a collector's treasures gathered from those areas of the world where no really good dish is made without yogurt.

For these recipes, plain yogurt of the commercial variety can be used. Or you can make your own yogurt (see directions on page 182), using a specially prepared yogurt culture "starter," obtainable from mail-order sources listed on page 183.

Recipes

Here in three salads and a soap are four variations on the cucumber-yogurt theme, a famous culinary kinship in every country where yogurt is eaten.

Yugoslavian Cucumber Salad

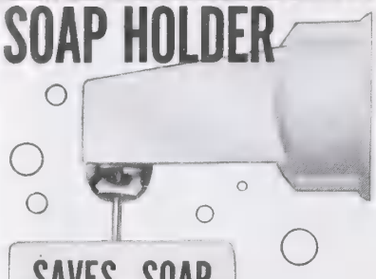
2 cucumbers, peeled and sliced into thin rounds
Salt
⅔ cup yogurt
1 onion, finely sliced
Pepper
Paprika

Sprinkle cucumber slices with salt, let stand a few minutes and drain. Mix with yogurt and onion slices. Sprinkle with pepper, and garnish with paprika, making a pattern on the top of the salad with it. Serve chilled. Serves 4 to 6.

Egyptian Yogurt Salad

1 cup yogurt
1 garlic clove, put through garlic press or minced

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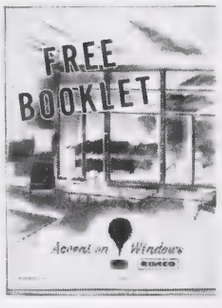
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Fresh mint leaves, chopped
2 cucumbers, peeled and sliced in thin rounds
Salt and pepper to taste
3 red radishes, sliced

Mix yogurt and garlic. Stir in chopped mint leaves. Add cucumber slices, salt, and pepper to mixture. Garnish sides of serving dish with radish slices. Serves 4 to 6.

Indian Cucumber Salad

2 cucumbers, peeled and sliced in thin rounds
1 cup yogurt
Salt and pepper to taste
1 teaspoon turmeric
1 tablespoon onion, minced
1 tablespoon dill pickle, chopped
1 tablespoon chives, chopped

Prepare cucumbers, sprinkle well with salt, let stand a few minutes, and drain. Make a dressing of yogurt, additional salt, pepper, and turmeric (adding more if desired), onions, and pickle. Put cucumber slices into dressing and chill. Serve in crisp lettuce cups and garnish with chives. Serves 4 to 6.

Iranian Yogurt and Cucumber Soup

3 cups yogurt
1 cucumber, peeled and puréed
½ cup raisins
¾ cup water
Salt and pepper to taste
2 tablespoons chives (fresh, frozen, or dried), chopped
1 hard-boiled egg, sliced in rounds

Beat yogurt in a bowl. Add puréed cucumbers (a brief whirl in the blender at low speed), and raisins. Mix well. Add water slowly, stirring constantly. Season with salt, pepper and chives. Stir again. Chill, and just before serving garnish with egg slices. Serves 4 to 6.

Raita Alu
(Potatoes in Yogurt)

Raita Alu, freshly boiled potato cubes chilled in a deliciously seasoned yogurt dressing, is a dish that delights Indian gourmets. It can be variously seasoned—with chili powder instead of curry powder, for instance. Also, try using this dressing with hot baked potatoes, gashed as you do for inserting butter or sour cream. Or use it with other vegetables, salads, and cold meats. It's that versatile.

2 large potatoes (boiled in jackets)
1 pint yogurt
Pinch of salt
1½ teaspoons caraway seeds
1 teaspoon curry powder
1 tablespoon chives, chopped

When potatoes are cool, skin and cut into cubes. Make a dressing of yogurt, seasoned with salt, caraway seeds, and curry powder. Gently stir it in with potato cubes and le chill for a few hours before serving. Garnish with chives. Serves 4 to 6.

Yogurt: A Marinade and Flavor-Blender

Yogurt makes a good marinade for meats. It makes them more tender and tastier (see use below for making both Khōrrma and Lamb Kebabs). Another one of yogurt's virtues is that in cooking it brings unrelated flavors together in a pot or dish without intruding its own.

Khōrrma
(Meat Cooked in Yogurt)

1½ pounds well-marbled top sirloin of beef, cut into small cubes
½ cup yogurt
¾ teaspoon salt
1 tablespoon vegetable oil
1 onion, finely chopped
1 green pepper, finely chopped
4 garlic cloves, minced
2 tomatoes, peeled and chopped
2 tablespoons curry powder
1 teaspoon turmeric
1 slice green ginger, minced (optional)
½ teaspoon chili powder
1 tablespoon fresh or packaged grated unsweetened cocoanut
1 teaspoon *garam masala*

(This last ingredient is optional. It is a judicious mixture of ground black peppercorns and cloves, cardamom, caraway, coriander seeds, and powdered cinnamon.) EDITOR'S NOTE: This blend, easily made up from the average spice cabinet, is to the Indian housewife what the combination of Five Precious Spices is to the Chinese cook. Although this blend can be dispensed with in this recipe, it makes a wonderful addition to curried meats and other dishes.

Soak meat cubes in yogurt for a minimum of two hours—the longer the better. Add one-half teaspoon salt and simmer meat and yogurt in an uncovered saucepan over moderately low heat until meat is tender, stirring occasionally. Reserve. Fry the onion and green pepper in oil and gradually add remainder of salt, garlic, and tomatoes. After a minute of frying this mixture, add curry powder, turmeric, ginger, chili powder, cocoanut, and *garam masala*, a spice-and-herb blend. Continue frying about three minutes, and add mixture to meat. Mix well, and simmer (with saucepan covered) for 15 minutes. Serve with rice and individual dishes of chilled yogurt for cooling the spicy hotness of the dish. Add, as desired, such savories as chutney, raisins, cashew nuts and grated (packaged if you can't

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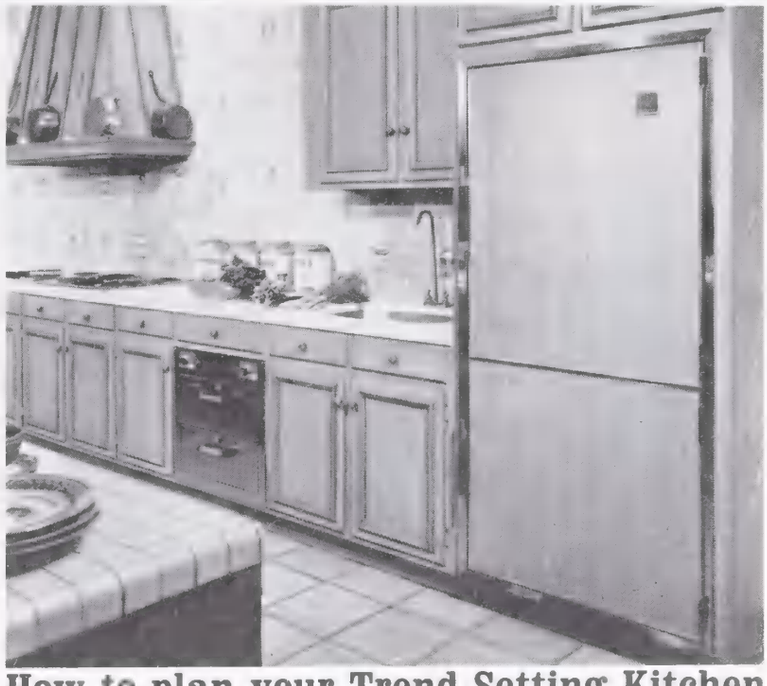
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YOGURT

CONTINUED FROM PRECEDING PAGE

get fresh) unsweetened cocoanut. Serves 4 to 6.

Lamb Kebabs

One of the reasons for yogurt's great popularity in Mid-Eastern cooking, where spices are freely used, is that it acts as a blender of flavors while modestly subduing its own.

2 pounds leg of lamb steak (or top sirloin of beef), cut in 1½-inch cubes
1½ pints yogurt
1½ teaspoons powdered ginger
Salt and pepper to taste
6 small tomatoes, unpeeled
10 small white onions, peeled
Butter
Lemon wedges

Put meat cubes into a marinade made of yogurt, one-half teaspoon ginger, salt, and pepper, and soak for about an hour. Sprinkle remainder of ginger over vegetables. Using individual skewers, spear the meat and each vegetable separately. Broil each to required degree of doneness, basting lamb with butter and the remainder of the marinade. Serve meat, onions, and tomatoes hot with rice or pilaff, and lemon wedges, using added yogurt, if desired. Serves 6.

Bulgarian Moussaka

What makes this casserole-baked eggplant-and-lamb dish emerge from the oven looking as puffy, deliciously browned and glamorous as a soufflé is its unusual topping of yogurt cooked with egg yolks and flour to a custard-like consistency.

2 large eggplants, peeled and sliced into rounds ¼-inch thick
2 teaspoons salt
2 onions, finely chopped
1 green pepper, finely chopped
3 garlic cloves, minced
2 tablespoons olive oil
1½ pounds lamb steak, ground
Pinch of freshly ground pepper
2 teaspoons paprika
¼ cup flour for dipping (approximate measure)
½ pint yogurt
4 egg yolks
½ cup sifted flour (for topping)

Sprinkle one teaspoon salt over eggplant slices and let stand for one hour. Drain and set aside. Using a big iron skillet, fry onions, green pepper, garlic in oil, then add meat, separating into particles with fork, and brown well. Season with remainder of salt, pepper, and paprika. Remove mixture from skillet and set aside. Dip eggplant slices in flour. Using any oil remaining in skillet, brown eggplant slices on both sides, adding more oil sparingly with a pastry brush if necessary to grease skillet.

Using a serving casserole, arrange alternate layers of eggplant slices and meat mixture, and bake covered at 350° F. for about one hour. In a bowl, mix together yogurt, egg yolks, and flour for topping, spoon over contents of casserole, and bake for another 15 minutes. Then uncovering casserole, pass it briefly under the flames of the broiler to get a rich brownness on the custard-like topping. Served with a crisp salad, this casserole makes a meal, and one glamorous enough to serve as a party luncheon. Serves 4.

Desserts

Brown sugar, honey, maple syrup, candied or powdered ginger or cinnamon, crumbled cookies or zwieback—almost any sweet you can name—will turn yogurt into a delicious dessert.

For these, easy-to-make, each with a different taste appeal, begin with yogurt, made like the famous Swedish dessert, Filbunke.

Dessert Yogurt—Filbunke-Style

From the Gripsholm Restaurant, New York, comes this idea for using the same garnish for yogurt as is used for Filbunke (made of sour cream and milk, left in a warm place overnight to set and thicken). Like yogurt, it is chilled and served in individual bowls.

To garnish yogurt, as you do for Filbunke, use brown sugar, powdered cinnamon, powdered ginger, and finely crumbled zwieback. Serve these four condiments in small serving dishes of uniform size, each with its own small spoon. (See our photograph, page 161.)

Ginger Yogurt

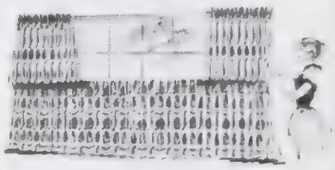
1 cup yogurt
6 tablespoons ginger marmalade (or chopped crystallized ginger)
4 teaspoons brown sugar
1 teaspoon lemon juice

Beat yogurt, marmalade, sugar and lemon juice together in a bowl. Pour into custard cups and chill. Serve with sponge fingers or crisp vanilla-flavored cookies. Serves 4.

Homemade Yogurt

Making your own yogurt with milk and a yogurt culture is easy, fun, and rewarding. A yogurt culture is a living population of different known types of bacteria which, when maintained during a period of controlled warmth, will thicken

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sandwitchery

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The Swiss have considered cheesemaking an art since ancient times —one that's carefully passed on from one generation to the next. It's an art that depends on the unique conditions that exist *only* in Switzerland . . . like the rich grasses upon which Swiss cows graze and the high-protein milk these cows yield.

An average of only two wheels a day is produced by the 2,000 small Swiss cheesemaking establishments. But upon each wheel the Swiss lavish all the devotion to detail for which they're famous. The result is the best-tasting, the best-aged cheese of all. Prepare one of these illustrated sandwiches and see for yourself. From top to bottom:

- Old-fashioned rye sandwiches filled with thick slices of Switzerland Swiss and ham.
- Sandwich Kabobs — triangular bread and cheese sandwiches skewered with cherry tomato and pickles.
- Triple-decker sandwich on white bread filled with lettuce and tomato, egg slices and bacon topped with Switzerland Swiss.
- Switzerland Swiss, sliced cucumbers and radishes on roll.
- Hero sandwich filled with chunks of Switzerland Swiss, slices of tomato, green pepper and red onions.
- Grilled Switzerland Swiss and tomato on English muffin.

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Switzerland Swiss Cheese

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the milk and make it tart and tastier. To make yogurt you can use fresh whole milk, milk with cream added, condensed unsweetened milk, skim milk powder, or a combination of these. You can use as a "starter" a liquid or a dried yogurt culture in a capsule. (See list of mail-order sources at the end of this article.) "Starters" should be kept refrigerated until used. Whether you use the liquid or dried culture, you can make several continuous batches of yogurt from the initial batch. To make it for the first time or to keep it going, follow directions that come with the product and the suggestions the manufacturer makes for keeping it warm. Methods vary with each.

The utensils you'll need are standard kitchen equipment, with the exception of a dairy thermometer (optional) that registers lukewarm temperature of milk (110°-115° F.) needed to be uniformly maintained while the culture incubates. If you haven't a thermometer, test the temperature of milk on the inside of your wrist, as you would test a baby's bottle.

Keeping the culture uniformly warm during incubation—about three to five hours—is the only problem in making yogurt. That is solved by following the directions that come with your culture. Although experimentally-minded women use various innovations as warming devices—the stove's pilot light, a warming oven, a cabinet with an electric light bulb, a food-warming tray equipped with an adjustable thermostatic control that can be turned to "low"— the use of a heavy towel wrapped around the covered pot is recommended by most companies.

One of the big advantages of bi glass is that it lets in the warm ing sun. With big glass, your heating plant will be idle as long as the sun is shining, and the saving can be considerable.

When the sun is *not* shining an it is cold outside, big window draw the heat out of you. Uninsulated glass is cold. You radiat body warmth to the cold panes an feel chilled. It is especially ba when cold winds are blowing, to they carry heat away much faste than air that is still. Panels, shu down tight, are then insulation.

With the flexibility and protection that panels provide, you can thus afford to have more glass in your house, for glass is an asset when the weather is right and, with panels, it is not a liability when the weather turns against you.



Photo Penthouse Kitchen



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Illustrated above, Model 7251

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A RETIREMENT HOUSE THAT TAKES CARE OF ITSELF

CONTINUED FROM PAGE 142

PHOTOGRAPH BY MAYNARD PARKER



Only a small pocket-handkerchief lawn exists at the Larrinagas, exactly 528 square feet. It is walled, so it does not have to merge, visually, with the desert, and blowing dust does not impinge on the green growing things. Such a small garden does not tax the owners' strength too seriously.

the master bedroom are both furnished comfortably and more than adequately, but without frills.

The outside grounds have been left almost untouched, except for a scrap of lawn (528 sq. ft.) within a walled area. The house nestles in a sea of sagebrush which comes right up to the foundation walls and makes the occupants feel a part of the majestic scene. Even the front entrance landscaping is done entirely with native plant materials, so it will require virtually no paid or owner maintenance in the years to come.

So, physically and financially, the house requires very little of the owners. And it has this stabilizing factor: The separate apartment can guarantee, in later years, the presence of some other person who could be called upon in emergencies.

HOW TO KEEP THE WEATHER AND INTRUDERS OUT OF YOUR VACATION HOUSE

CONTINUED FROM PAGE 136

That's where shade-making panels come in once more. They can stop this *sky*-shine as effectively as they stop *sun*shine.

Panels can take the sting out of a bad direction. For example, a west view in many areas is difficult. The summer sun beating in through the glass in late afternoon is brutally uncomfortable. But this doesn't mean you can't have glass on the west and that you must sacrifice the view. With protective panels you can close up your house when the sun forces you to, and open it to the view at other times.

In areas where extremely high winds make glass a hazard, panels can intercede. They can also take the brunt of an assault by blowing sand. They can be storm panels and turn back hurricanes.

In winter, you want sun-warmth. One of the big advantages of big glass is that it lets in the warming sun. With big glass, your heating plant will be idle as long as the sun is shining, and the savings can be considerable.

When the sun is *not* shining and it is cold outside, big windows draw the heat out of you. Uninsulated glass is cold. You radiate body warmth to the cold panes and feel chilled. It is especially bad when cold winds are blowing, for they carry heat away much faster than air that is still. Panels, shut down tight, are then insulation.

With the flexibility and protection that panels provide, you can thus afford to have more glass in your house, for glass is an asset when the weather is right and, with panels, it is not a liability when the weather turns against you.



SYSTEM BY BROWN-SALTMAN

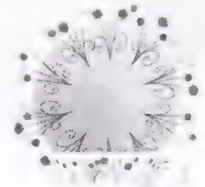
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A Letter to House Beautiful Readers from the Publisher

Dear Friend:

As this is written there is before the Congress a bill to increase postal charges on all types of mail including magazines and newspapers. It vitally affects the homes of America.

I believe American women have identified themselves with our world mainly through their continuing dedication to improving their homes and communities and opportunities for their families. This has been made possible through education and, above all, through the exchange of ideas.

In homemaking, in guiding the minds of children, learning about the world around us and the perils our generation must overcome, we depend on all media of communication, but perhaps, most of all, on print—books, newspapers and magazines.

During the last ten years, more than eighty magazines perished because of rising costs and the forces of competition. Today many valuable and constructive publications survive that will be unable to continue if mail charges are greatly increased. Among them are children's magazines, and others devoted to education, family and home improvement, farming, religion—to name a few.

If you share my view that the life of these essential magazines should not be further jeopardized by unreasonable postal increases, please *write quickly* to your Senator and Congressman and tell them so. They may be thinking solely in business terms and need to know of the contributions which magazines make in serving American mothers and homemakers.

Will you tell them?

Sincerely,

R. A. Hueter

R. A. HUETER
PUBLISHER



PHOTOGRAPH BY GOTTSCHO-SCHLEISNER

This raised brick terrace is about three feet above the original grade. To save the tree, a planting well was made. To avoid the dark hole in the ground, and to keep the opening from becoming a catch-all, the well was filled with gravel to the level of the terrace. The flowers are in pots. Landscape architects, Innocenti and Webel.

HOW TO SAVE TREES WHEN YOU PAVE OR CHANGE THE GRADE

CONTINUED FROM PAGE 146

perimeter of the foliage. Do not disturb the roots for at least half the distance from the trunk to the outer edge of the foliage line.

The first step in lowering the grade is to make a clean vertical trench with a shovel all around the tree to the depth you intend to lower the ground. Use a limb lopper or saw to make clean cuts on roots too large to cut cleanly with a shovel. A bulldozer should not work this close to a tree you wish to save. The blade can catch a large root, move the tree, and rip more feeder roots than it can spare.

As soon as the ground is cut away to the depth you want, build a retaining wall to hold as much of the soil in place as possible. If this cannot at first be the permanent retainer, put in temporary supports to keep the soil from falling away from the roots. Backfill and firm the soil down between the wall and edge of cut. The permanent retainer can often be built around the temporary one to avoid further disturbance of the roots.

To raise the grade

When you raise the grade around a tree, the solution is more complex, but no less effective. The problem is to keep soil away from the trunk and to provide a means for the roots to get air and water.

Before you move any soil, fertilize the tree in the usual way. The more vigorous a tree is, the less it will be affected by any possible mishandling.

Cover the root area, from the trunk to the outer perimeter of the foliage, with an 8- to 12-inch layer of large crushed rock. Then add a thin layer of fine crushed rock to keep the soil from working down below the surface. This porous layer of rock will allow air and moisture to circulate in the established relationship to the root area. It is a reasonably effective means of keeping the roots from knowing the grade above is being changed.

No soil should touch the trunk above the original ground level. There are two good ways to prevent this. One is to build a retaining wall around the trunk of the tree far enough from the tree to allow room for future growth, and to look good in relation to the tree. The other method is to lay a loose collar of rock around the trunk to keep soil away. If you make a retaining wall to hold back the soil, the well around the tree can be filled with rock or covered with a grating. If the well is large, use coke or lava or a lightweight material such as Featherock. Too much weight on the roots can damage them. An open tree well tends to collect debris and, if too deep, can be a danger to small children.

When the trunk is protected thoroughly, you can fill over the gravel to the height you want with porous soil. For a large tree it is

a good idea to sink a circle of 6-inch tile pipes around the perimeter of the foliage as shown in the sketch on page 146. These openings will let air and water down into the porous gravel covering over the root area. They can also be used for applying fertilizer.

When you pave around a tree

Some kinds of paving over the roots will actually benefit the tree. Others will kill it. Brick or flagstone, concrete rounds or squares, or any other material laid on a bed of gravel and sand with open space to let air and water through, will help a tree. Such paving works as a mulch to keep weeds down and help hold moisture in the root area by reducing evaporation.

Paving laid free on a bed of gravel and sand is flexible and will move with the expansion of the roots. This slight undulation is not unattractive to the eye. To the tree it can mean the difference between life and death. With this kind of material you can pave to within two feet of the trunk. All that's needed is space for the trunk to grow in diameter. It's a good idea to feed the tree thoroughly before you pave around it.

Do not pave solidly over a root area that has been open to the weather. If more than half the root area of an established tree is suddenly denied air and water, the chances are it will die.

If necessary for a drive, walkway, or parking space, you can pave solidly over part of the root system without losing the tree, if you don't cover more than half the root area and do the job properly. If the ground is uneven and must be leveled before paving, level the area by filling, not by cutting. It is much safer to fill than to cut into the ground and risk damaging the roots. Do not use soil for this fill over the root area. It does not admit enough air under the paving to supply the roots. Use porous material, such as sand or gravel.

It is always a good idea to keep any paving back a few feet from the trunk of the tree. This will leave space for a planting bed of ground cover or low shrubs around it. It looks more natural to have the tree trunk rising out of a lower planting than to have it coming right up out of a hole in the paving. A plant bed also simplifies watering and feeding.

Keep in mind that the planting in the bed will compete with some of the tree roots for food and water. Make sure there is enough for all needs. Keep the growth from pushing right up against the tree trunk. Insects or fungus can girdle and kill a tree unless there's good ventilation at the trunk's base.

A few exceptions to the rules

Some trees can survive a foot or so of new soil over the root area. This is true of all trees with pronounced sucker growth, such as apples, willows, and elms. They develop new roots in the new soil and do very well. To encourage new root growth, use sandy fill so air and water will penetrate easily.

There is always danger of rot when soil is pushed against the trunk of a tree, even a tree that suckers freely. Make a high wide collar of crushed rock around the trunk to keep the soil away and let air in.

Unless you know for sure that the tree will make sucker growth, don't put soil over the root area. Just a few inches of new soil over the roots can kill some trees. Dogwoods and live oaks are particularly sensitive in this regard.

As a last resort, if you can't save a tree where it is, consider lifting it, doing the necessary grading, and replanting it. This, of course, is easiest to do when you lower the grade. Dig around the sides, and cut all the roots cleanly in a circle about half the perimeter of the foliage. The earth can then be moved away by bulldozer. The tree will now be high and dry on a small pedestal of soil. Dig in at the bottom all around until you can get burlap around the ball of soil. Wrap it firmly in burlap and put the tree aside until it can be replanted. Keep the root ball very moist while it is out of the ground.

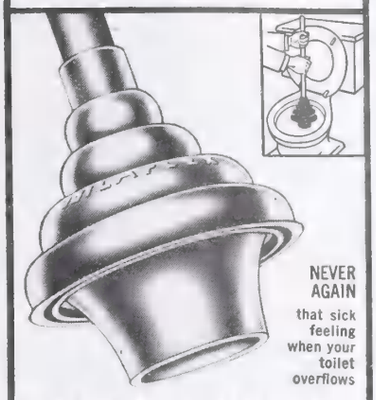
When you raise the grade, the tree must be dug out, the hole filled in, the grade raised and the tree replanted. This is a lot of labor, but a good tree is often worth it.

The easiest trees to move are the surface-rooted ones such as maple, elm, linden, dogwood, apple, flowering trees, and all conifers. A good tree man, properly equipped, can easily handle these trees with trunks of five to six inches across.

Tap-rooted trees, such as nut trees and most of the oaks, are almost impossible to dig up and transplant successfully, even when they are small.

As you look at the work it may require to save a tree when you change the grade, you might be tempted to say, "It's only one tree. We can certainly spare that or replace it." The truth is there is seldom a tree that can be cut without its being missed, and a new tree planted to replace a mature one will never be the same; not, at least, in your lifetime.

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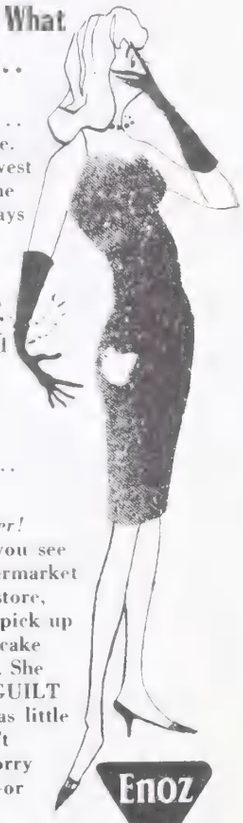
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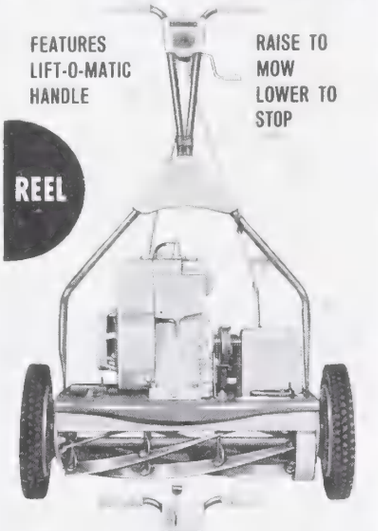
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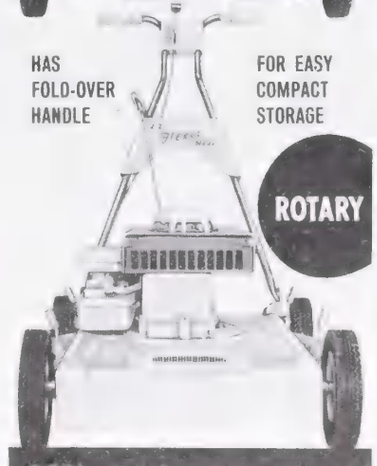
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PHOTOGRAPH BY [illegible]

This is the perfection we all see in the mind's eye when first we decide to plant a lawn. Most of us settle for less in all-around quality which, fortunately, can be satisfying in its own way. But as a goal, here's the ultimate.

What it takes to have a Fabulous Lawn

By DR. RALPH E. ENGEL

Professor of Turfgrass Science, Rutgers University

■ Of all the ways to cover the ground with greenery, none is so fully satisfying as a really fine lawn. The better the lawn, the more satisfying it is, and the "perfect" lawn is best of all. Such a lawn can be yours if you know what grass to plant, know what must be done after planting and, most important, continue to do what's required.

We are not concerned here with the ordinary lawn, the one we all know so well—by observation or direct experience. Here we are thinking of a lawn of uniform surface and texture, with a rich green color all through its season. This fabulous lawn will have no obvious weeds, no brown patches, no ragged edges, tufts, voids, or inconsistencies. A display of grass such as this is a thorough delight to the mind and eye—and it can be attained. But because the quality is beyond the usual, we must consider a philosophy and procedure beyond the usual.

First of all, a lawn can be no better than the seed or planting stock from which it grows. "Good" stock means that which is true to type and suited to the conditions of your soil and climate. Also it must not be diluted with material of lesser quality. One or more of the following four types of grass will make it possible for you to have a really fine-quality lawn:

Bentgrass. If you live in the cool, humid areas of the Northeast and the Pacific Northwest, bentgrass performs well and will make a lawn of high quality.

Zoysia and bermudagrass. In southern climates such as Florida, Texas, and Southern California, either bermudagrass or zoysia can be used well in a fine lawn.

Merion Kentucky bluegrass. This is the best all-around grass for an outstanding lawn in the northern United States. In general, this means climates such as the New York or Boston areas, the cooler two-thirds of Indiana and Illinois, and from Northern California to Canada.

Other Kentucky bluegrasses are sometimes mixed with Merion blue to extend its adaptability. If this has proved successful in your area, there's no reason not to use it.

Between the cool northern climates and the warm south is a transition zone in which Merion Kentucky bluegrass, zoysia, or bermudagrass will perform very well depending on the microclimate. In the warm dry areas, zoysia or bermuda is best. Keep in mind, though, that in the transition zone these two grasses are brown for five to seven months of the year.

Where it is cooler, and soil is rich and moist, Merion blue would be the logical choice.

Each kind of grass has some specific requirements for establishment and maintenance, so each will be considered separately. But these thoughts apply to all.

Where rainfall is high, soils are usually too acid for the best grasses. In these areas, lime should be added before planting, and from time to time after the grass is established. A pH of 6.0 to 6.5 is the best acid-alkaline balance for most lawn grasses.

Grade the area well before planting. Grade for surface drainage and also for appearance. The most appealing lawn leads the eye across it in an uninterrupted sweep.

How to get the best from Merion Kentucky bluegrass

It takes generous feeding to keep a Merion bluegrass lawn in top condition. It is best to use a fertilizer with a ratio of about 2 parts nitrogen to 1 part phosphorus and 1 part potash; such as a 14-7-7 or a 10-6-4. If you use a fertilizer with 10% nitrogen (the first figure in the formula), it will take about 12 pounds of the material per 1,000 square feet (20 by 50 feet) for each application. About 8 pounds of the 14% material will provide the same food value. Two or more such applications should be made at 3- to 4-week intervals beginning with the first cool weather of late summer.

Another application should be made again in late March or early April when spring growth starts. If the color of the grass should begin to weaken, you may need to apply fertilizer monthly at half the rate recommended above. If late-spring and summer weather is extremely hot and dry, feeding at that time should be postponed.

Some watering is necessary to keep a Merion lawn doing well, especially in a dry climate. A dry soil and a "blue" wilt are signs that water is needed. It is both harmful and wasteful to water before this stage is reached. Then a long, slow, deep watering is best. Once a week is usually adequate, even in hot dry periods.

All the Kentucky bluegrasses, and Merion blue in particular, require a little more lime than other kinds. A pH of 6.5 is best. Where rainfall is high and soil is acid, it's a good idea to apply ground limestone every year in the spring at the rate of 25 pounds per 1,000 square feet.

Cut this grass to a height of 1¼

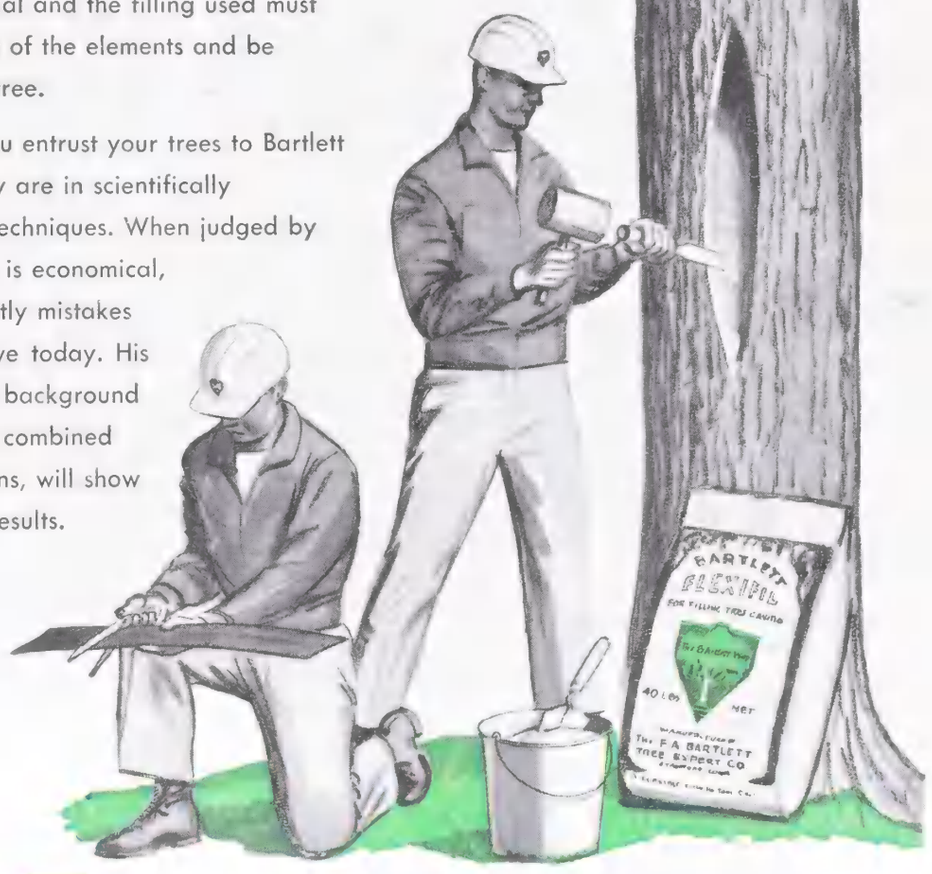
(*Please turn to page* 190)



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WHAT IT TAKES TO HAVE A FABULOUS LAWN

CONTINUED FROM PAGE 188

inches. This will give it a neat, even appearance. Closer cutting may seriously weaken the grass. When it is growing well, it should be mowed every 3 to 7 days.

How to get the best from bentgrass

This is not a particularly heavy feeder. An application of 10 pounds of a 10-6-4 or similar fertilizer per 1,000 square feet is considered a good feeding. Apply this in spring and again with the arrival of cool weather at the end of the growing season. If the grass begins to lose its healthy color and growth during the growing season, you can apply 5 pounds of sewerage sludge (6% nitrogen), or two pounds of a ureaform fertilizer per 1,000 square feet.

Watering is an important part of bentgrass maintenance. It is very susceptible to severe drought and heat. If rainfall does not supply what's needed, you will have to take on the job of watering. It calls for daily observation. Water as soon as there is evidence of wilting. If this is not done, the grass can be seriously injured. You know the grass needs water when it turns from its normal green to blue-green, fails to spring back after it is walked on, or when the soil is dry below the surface.

In late summer when the soil is hot and bentgrasses begin to weaken, the lawn may need watering every day. Be careful to water slowly. Overwatering and flooding this grass can cause trouble. If the water penetrates unevenly or too slowly, it may be necessary to spike the ground. Both power and hand tools are available for this, and sometimes it must be done several times a month.

Heavy thatch often develops in bentgrass lawns and must be removed when it gets too thick. There are some very efficient vertical-knife machines now available that do this job.

Bentgrass is susceptible to serious fungus disease. In fact, the chief difference in quality between a fine bentgrass golf course and the usual bentgrass lawn is due to the careful disease-control programs used on the golf course. This can be a time-consuming and expensive operation, but it is necessary for a really fine lawn.

Perhaps the most practical remedy for fungus disease is 3 ounces of thiram and 1 ounce of phenyl mercury acetate in a water spray. Apply this amount uniformly per 1,000 square feet at 2- or 3-week intervals from late May through the summer. This will usually control the unsightly problem of fungus disease. In areas where soil is acid, use 15 to 25 pounds of ground limestone per 1,000 square feet. You can put it on in fall, winter, or early spring.

It is best to cut bentgrass when half-an-inch to three-quarters of an inch high. When growing vigorously, it should be mowed three times a week at least. A reel-type mower with a full roller drive is preferred. Bentgrass is tender. Mowers with narrow treads can make unsightly marks on the grass.

How to get the best from zoysia

It takes longer to establish zoysia grass than any other, but, where the climate is warm enough for it, it makes a very handsome lawn that calls for relatively little care. Zoysia is not started from seed. Either stems, with or without roots, or plugs of sod cut from established turf are used. At the best, it may take a year or two for a full stand to develop, especially near the northern limits of its climatic range.

The planting area should be as free of weeds and weed seed as possible. It is a good idea to treat the soil with such chemicals as methyl bromide, Vapam, or Mylone to kill weeds and weed seed before starting a new zoysia lawn on a weedy soil. This operation requires special study and care. The area should be well fertilized when started, so that the grass covers as fast as possible. But, unless most of the weeds are out of the way, the fertilizer will benefit the weeds more than the lawn.

The grass is tough. To cut it properly, a sharp well-adjusted reel-type mower is required. Because the grass grows upright, it looks good as high as 1½ to 2 inches. But the quality of the turf will be better if it is cut to a half- to three-quarters of an inch. In cooler areas where zoysia is grown it must be cut short. Keep it a half-inch or less, or it may fail.

In its northern range, zoysia can do very well on relatively little plant food, once it is well started. When the grass begins to turn green in spring, an application of 10 to 20 pounds of complete lawn fertilizer per 1,000 square feet will speed up the process. Additional nitrogen or a complete fertilizer in late spring or early summer will help increase the grass density and

tighten the cover against weeds.

More fertilizer is required in the southern areas. A good general recommendation is to use 1 to 2 pounds of nitrogen per 1,000 square feet every month or two.

In its cool areas, zoysia stays green without watering except during extended dry periods. In the south it calls for more watering as the soil dries out. This is usually once or twice a week. Again, it is better to water slowly and deeply and not too often.

The grass is relatively insect- and disease-free. Fungicides are not usually needed. However, in the southern areas some general insecticides may be needed.

How to get the best from bermudagrass

There are various types of bermudagrass. It is worth while to get the one best suited to your climate. U-3 is used most in the northern part of the bermudagrass region. Tiflawn, Tifway, and Sunturf are suited to many southerly regions.

As a general rule, and within reason, the quality of bermudagrass turf tends to increase with the quantity of fertilizer. In spring when the grass starts its growth, as much as 30 pounds of a complete fertilizer per 1,000 square feet can be used to advantage. Feeding with 1 or 2 pounds of actual nitrogen (10 to 20 pounds of a 10% nitrogen fertilizer or equivalent) per 1,000 square feet once or twice a month through the growing season should maintain a turf of high quality.

It is best to keep bermudagrass mowed to less than one inch in height. Unless you mow three times a week or more, the grass may develop a brown, stemmy appearance.

Bermudagrass, like bentgrass, usually requires some attention to thatch control. It needs annual thinning after it has started vigorous growth in late spring to avoid a surface accumulation that interferes with watering and new growth. And, of course, sweep and mow after thinning.

While this grass makes exacting demands on mowing and fertilizing, it is one of the easiest to care for with respect to watering and control of insects and disease.

The care that every fine lawn should have

Maintenance is the chief difference between a marvelous lawn and a mediocre one. You must know the plant food requirements of your lawn and provide what is needed when it is needed. The same goes for watering and liming.

Close cutting (relative to the kind of grass) is another must. This means frequent cutting which, in turn, accounts in part for the extra feeding that is required. It is usually necessary to remove the grass clippings from the lawn. If they show brown on the grass or build up a thatch, remove them.

General grooming is very important. Tree leaves, twigs, and litter must be picked up immediately. There is a variety of good power equipment for this purpose.

Trimming and edging, where required, must be done with almost the same frequency as mowing. One ragged untrimmed edge can mar the beauty of an entire lawn. Here, too, there are some excellent machines for the job. In fact, a good selection of power-driven equipment is an important part of maintaining a fine lawn.

A vigorously growing turf is very inviting to a host of chewing and sucking insects. Watch for evidence of damage. A good general-purpose insecticide such as chlordane applied once a month, during the warm part of the growing season, will control the more common insect problems. Apply at the "light" rate for insecticides.

When such pests as chinch bugs or grubs appear, the best-proved local controls should be applied as prescribed as soon as possible.

When these particular grasses are grown with the kind of heavy feeding program and care recommended here, they will eliminate most weeds. One of the pleasures of a fine lawn is to see how it literally crowds out the weeds. A fine lawn can eliminate the risky and expensive need for frequent use of herbicides. Weed control in such a lawn is mostly a matter of cutting off the occasional intruder. The only time an extensive weed-control program may be needed is when the grass is first started.

Even the best of lawns have their times of failure. Plan to repair any voids or injury at the most favorable season. Early fall is usually best for bentgrass and bluegrass. Zoysia and bermudagrass should be resodded or resprigged in spring where needed. Such replanting is necessary if there's a bare spot of a foot or more on a zoysia lawn, or of two feet or more on bermudagrass.

Growing a really fine lawn is definitely a challenge. It calls for an understanding of basic principles and for careful attention to schedule and detail. But the benefits are considerable. Not only is a lawn beautiful to see and to contemplate, but its care and feeding can be a rewarding source of pleasure and recreation.



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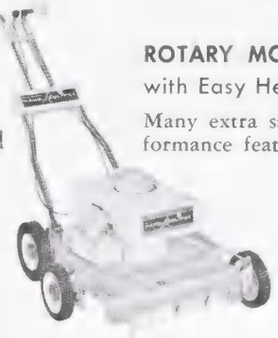


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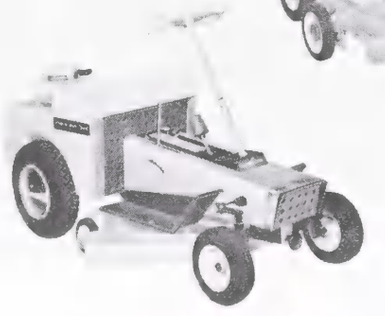


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Part II

The folklore, fact, and fancy of feeding plants

We start right where we left off—questioning the claims of the food-faddists and organic-only doom-sayers

By WILLIAM ALVADORE BUCK

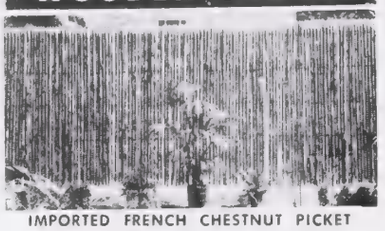
• I had been thinking and reading about organic gardening and food fads for years when, in one of the magazines on the subject, I read a story about a jolly German butcher who lives in a sort of country spot in the Bronx. His name is Henry Goldner. Being the kind of fellow who did not find enough to do working fourteen hours a day in his shop, he wanted to expand his garden. Next to his house there was a vacant half-acre, but it was a hole at swamp level, twelve feet below the surrounding land. He bought it.

He persuaded a contractor, who was blasting out the New England Thruway nearby, to dump his rock debris on this sunken property. Soon the trucks had filled the hole to a depth of nine feet with rocks of all sizes.

To fill the upper three feet with topsoil at the Bronx price of dirt was out of the question. The town of Pelham, just over the city line, he learned, was searching for a place to dump its leaves and garden debris, the lawn clippings, weeds, and such stuff that people put at the curb in bushel baskets. He invited the town to be his guest and some 400 truckloads, mostly leaves, were piled on the rocks. The story said that he had added some bone meal and lime, but no earth, nothing else.

I live close enough to the Bronx for our starlings to commute to New York City in the winter, so, of course, I had to go and see how his garden grew. My wife and I spent a very pleasant Sunday afternoon examining the garden and talking to the jolly, blond butcher and his wife.

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HOUSE BEAUTIFUL, Subscription Dept., 250 West 55th Street, New York 19, New York.

The first thing I learned was that Goldner had put something other than bone meal and lime, which are quite acceptable in the organic line, into his compost of leaves. To speed their decay, he had used quantities of a chemical fertilizer with the formula 5-10-5. The bacteria of decay are plants and they work and multiply more rapidly when they are well fed. The estimable magazine had not mentioned this inconvenient fact, no doubt because it would have damaged their story. According to the organocultists' orthodox doctrine, chemical fertilizers poison the soil for years afterward. However, the Pelham leaves had been composting on the rocks for three to four years, and it seemed to my heathen judgment that all the 5-10-5 must have leached away. I continued to see this as an unparalleled test of the fertility value of leaves and bone meal.

The newly created soil was really compost, as springy underfoot as a mattress and black as coal. It had settled down to a depth of two feet. Mica gleamed among the black, revealing that the trucks had collected a trifle of sand and street dust with the leaves. Flowers, kohlrabi, and cabbages were growing luxuriantly. Cucumbers and tomatoes, which, he said, had been highly productive, were sere and yellow, for we visited the garden in September.

I took some of the new soil, about a pint, to be tested. Unless you live in Arkansas, you can also have your soil tested by taking a sample and sending it to your county agent or, in some states, to a certain experiment station. Many states charge no fee for the service to residents, but most charge fifty cents to a dollar and a half. Some charge up to three dollars. Take a representative sample of your soil from eight or ten spots, most of it from about six inches deep, and send it to the laboratory with a covering letter telling what you expect to plant. The trowel and container must be clean. Do not touch the earth with your hands.

Well, Goldner's compost tested very rich, particularly high in nitrogen, and only faintly acid (pH 6.3), just right for most garden crops. Contrary to common opinion, by the way, when fully decayed, leaves are not acid, not even oak leaves and pine needles. Along the way, some are acid for a time, but not in the finished compost.

The day after I received this report, the United States Department of Agriculture results on the value of leaves arrived in response to my

inquiry. On an oven-dry basis, oak leaves contain .80 per cent of nitrogen, .35 per cent phosphoric acid and .15 per cent potash. Oak leaves are about the most substantial leaves in the woods. Compare these figures with the 2-1-2 formula on my bag of commercial cow manure!

Fresh cow manure is much lower in value, sometimes as low as .50-.25-.50. I clipped an advertisement for organic fertilizer which stated the Department's word that leaves were twice as rich in plant food as manure. The figures in question specified dried manure and dried leaves. As you can deduce for yourself, it would take a mighty weight of such leaf compost to feed a garden well!

Here is a simple soil test that will give a sufficient, rough idea of whether your garden is in need. Fill a five-inch pot with soil from the garden taken, say, in May or June, and plant corn an inch deep in it, thinning the seedlings to four as they sprout. For a control, fill another with a good all-around potting mixture, such as this: 1 part sharp sand, 2 parts loam, 1 part leaf mold or humus, ½ part dried cow manure, 1 teaspoon bone meal. Plant corn in this also and let it sprout in a sunny place.

After three weeks, compare the growth of the two for height, sturdiness, leaf color, and general aspect. If your soil does not grow corn as well as this rich mixture, perhaps you should have it tested to find the deficiency and, meanwhile, put in a commercial fertilizer according to the directions on the bag.

NOW, take a look at the elements in this rich potting mixture. Despite our ignorance, we can say several things about it with fair certainty. If the top ten inches of my garden soil contained in its mixture four inches of loam, two inches of leaf mould or humus, one of dried cow manure and bone meal to suit, the same mix as the potting soil has, I would think my garden as rich, as little in need of fertilizer, as the Garden of Eden.

Nonetheless, compared to Agrico, Vigoro or other fertilizers variously called commercial, chemical, or artificial, the all-organics in the potting soil are very low in plant food that is available in any particular season for some years in the future.

Of all the elements in the potting mixture, manure seems to me the most valuable. It does a great deal to condition the earth, provides for earthworms, bacteria, and fungi, buffers the soil against evil magic and hard times and more that is still a mystery—or so we imagine.

IT IS not essential, because you can raise a fine garden, for example, by using suitable applications of commercial fertilizer, peat moss for organic matter and soil conditioning, and, perhaps, lime.

Manure, as we see by the formula (2-1-2 on my bag of dried cow manure), is short on phosphorus. You have noticed that most fertilizer formulas are long on this element, no doubt. The reason for this is that so many soils have a radical lack of phosphorus in available form. Possibly one cause of this shortage is that manure was the only fertilizer farmers used on their fields—now our back yards—until recent years, but phosphorus is an elusive element to the chemist and there is much we do not know about it. If you rely mainly on manure for your garden feeding or in making compost for such feeding, you should add some kind of phosphorus fertilizer.

So I reached the conclusion that one great objection to feeding a garden by the use of manures and composts alone was that you needed such vast quantities of them. Moreover, a number of experiments have demonstrated that, even in fields well fruited with organic decay, crops will prosper best, for whatever reason, if they are also well fed with a fertilizer. So I reasoned out my easy soil program. On my garden, the year around, I keep a mulch of leaves or hay six inches deep when first applied. This decays and works down into the earth, so I renew it once or twice a season.

Then I apply a 5-10-5 fertilizer according to the directions on the bag and repeat this when I sow a succession crop. The soil is sandy, so it needs lime every year. The cost for the season amounts to about three dollars per thousand square feet. Some such method is the only practical one for most gardeners. And, for me, it works very well, indeed.

I dig in some organic matter one way or another each season, if possible—manure, leaf mould, a cover crop—see to the pH and supplement with a "complete" fertilizer.

Of course, there is no mortal sin in depending on chemical fertilizers entirely in most situations for a year or two, or even longer; at Rothamstead, in England, they have maintained a good production of wheat in the same field for a century with the use of "artificial



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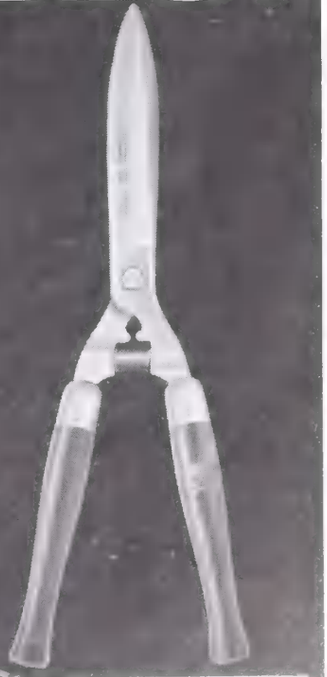
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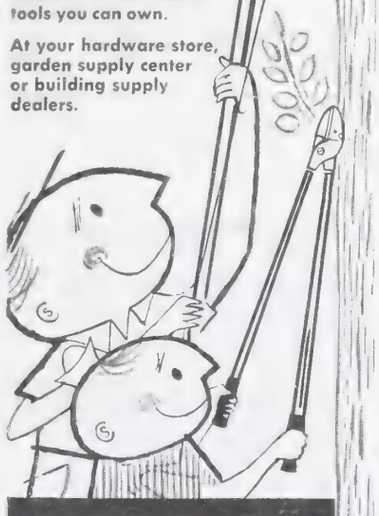
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manures," as they call them, and nothing else. But in most situations the soil will keep in better tilth, hold water better, and give better and larger harvests, and the tomatoes will taste better, if the land is well stocked with humus.

The organic enthusiasts have noted the results of these experiments and have revised the old-time religion of Sir Albert Howard in the last few years, though for decades they preached that nothing but that prophetic doctrine would save our souls and our soils in the bitter end and rescue the human adventure from the destroying anger of Providence. They have sanctified the use of some plant foods but only those they call "natural."

These include castor pomace (the refuse left after castor beans are processed for oil), cottonseed meal, dried blood, fish emulsions, sewerage sludge, and tankage (packing-house wastes steamed to remove animal fats) for nitrogen in the main, though some contain the other elements also: bone meal and powdered rock phosphate for phosphorus; and wood ashes and greensand for potash.

Of course, no one can object to these forms of feeding, except to say that they are mostly slow in action—except for dried blood and fish emulsions which are both excellent, although sometimes expensive and hard to find. But what is natural? Phosphorus rock and greensand are mined from the earth, but so is muriate of potash (potassium chloride); the first are accepted, but muriate of potash, which was deposited eons ago by vanished seas, is not so sanctified by those of the doctrine.

At any rate, we have arrived at a certain agreement, except for the matter of price. The reader might well ask the question: "Why does a 50-pound bag of complete fertilizer cost me more than twice as much in one store as in another?" Good question. I spent a couple of hours on it with the manufacturer of some of the best-known brands and I learned much about fertilizers.

I learned first that the cheaper brands are prefectly good plant foods. And I learned, too, that there are hundreds of formulas that are "tailored" to one locality and crop, and these are usually more expensive. If you want to grow cauliflower on Long Island, you will get a bigger crop if there is a tiny bit of boron in the mixture. The farmer finds it worth while to pay some extra for this.

A 5-10-5 is not the right mixture for some localities. In Michigan, for example, the best general formula is 5-10-10 and there is place in Alabama where it is 8-8 These non-standard mixes are lik to cost more.

Lawn food costs more than g den fertilizer because it has m nitrogen and much of it is o special type. In lawn food some per cent of the nitrogen comes ureaform which makes the ni gen feeding last much longer.

The quick-feeding fertilizers a cost more. If your lawn is suf ing from a croquet tournament bingo party, you might want give it a dose of high-potency f —say a 24-10-4. This elixir cost you more than the regular purpose bag of plant food.

Liquid fertilizers are expens for common use and, over the l run, probably do not feed be than the dry ones. But they are for house plants and to give a p but worthy plant a quick boos

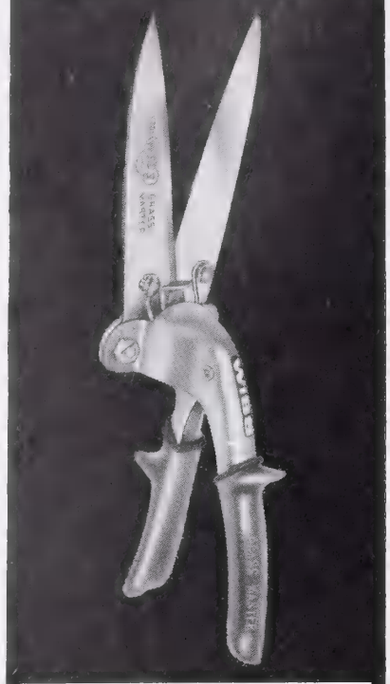
Here is something people d realize: It is not when plants looking poorly, not doing well t they most need ample feedin just like a human. A lady in with the vapours does not nee farmer's breakfast. On the ot hand, it was a growing teena who wrote from camp that t fed the boys pretty well, but o three times a day. The grow teenager, sure, may get underno ished for one reason or anot and, if he were a plant, sometim a fast liquid diet might be the ri prescription.

For the sake of convenience use and storage, many of the m expensive fertilizers are granu in form. They don't lump up in bag and they are easier to tribute evenly. So, as you can there are no hard and fast answ as to whether or not you sho buy the better quality. The portant thing is to know what are paying for. Then you can cide if you need it.

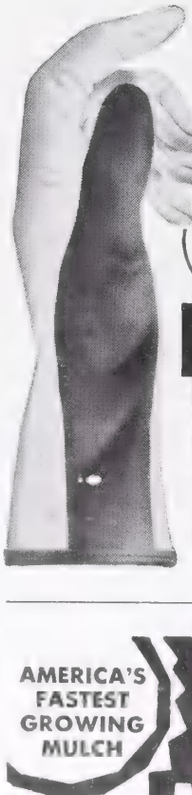
Ureaform, by the way, is a markable new fertilizer, a synth which has some legal claim to called organic. It is actually a p tic, made of urea and forma hyde, which takes all summer dissolve and release its nitrog Manufacturers have been work toward slow release of nitrogen years. This material is good n

The organic enthusiasts do seem to scare the fertilizer ma facturers at all. Well, I will k an open mind, if the all-orga folks ever bring in any convin evidence. But, frankly, I'm o more scientific bent. I'll kee bag of all-purpose fertilizer wi easy reach—and a sharp eye on phases of the moon.

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CONTINUED FROM PAGE 116

building economy with the maximum beauty. They were followed with great success in these cottages.

1. *Select commonly used but characterful materials.* The cottages were built of rough-sawn redwood siding, red cedar shingles, prefinished wood flooring, native Texas stone. There are cheaper materials, but they often require more attention in the finishing and decorating stage, thereby adding to the cost.

2. *Try exposed rafters, with good insulation on top.* Why? The most important reason is probably beauty. The rhythmic spacing of the rafters lets this necessary structure count as ornament instead of being hidden by a ceiling. Insulation is placed on top of V-joint roof decking. In these houses, this device also gives interest to the exterior appearance of the roof by causing a clearly defined "stepped-up" section over the insulated area of the house. (See exterior views on pages 116 and 128.)

3. *Use a building system based on a unit or module.* These cottages are planned on a two-foot unit system. This means that the floor plan is laid out on a grid of two-foot squares and on structural elements following this basic spacing. Rafters are two feet apart, on centers. The wall studs are also spaced two feet on centers. In the big window wall, mullions are at two-unit intervals, or four-foot centers. Since everything in the building fits into this modular framework, there is a minimum of waste in the use of standard-size building materials. More important, the over-all result has continuity of design in its subtle correlation of parts. For instance, the regular pattern of exposed rafters falls into line with the repeated spacing of the vertical wall boards and mullions.

Many module or unit sizes are possible. Your architect might choose three-foot squares or five-foot squares—whatever suits the situation and the type of construction being considered. The units might be square, rectangular, triangular, or even hexagonal—but remember if you get tricky, costs can zoom.

4. *Keep the variety of materials to a minimum.* In these cottages the same pre-finished wood floors are used throughout, with the exception of the kitchen area. The same redwood siding that is used on the exterior is also used for interior walls. Staying with one material makes faster work and, therefore, less expensive construction, since the workmen aren't forced to keep switching from one set of details to another. Also, in a small house this simplicity helps it seem larger and less congested.

5. *Keep window openings uniform in size and uncomplicated in design.* The twenty-foot glass bays in these cottages were handled simply, the large stationary panels of glass set cleanly between the four-by-four posts. The lower band of windows, which open for ventilation, have simple wood-framed copper insect screening. Combining necessary window and ventilation units into one big element like this makes a major design feature in bold scale instead of the chopped-up look of the many separate openings and doors in the ordinary house.

Even though these cottages were a long way from a metropolitan area, they did figure out about $10 per square foot. They were custom-designed for the specific location and needs, and have no rigid, tract house look. By following the building principles listed above, the architects produced many different solutions to the small-house, tight-budget problem. They proved it can be done—now they're trying to do it cheaper!

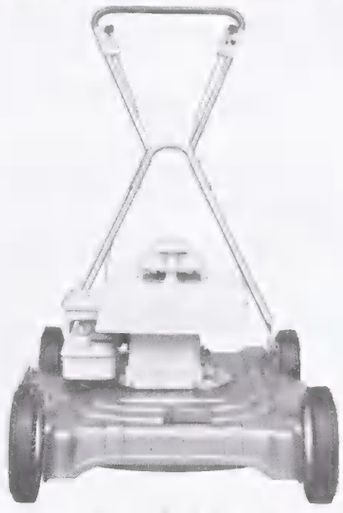
PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Douglas fir exposed roof decking, *Lumber & Plywood Div., Weyerhaeuser Co.* Insulation for the roof and walls, *"Gold Bond," National Gypsum Co.* Aluminum-faced roofing paper, *American Sisalkraft Corp.* Painted doors and window frames, *Pratt & Lambert, Inc.* Stain on wood surfaces, *Samuel Cabot, Inc.* Flush doors, *Roddis Div., Weyerhaeuser Co.* Door hardware, *Yale Lock & Hardware Div., Yale & Towne Mfg. Co.* Clear glass, *Pittsburgh Plate Glass Co.* Prefinished oak floors, *"Fireside Plank," E. L. Bruce Co.* Rubber floor tile, *Armstrong Cork Company.*

EQUIPMENT: Cooking unit and refrigerator unit, *"General Chef,"*; sink and fittings, all from *Crane Co.* Plastic laminate counter tops, *The Formica Corp.* Prefabricated fireplace, *Manchester-Pierce, Inc.* Heat pump, *York Div. of Borg-Warner Corp.* Thermostat, *Minneapolis-Honeywell Regulator Co.*

FURNISHINGS: Couch, *The McGuire Co.* Metal furniture, *Brown-Jordan Co.* Bar stools, *Tropi-Cal.* Window blinds, *Lunon Co., 771 Sacramento, San Francisco, Calif.*

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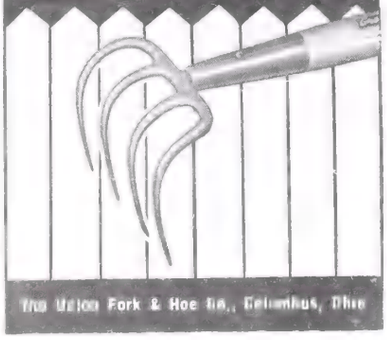
The deck is heavy aluminum alloy that won't bend, rust, or warp. The blade is a single piece of Austempered steel; sharp enough for the tenderest blades of grass, rugged enough for the heaviest growth. The single "Hite-A-Just" lever adjusts all four wheels at one time: nine heights. But the King is easier to handle than any flyweight. It holds the ground; never shimmies or bounces. And those large steel wheels roll at a touch. Sure, the Turfmaster King is sturdy... just the way we planned it. You wouldn't want it any other way. "The World's Standard Mower Since 1874."

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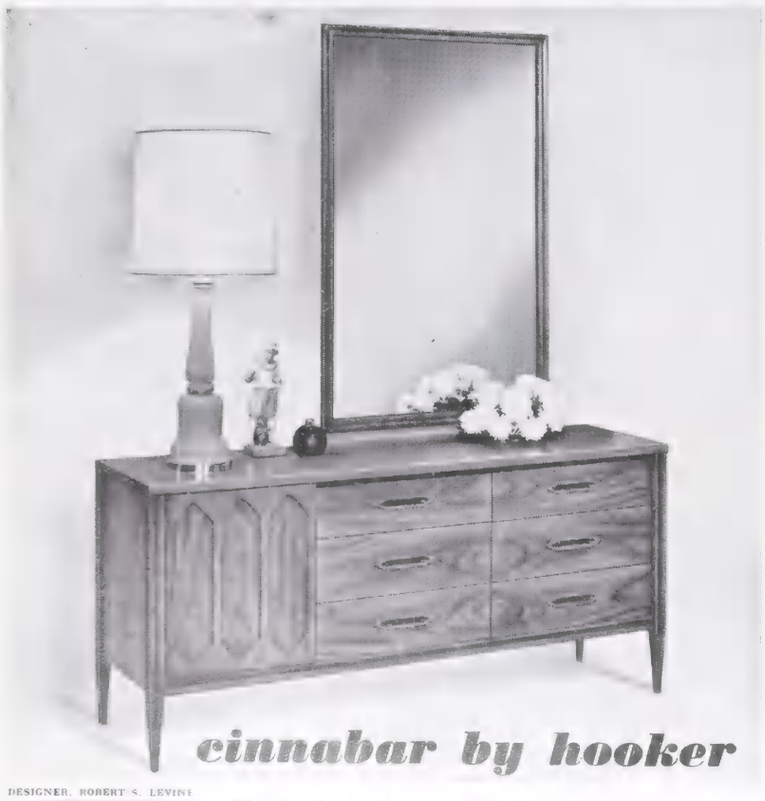
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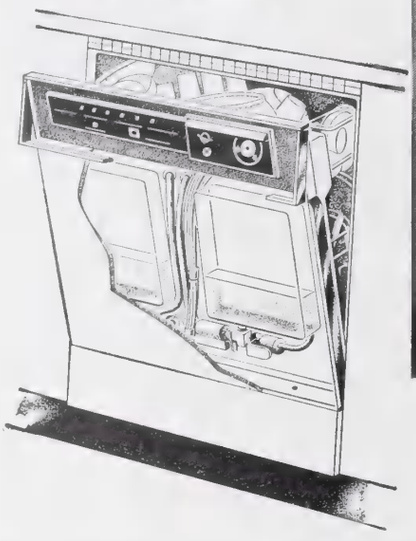
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WHAT'S NEW IN THE KITCHEN WORLD?

CONTINUED FROM PAGE 159



Tappan dishwasher uses and stores liquid detergent



for restaurant equipment, is now available in a home dishwasher. Also unique is its four-level washing system employing a rapidly spinning arm that sweeps dishes with sprays of water above and below both racks. This machine has a very low noise level while it is in operation.

Another "first," a combination gas and electric dishwasher by Preway, eliminates the problem of insufficiently hot water. A high-input gas heater quickly boosts wash-water temperature to 160° F.; final rinse is an ideal 180° F.

The most revolutionary advance in automation is the new Tappan dishwasher. (See photograph above.) This is the first dishwasher designed to use a special liquid detergent. A two-month's supply of the liquid is stored in the machine and dispensed automatically. Also stored and injected automatically is a water conditioner. Selector on control panel adjusts amount to meet local water conditions. Water is sprayed by impeller arms that reverse automatically, changing the circulation and force of water.

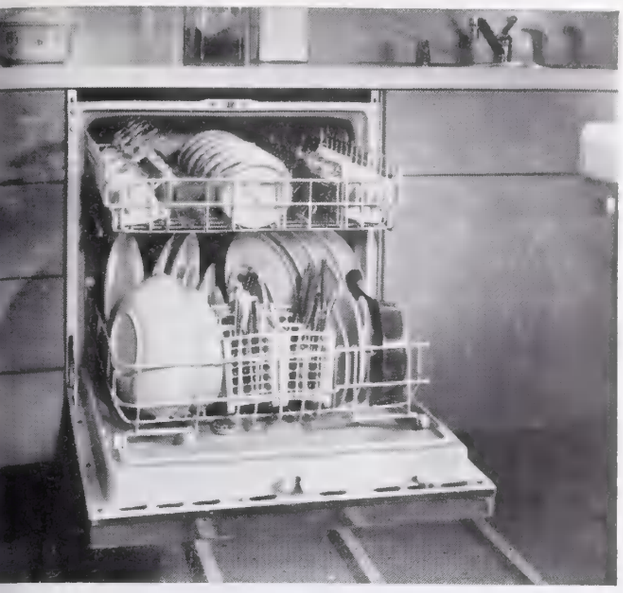
Waste King's new "Imperial 992" dishwasher solves the too-low water temperature problem with a thermostatically controlled heat booster, in addition to its normal heater. This permits a rise in water temperature for both the second wash and rinse cycles.

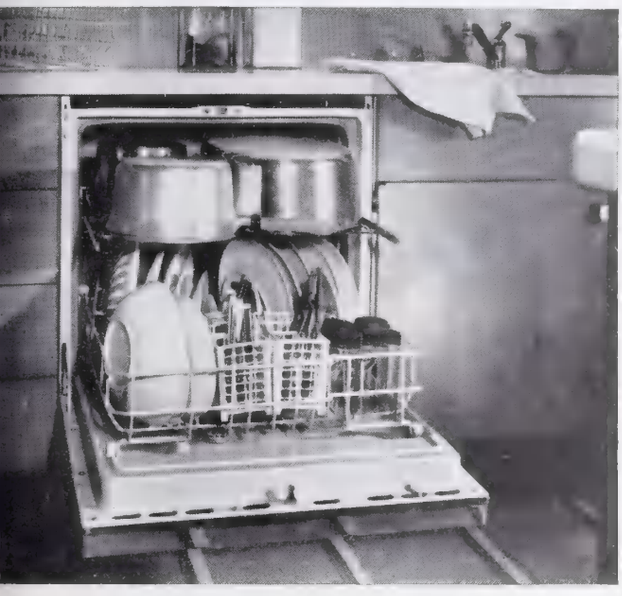
A unique feature of this machine is random loading racks designed to accommodate odd-size platters and large mixing bowls. By removing the upper basket, the sturdily designed support serves as a flat rack to facilitate the washing of extra-large roasters or big pots and pans (shown on opposite page). Quiet operation is another of its good points, with excellent washability provided by two arms that rotate in opposite directions, spraying water upwards and downwards at three levels.

Laundry equipment is more automatic, easier to service

Most equipment today is being engineered for easy access to controls or any potential trouble spot making maintenance easier.

A deluxe washer needs only the push of a single button or, in some cases, two, for the machine to take over the entire washing program. Proper water temperature is provided; so is proper rinse water temperature, agitation and extrac







Waste King dishwasher can hold largest pans and bowls.

speed. At the same time, gent, bleach, and rinsing agent dded at the right time for top rmance.

dryers, the big news is the ronic control so sensitive that machine turns itself off when nts reach the damp-dry or -dry state, as the push of a n has directed.

New features in laundry equipment include such innovations as the Mini-Basket, an accessory with General Electric's Filter-Flo washer, for items normally hand-washed.

A functional feature in built-ins is General Electric's Utility Top Washer, with stainless steel basin that operates independently and lifts up for access to the machine.

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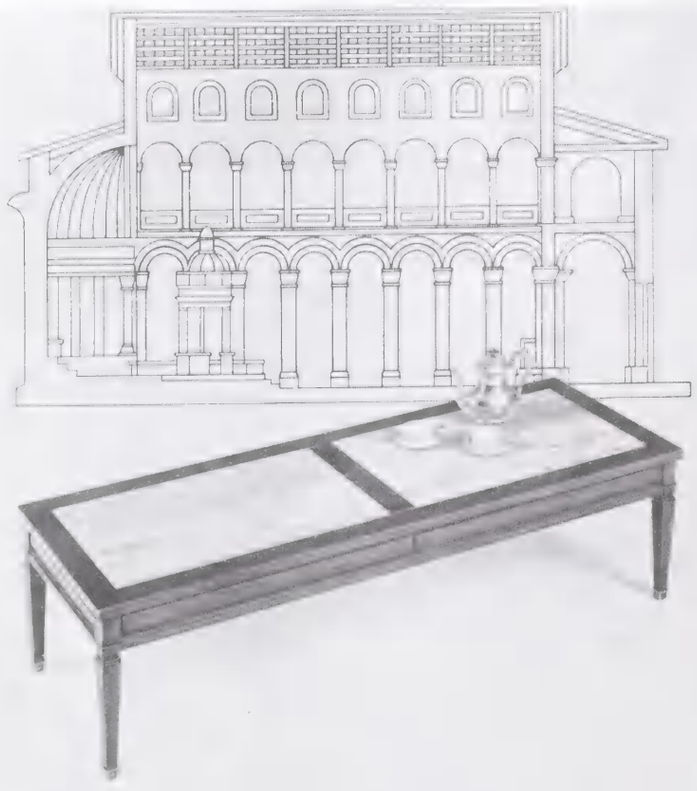
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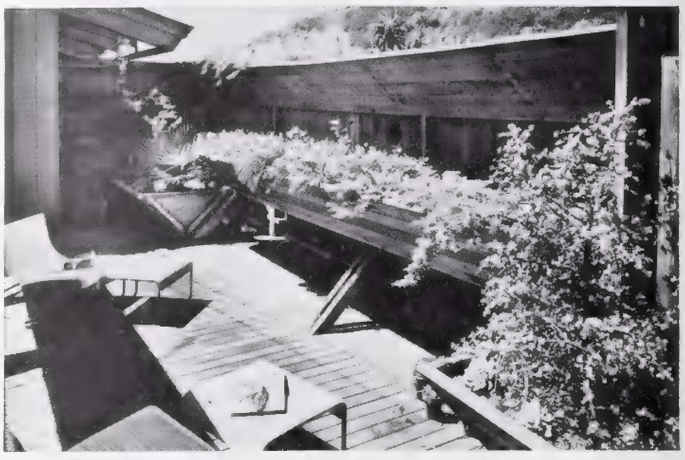
CONTINUED FROM PAGE 121

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Creosote treated wood piling, *Wood Preserving Div., Koppers Co., Inc.* Wall and roof insulation, "*Fiberglas*," *Owens-Corning Fiberglas Corp.* Roofing material, *Building Materials Div., Flintkote Co.* Exterior sliding door, *Lynart Aluma-Slide Glass Door Co.* Door hardware throughout, *Schlage Lock Co.* Door hinges, *McKinney Manufacturing.* Interior painted surfaces, *Pittsburgh Plate Glass Company.*

EQUIPMENT: Plastic laminate counter tops, Westinghouse "*Micarta*," *U. S. Plywood Corp.* Sink, *American Radiator & Standard Sanitary Corp.* Recessed ceiling light fixtures, *Litecraft Mfg. Corp.* Lavatory bowls, and water closets, "*American-Standard*," *American Radiator & Standard Sanitary Corp.* Plumbing fittings, *Moen Faucet, Div. of Standard Screw Co.* Heater, *General Water Heater Corp.* Boiler, *Crane Co.* Copper tubing for radiant heating, *G. M. Jackson.*

PHOTOGRAPHS BY DOUGLAS SIMMONDS



High fence cuts patio off from street which is jammed between house and hill beyond (see sketch on page 120).



ENTER WITHOUT USING THE FRONT YARD

CONTINUED FROM PAGE 127

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Ceramic roofing tile, *Ludowici-Celadon Co.* Interior and exterior paints and stains, *Porter Paint Co.* Door hardware, *W. C. Vaughan Co.* Awning-type wood windows, *Gate City Sash & Door Co.* Clear polished plate glass, *Libbey-Owens-Ford Glass Co.* Strip oak flooring, *E. L. Bruce Co.* Vinyl tile in kitchen and baths, *Robbins Floor Products, Inc.*

EQUIPMENT: Plastic laminate counter tops, *The Formica Corp.* Stainless steel sink and fittings, *Elkay Mfg. Co.* Garbage disposer and dishwasher, *General Electric Co.* Gas range, *George D. Roper Corp.* Light fixtures, "*Kirlin*." *The Kirlin Co.* Tub, lavatory bowls, and water closets, *Crane Co.* Furnace, *Airtemp Div., Chrysler Corp.* Thermostat, *Minneapolis-Honeywell Co.*

FURNISHINGS: Drapery and upholstery fabric, *Victoria Fabrics Co., Inc.* Carpet, *D. N. & E. Walter Co.* Curtain track, *Stanley-Judd Div. of The Stanley Works.* Dining table, *Dunbar Furniture Corp. of Indiana.* Chairs, *Van Keppel-Green.*

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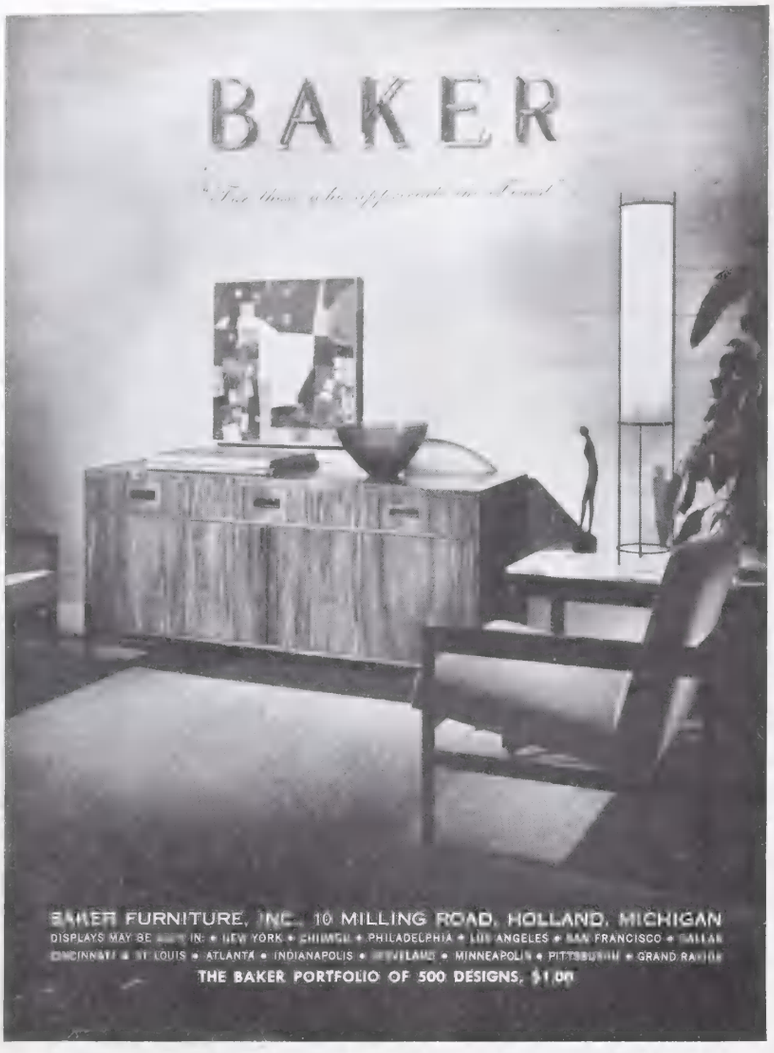
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When buying glassware, look for the blue and gold label identifying West Virginia Glass. It's your assurance of hand-blown, brilliant crystal—smart, modern designs—superb quality—at conservative prices. At gift, jewelry and department stores. For name of nearest dealer, write West Virginia Glass Specialty Co., Weston, Lewis County, W. Va.

WEST VIRGINIA GLASS WESTON W.VA

WEST VIRGINIA Glass

A RETIREMENT HOUSE CAN BREAK ALL THE USUAL RULES

CONTINUED FROM PAGE 133

to the patio so that a guest can reach the living wing without disturbing the owner.

One often imagines that living in a retirement house means simplifying the amenities to a bare minimum to cut down effort and expense. This need not be so, as illustrated by the planning for dual kinds of living in this house.

The living room has all the formality one could wish. The fabrics are rich, the silk drapery with its swagged and fringed valance is elegant and stately. Dining in this room can be very pleasant, either in a foursome, or for six, with a wide leaf added to the round empire table. At night, this is a candlelit room where you dress up and wear your silks, never your denims.

In nice contrast is the porch room, where relaxed comfort and coolness can be attributed to color and furnishings. Here the wood walls are ice-blue, further cooled by the white shutter doors closing off the bar. More white is in the furniture and in the sailcloth curtains with their wide awning fringe. The wall of windows have white aluminum jalousies that can be arranged to create light patterns as wanted, operating as they do from controls on top and lower tiers. When the Florida weather turns chilly, these can be closed against the wind. But, most of the year, this room is blissfully cooled by breezes blowing through. The ceiling fan helps in humid weather.

This house has been thoughtfully designed for both formal and informal living in mind. For every-day living, there is the porch to take the brunt of activities. Here one lounges, dines at the small rattan table, listens to music, plays backgammon, reads. The real living room may thus remain somewhat aloof with its drawing-room quality to wait for formal evenings.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Interior flush doors, *Roddis Div., Weyerhaeuser Co.* Hardware, *Schlage Lock Co.* Wood block floors, *E. L. Bruce Co.* Vinyl flooring, "*Vinylast*," *Vinyl Plastics, Inc.*

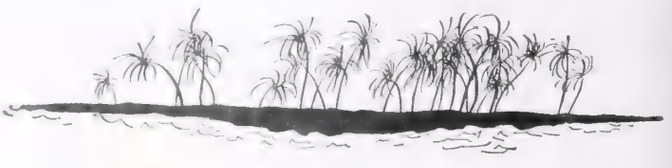
EQUIPMENT: Plastic laminate counter tops, *The Formica Corp.* Sink fitting, "*Dishmaster*," *Dishmaster Corp.* Light fixtures, "*Kirlin*," *The Kirlin Co.* Tubs, lavatory bowls, and water closets, *Crane Co.* Heat pump, *Mueller Climatrol Div. of Worthington Corporation.*

FURNISHINGS: Sofa and lounge chairs, *Erwin-Lambeth, Inc.* Covers on sofa and chairs and drapery fabric *Kent-Bragaline Inc.* Fringe, *Scalamandre Silks Inc.* Spanish rug *Clavos, Inc.* Dining table, *Heritage Furniture Co.* Occasional chair, low square table, and small round table *Baker Furniture, Inc.* Velvet covered chair, *Dunbar Furniture Corp. of Indiana.* All rattan furniture and covering, *Ficks Reed Co.* Officer's chairs, *British Chair Co., Inc., 30 Long Beach Road, Island Park N. Y.* Small round table on porch *The McGuire Co.* Lamp, *L. W. Berinoff, 441 Jackson St., San Francisco, Calif.* Drapery fabric, valances and bedspreads in bedroom, *Stroheim & Romann.* Dresser, *Union National Inc.* All terrace furniture *Colby Design, Inc., 309 N. E. Third Ave., Delray Beach, Fla.*

HOW TO RETIRE HAPPILY IN A "SUMMER PLACE"

CONTINUED FROM PAGE 141

Furnishings that transform a summer house into a retirement home come from the following sources: All furniture in "Later" shots: Pine Ethan Allen furniture by Baumritter Corp. Curtain fabric: Edgar Fabric. Sterling silver: "Old French" pattern, Gorham Silver. White china: "Independence" ironstone by Castleton China, Inc. Patterned china: "Gainsborough" Spode China. Copeland & Thompson, Inc. Glasses: Imperial Glass Corp. Area rug in living room: "Murmur" by James Lees and Sons Co., Division of Burlington Industries, Inc. Fireside rug, antique oriental. Linens: Fallan and Cohn, Inc. Pillows: Nettle Creek Industries. Candles: Colonial Candle Company of Cape Cod Inc. Vinyl covering on stool: Hart and Co. "Buffet Chef" on kitchen counter: West Bend Aluminum Co. Wall oven: Thermador Electrical Manufacturing Company.



PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

JUNE 1952

House Beautiful

A good $27,000 house is not impossible

The progressive way to furnish a home



The secret of continuous garden bloom—flowering trees



Henredon's Viennese Collection designed by Dorothy Draper

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Henredon's Town & Country

The definitive collection for you who choose as individuals. Witness the buffet: door panels, deeply carved, are of weathered chestnut; natural cleft Italian slate insets the top. Devastating against a living-room wall, dutiful in a dining room . . . matched or accented by the 44″ round dining table. Created for cliff dwellers who dine and wine in small spaces, it dignifies a big house by extending to 84″. Don't cover the top; it's of swirly walnut, perfectly pie-matched. Do feel superior in the armchairs; their caned-back stateliness demands it. All in Topaz, a tawny-deep finish, or Driftwood, pickled and light.

Comfortable in the city, chic in the country, this Henredon sofa has *style*. It has construction, sound and strong; it has tailoring, tucked and seamed, and it has comfort, enduring. In lush fabrics . . . to your individual taste. The 58″-long table for good cheer and chatting has an important top of natural cleft Italian slate, easing into sculptured legs of weathered chestnut . . . which wood also bases the lamp table, topped with a marvelous matched figured walnut. Both in Driftwood or Topaz.

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Vol. 104, No. 6

House Beautiful®

THE MAGAZINE DEDICATED
TO THE BUSINESS OF BETTER LIVING
Published by the Hearst Corporation
RICHARD E. BERLIN, President

Our cover: High on a windy hill, this exposed deck has been well protected by a glass wall to screen the wind and sections of trellis to shade the sun. Deck overlooks San Francisco Bay, with Marin County in the background. Owner, William Kaufmann. Deck furniture, "Kantan," by Brown-Jordan.



PHOTOGRAPH BY MAYNARD PARKER

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By JULIE POLSHEK



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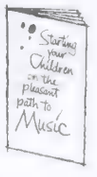
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Now the pleasure of making music yourself becomes even more exciting. Spectra-Tone Vibrato brings a richness and fullness to home organ music never experienced before—the kind of "first" you expect from Wurlitzer. And it is available in the easiest to play, most versatile of all Wurlitzer Organs—the 2-in-1 that can be played with chord buttons or in the conventional manner with two keyboards and 13 foot pedals.

What is Spectra-Tone Vibrato?

It is a new dimension in vibrant organ tone projection with a full range of vibrato effects—from the most subtle, delicate waver to brilliant pulsating Theatrical Vibrato—produced by additional revolving speakers which literally flood a room with music.



The magnificent sound of the Mighty Wurlitzer heard in many leading theaters throughout the world. Shown above is Ray Bohr at the Radio City Music Hall Wurlitzer. With the new Wurlitzer Spectra-Tone organs you too enjoy pulsating theatrical sound in your own home.

WURLITZER

World's Largest Builder of Pianos and Organs • Dekalb, Illinois

Another electronic advance from Honeywell!

Now...clean your of airborne

with a new **Honeywell**

Fits in duct work, traps up to 95%* of airborne irritants...electronically!

In a shaft of sunlight, you can often see a cloud of dust particles in search of a victim—you. Dust that settles on furniture; soils freshly cleaned draperies; smokes up windows, mirrors, crystal—making work and more work.

You dust, dust, dust. If you're allergic to dust or pollen, you sneeze and suffer. Yet, there has been little you could do to get *rid* of dust—until now, that is.

A new advance from Honeywell makes it possible. A remarkable new, home-size Electronic Air Cleaner extracts dust and pollen *from the air*—before they can smudge up your home or aggravate allergies.

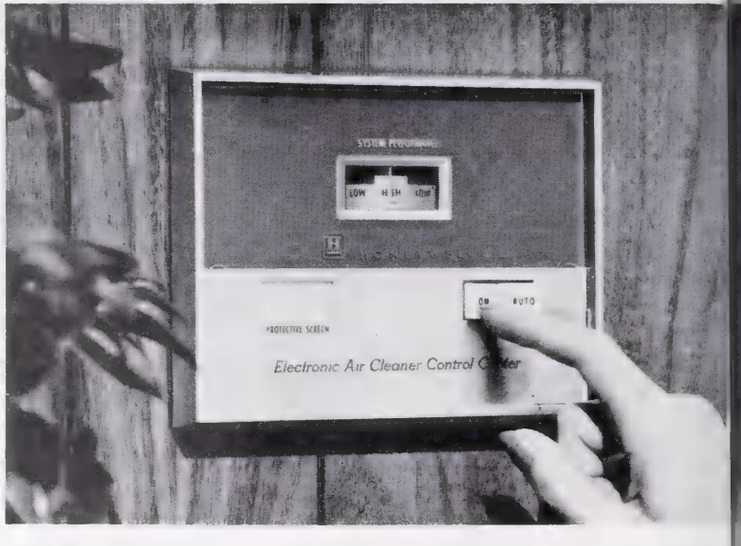
Fitting in the return air duct work of any forced air heating or air conditioning system, it cleans the air CLEAN—not in just a single room, but all through the house.

It traps the tiny bits of grime
that ordinary filters can't stop!

The ordinary filters you probably have on your heating or cooling plant depend on a tangle of fibers that screen out the bigger particles, can't stop millions of smaller impurities—dust, ash, greasy smoke, similar irritants.

The tiny particles are the stickiest—clinging to walls a windows, smoking up crystal, dirtying draperies. They'r so small you can't see them, only notice the damage they've d when you move a picture on the wall. This is the grime w most of the soiling power. And the Honeywell cleaner tra it electronically—removes up to 95% of all particles pas through the system.

Does this sound too good to be true? The fact is, h



This handsome control panel in your living area is the new sign a modern home—with the air cleaned of dust and pollen by electr ic action. It's a conversation piece with a purpose: The panel sh s your Honeywell Electronic Air Cleaner is working at peak efficie y signals you whenever the unit needs cleaning.

New whole-house **Honeywell** *Electroni*

H HONEYWELL *traps the tiny bits of grim*

entire home dust and pollen...

Electronic Air Cleaner

inciple of the Honeywell Electronic Air Cleaner has been oved for years in hospitals and comparable buildings where ean air is vital. It's the most effective practical system nown for trapping dust and dirt.

What Honeywell has now done is to package these same nefits for *your* use in an appliance of practical home-size d price, easily installed in the central forced-air system of ther a new or existing home. On a 3-year FHA loan, it costs as little as $14.38 a month, installed. It's a natural companion for your heating system—even better with air conditioning. And, it uses no more current than a 40-watt bulb.

What a wonderful difference automatic air cleaning makes!

Air passing through the system is freed of up to 99%† of the pollen that aggravates allergies—cleaned of tobacco smoke and odors, other irritants. Dusting is cut to a fraction. Mirrors and crystal stay sparkling—draperies and slipcovers fresh and clean—far longer than ever before. Cleaning bills? They're cut!

And even if you don't have a forced air system in your home, you can still enjoy cleaner air in *single* rooms with the Honeywell Portable. Also, ideal for your office.

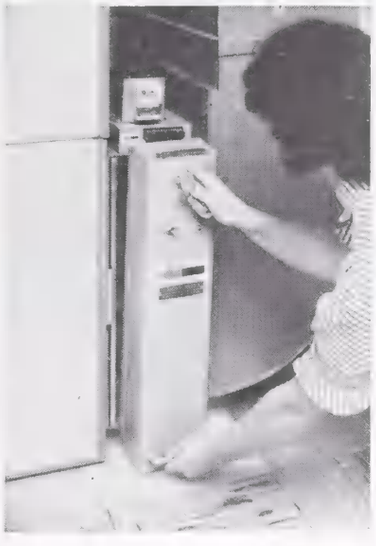
So why dust and polish all the time, when there's now such a *practical* way to keep dust out of the air to begin with? The coupon below makes it easy for you to *take a long step toward a dust-free home.*

**As measured by National Bureau of Standards Dust Spot Method.*

†Electronic air cleaning is a preventive measure, not a treatment. Be sure to consult your doctor. Ask him what it may do for you.



's easily installed in duct work f any forced air heating or cool- ng system of a new or existing ome. There's little interruption f heating or cooling.



Look for the Honeywell unit when you shop for a home. Many builders already feature this newest aid to home comfort and cleanliness.

Air Cleaner

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF NOT AS ADVERTISED THEREIN

hat ordinary filters miss

toward a dust-free home

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Minneapolis 8, Minn.

Please send me detailed brochure on new residential Honeywell Electronic Air Cleaner.

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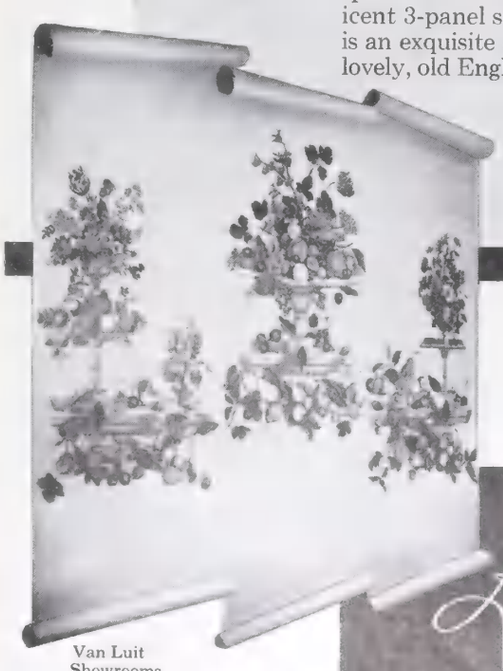
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WALLPAPER
FOR THE MOST BEAUTIFUL ROOM IN YOUR HOME

Does your child's reading go into a summer slump?

Give him exciting fare and key it to his reading abilities and interests. It will keep his skills from getting rusty and prove that reading can be fun

By EPSIE KINARD

• Some children are voracious readers from the moment they learn "a" from "b." They need no encouragement—in school or out.

But there are many children who never quite develop this appetite. When school is out, they may never pick up a book on their own. An informal summer reading plan can keep their hard-learned skills from getting rusty. It takes tact for parents to encourage young readers to continue the struggle to gain reading skills during the summer. But here is an opportunity to show youngsters that reading is fun, not work, and to emphasize the pleasure that books can bring.

SUMMER is a time for "doing nothing." Reading adventure stories perched high in a tree, fairy stories under an umbrella at the beach, animal stories in the cool quiet of the public library can be rich "doing nothing" luxuries. There are times every day when children need a rest from the summer's physical activity, and books can be the answer.

To encourage a reluctant reader, there are two basic approaches to use, says psychologist Paul B. Panes, acting director of New York University's Reading Institute.

"One is to appeal to the child's most intense interest and to give him books to feed it. The other approach is to give a child books he can most easily read. If books are above his reading level, he may feel frustrated and refuse to read."

But how do you discover the level at which your child will read most comfortably?

"There is a simple practice that is helpful," says Mr. Panes. "Have him pick up a book and read aloud from it. If he makes no more than two mistakes in pronunciation per paragraph and his comprehension is good, then he's all right. However, if he makes as many as five mistakes in pronunciation and he doesn't comprehend what he has read, give him easier books."

"Most libraries," says Mr. Panes, "have sections of books designed for high-level interest, but low-level vocabularies, for the poor reader." Also, he reminds mothers that many libraries will, for the asking, prepare a list especially for the child who needs material keyed to poor reading skills.

Sound as well as sight plays a part in the encouragement of reading. Telling or reading stories aloud, whether by you or by able narrators on recordings, helps to make a story sing and to bring the printed page alive. Each age group, however, needs a slightly different approach.

The more failures your kindergartener or first-grader has had in school, the more encouragement he'll need. Make reading aloud with and to this child his daily fare. The best time is when you are getting him ready for bed. As important as the actual reading in fostering a love of books is this child's association with you. Unless he is already familiar with them, try the Dr. Seuss books. Start with *And to Think That I Saw It on Mulberry Street.*

THE eight-to-twelve-year-olds form the second general reading group. These youngsters dote on action, adventure, mystery, sportsmanship, and life-size heroes whose biographies can be used as stepping stones to history. Having an absorbing interest in the real world, they can be hypnotized by stories aimed at these interests.

Out-and-out "cliff hangers"—stories you can tell or read to them a chapter or a section at a time—will keep their interest alive from day to day. Your own and neighbor children will come dripping

(*Please turn to page* 22)



Now from Sealy comes a new experience in luxurious and healthful sleeping

Never before has a mattress cared for you so beautifully and so healthfully. Inside this magnificent Imperial 200 is an inner mattress—a Sealy Posturepedic that is designed in cooperation with leading orthopedic surgeons. It is complete even to its own cover. Double insulated, life line flanged, and button free to provide the firm, smooth surface for which the Posturepedic is famous.

And this is only the beginning. Around this inner Posturepedic, Sealy has wrapped three clouds of luxury—twin layers of deep, billowy Sealyfoam, and an outer covering of gleaming Moonglow satin—all quilted together to create the most sumptuous surface a body has ever slept on. Mattress and matching foundation, $200 the set.

Sealy



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world famous fashion designer. Miss Chapman created the Imperial 200 design in Moonglow satin especially for this Posturepedic.



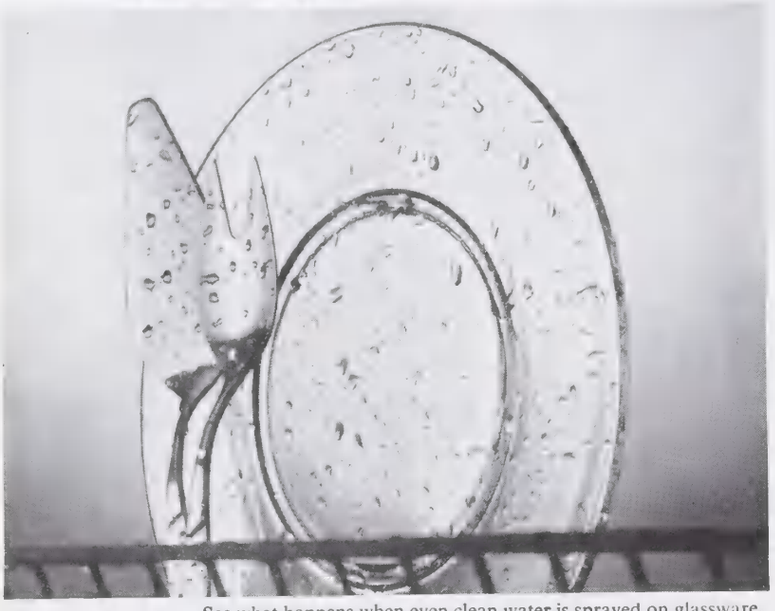
"No morning backache" from sleeping on a mattress without proper support.

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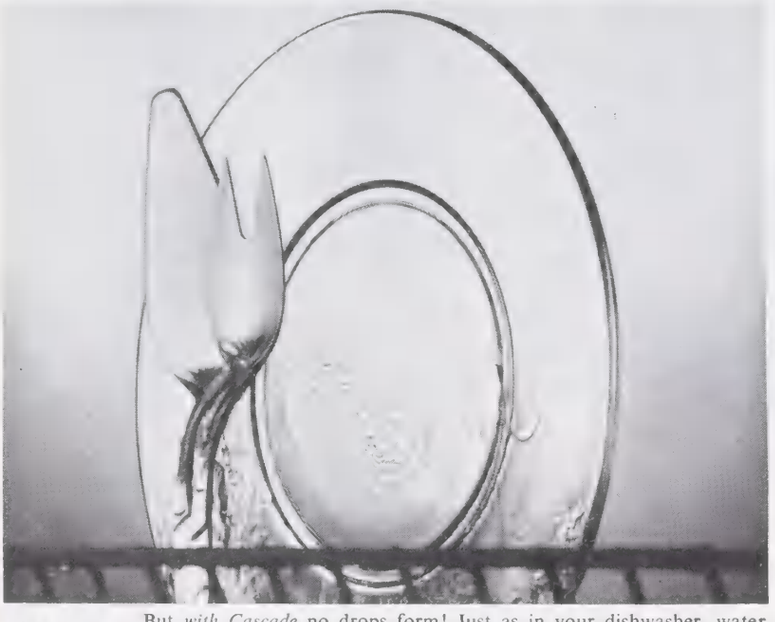
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Here's why more dishwasher owners use Cascade than any other product...

Cascade eliminates drops that dry into spots!



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Cascade is absolutely unsurpassed at stopping spots (your toughest problem in automatic dishwashing). That's because Cascade has Chlorosheen . . . an exclusive formula that eliminates the drops that cause spots. No drops left to hold grease and food particles or dry into cloudy streaks or messy spots. You've never seen dishes cleaner, silver brighter! For best results, give *your* dishwasher the best—Cascade.

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Only Cascade is rated safe for today's loveliest china patterns by the American Fine China Guild, whose members make Castleton, Flintridge, Franciscan, Lenox and Syracuse china. Their *exclusive* recommendation was given Cascade after testing every leading dishwasher detergent. Look for their seal of approval on every Cascade package.



PROCTER & GAMBLE'S CASCADE IS ENDORSED BY EVERY LEADING DISHWASHER MAKER

SUMMER READING FOR CHILDREN

CONTINUED FROM PAGE 20

from the pool to hear *Big Tiger and Christian,* Fritz Mühlenweg's remarkable adventures of a Chinese boy and his white friend, or *Mary Poppins* (Travers) who, coming in on the East Wind and an umbrella, is the "Pearl White" of children's fantasies. (See our listing of Reading-Out-Loud Stories on page 29.)

LUCKY indeed is the child in this age group who collects insects, frogs, newts, seeds, fungi, leaves, wild flowers, and other specimens, and whose interest in reading you can intensify by having on hand lavishly illustrated nature books, many in natural colors. Tease his curiosity by scattering around *All About Moths and Butterflies* (Lemmon), *The Story of Mosses, Ferns and Mushrooms* (Sterling), *The Macmillan Wild Flower Book* (Hylander), or *Insects in Their World* (Swain), with accurate photographs or drawings by which to check his specimens and to learn more about these phenomena.

If you have a teenager (thirteen up), whose interests are growing broader by the minute, this child is likely to shuck off books for a lack of time to read them. But his special concerns are his growing self and his coming adulthood. Adventure and career stories and self-improvement books (for girls especially), will appeal to them. If anything about boats or water puts a light in your boy's eye, feed this passion with sea stories: Jack London's, Joseph Conrad's, and Melville's *Moby Dick.* If he's a skin-diver, let him swim at record depths with Cousteau in *The Silent World.* Give a budding archeologist *Lost Worlds* (White) and let him "dig" in the ruins of ancient civilizations. If sizzling fiction seems tepid, compared to real outer-space exploits, give him *Countdown: The Story of Cape Canaveral* (Shelton).

If this no-time-to-read child is a girl, mad about the ballet, give her *Dance to the Piper* (Agnes De Mille). If her crush is on drama, "lay it on," as Mr. Panes says, with books on the theater. Give her and her young friends four or five paperback copies of *Life With Father* (Lindsay and Crouse) or *Visit to a Small Planet* (Vidal), and let them act out the different parts in a "little theater" under the trees.

To know what books to choose, your best bet is a recommended reading list prepared by his school. Many schools work in co-operation with public libraries in issuing such lists. Schools which once handed book lists to children now often send them directly to parents.

If your local school system does not issue a book list, ask your librarian for one. Or order one from our compilation of sources at the end of this article, which also includes recommended recordings.

To encourage children's vacation reading, many public libraries make special plans for children's summertime reading. They keep children's reading rooms open during the summer and for longer hours; they send out bookmobiles to cover suburban areas not accessible to branches; and they draw youngsters to the library with "book fair" posters, exhibits, and lively themes. Ask, too, about the story-telling programs.

Many libraries suspend fines and allow children to take out more books or keep them "on vacation privileges" until October 1st.

FINALLY, don't let the summer go by without poetry, read aloud. There will be no time in your child's life when it will be easier to memorize, harder to forget. Read ballads, sonnets, rollicking rhymes, and classic poetry as majestic as Dante's and Shakespeare's. Have some collections for children to read available. *Silver Pennies* is a classic group of poems for and by children. The late Robert P. Tristram Coffin, recalling the Shakespeare his father read to him when he was young, said he didn't understand the words but knew "they were something fine and came from something deep."

Book List Guides for Summer Reading

If you are unable to obtain a book list from local sources, you may order the following leaflets and books which specify age groups, cover a wide range of subjects, and are annotated, except where indicated.

Leaflets

Books of the Year, 1962. For three to fourteen years; also lists of books about children, parents, and family life. Child Study Association of America, Inc., 9 East 89th St., New York 28, N.Y. 50c.

Children's Books, 1910-1960. 50th anniversary listing. Pre-schooler to thirteen-year-olds. Not fully annotated. Public Relations Office, The

(*Please turn to page* 29)

SPICE ISLANDS

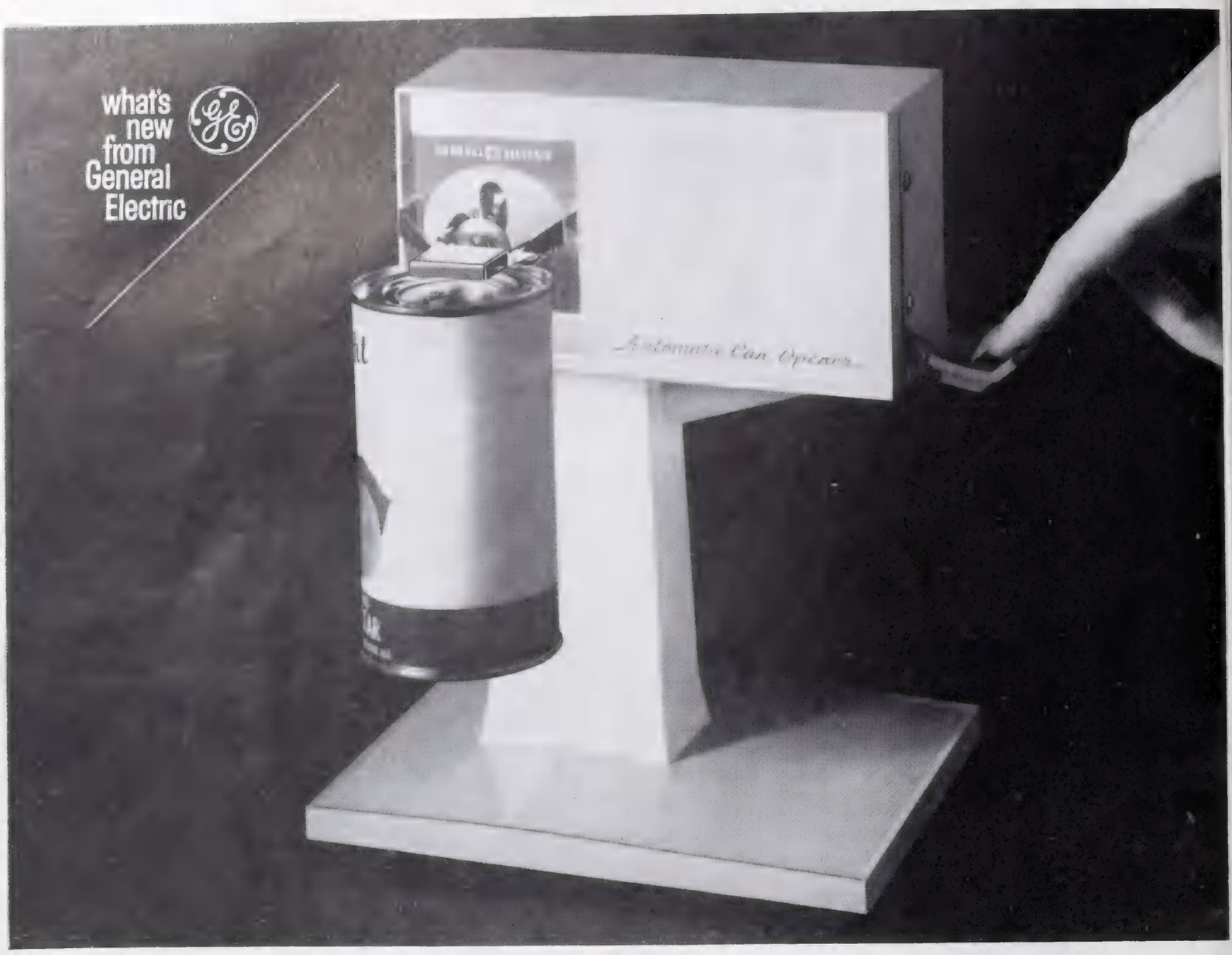
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From India – a redolent blend of 11 different herbs and spices: Spice Islands CURRY POWDER. (Use it with unexpected foods to give your [illegible] new spark.*) From the Far East – a combination of MSG, salt, lactose and sugar: Spice Islands MEI YEN Seasoning Powder. (Use it in almost any recipe to enhance flavors, rather than add new ones.*) No one – but Spice Islands – goes to quite so much trouble to achieve the perfectly balanced blends that assure authentic seasoning results. And no one – but Spice Islands – seeks out, and uses the world's finest ingredients. Discover the Spice Islands difference soon.



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Pierces and opens cans electrically!

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A lifetime magnet holds the lid away from the food when cutting's done. But if you want to store the unused contents in the original can, this opener *hinges* the lid!

Helps prevent spillage, too! The governor-controlled motor doesn't speed up after cutting as others do. This can opener has a counter stand that takes even tall cans, stores its own cord. (There's a wall model, if you prefer. General Electric thinks of everything!)

Look for the new General Electric Can Opener at your dealer's! General Electric Co., Housewares & Commercial Equip. Division, Bridgeport 2, Connecticut.

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New "Do Everything" Floor Polisher! Scrubs, waxes, buffs bare floors. Cleans rugs! Complete with attachments, liquid-wax dispenser.



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Choose it for beauty...cherish it for personalized comfort. Here are three outstanding values from 62 magnificent Simmons sofa styles that add elegance to any setting, from apartment to estate. Custom made by the maker of the famous Beautyrest® mattress. At better stores everywhere.



CRAIG Graceful 100" Tuxedo sofa. Shown upholstered in a magnificent matelasse, about $330.



BALDWIN Elegant traditional sofa. As shown in iridescent antique satin, about $360. Chair, about $200.



CHURCHILL Luxurious contemporary sofa. Loose pillow back. As shown in quilted polished cotton, about $400



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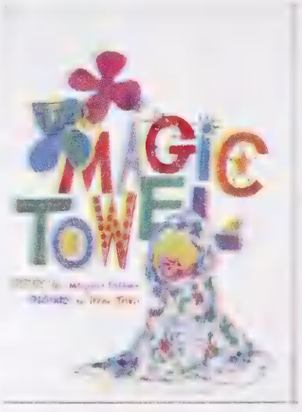
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Everybody loves Martex towels ...even Oliver



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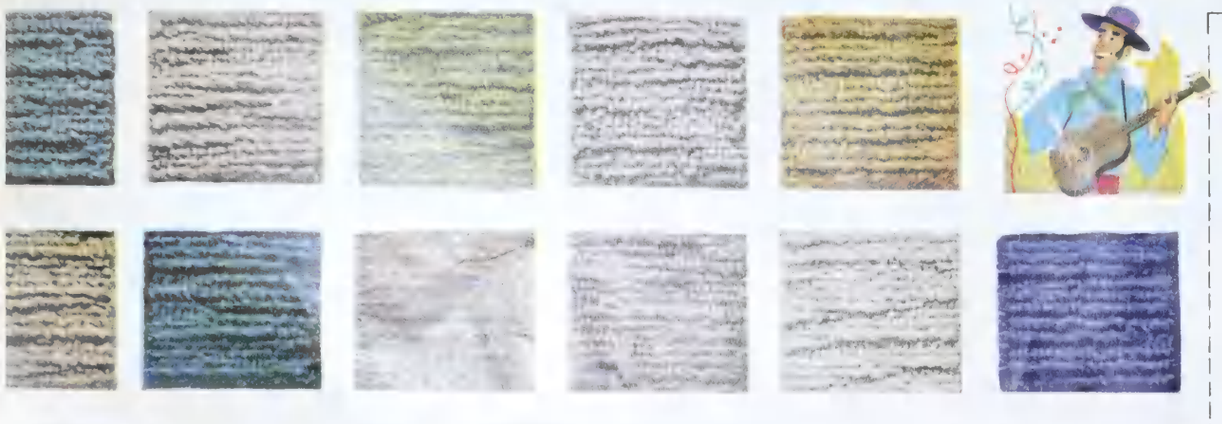
A copy of "The Magic Towel" (right)—enchanting 20-page book by Margaret Fishback, colorfully illustrated and delightful reading for children from ages 4 to 7—is yours *free* with any Martex purchase from any of the stores listed. Or send 50¢ and your name and address to Martex, Dept. HB-6, 111 W. 40th St., New York 18, N.Y.


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SUMMER READING FOR CHILDREN

CONTINUED FROM PAGE 22

New York Public Library, Fifth Ave. at 42nd St., N.Y. 18, N.Y. 25c.

Children's Books, 1961. From picture books to books for early teens. Public Relations Office, The New York Public Library, Fifth Ave. at 42nd St., New York 18, N.Y. 25c.

Seven Stories High. For two to thirteen years and up. F. E. Compton and Co., 1000 North Dearborn St., Chicago 10, Ill. 15c.

Books for the Teen Age, 1962. For thirteen - to - eighteen - year - olds, books covering 64 subjects. Not fully annotated. Public Relations Office, The New York Public Library, Fifth Ave. at 42nd St., 50c.

Books

Best Books for Children (1962). For pre-schooler to 12th grade, 3,300 book titles. R. R. Bowker, 62 W. 45th St., New York 36, N.Y. $3.

Good Books for Children, edited by Mary K. Eakin. For 1st to 12th grade, a list of outstanding books of the last decade compiled by specialists and fully evaluated. The Univ. of Chicago Press, 1959. $5.95.

Treasure for the Taking by Anne Thaxter Eaton. For two to fifteen years, books fully evaluated. Viking Press, 1957. $4.

Bequest of Wings by Annis Duff. A family's pleasures with books. Viking Press, 1954. $3.

Leaflets of Specialized Books for Reading Out Loud

Let's Read Together: Books for Family Enjoyment. For two to fifteen years. American Library Assn., 50 East Huron St., Chicago 11, Ill. $1.50.

Stories: A List to Tell and to Read Aloud, (1960). Public Relations Office, The New York Public Library, Fifth Ave. at 42nd St. $1.

Good Recordings for Children (Fully annotated)

Recordings for Children: A Selected List. Spoken records ranging from pre-school fairy tales to Shakespeare, prepared October 1961. Office of Children's Services, The New York Public Library, 20 W. 53rd St., New York 19, N.Y. $1.

House Beautiful's Talking Book Record List. A list of 26 pages with 10 devoted to children's talking book records, for beginners to young adult readers, prepared January 1961. HOUSE BEAUTIFUL MAGAZINE, Room 702, 572 Madison Ave., New York 22, N.Y. 50c.





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"You'll love Martex Magic Garden Towels, too."
Now at these fine stores.

Oliver is right. You'll love their luxurious Martex texture, the fresh, flowery pattern and the beautiful coordinating stripes. See them in full color on page 26-27. Buy complete Magic Garden ensembles of towels, bath rugs and shower curtains at stores below. Bath towel about $3.00.

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Atlanta, Ga ... *Davison-Paxon
Athens, Ga ... Davison-Paxon
Auburn, Cal ... Brant M. Rankin Co.
Augusta, Ga ... Cullum's
Augusta, Ga ... Davison-Paxon
Austin, Texas ... E. M. Scarbrough & Sons
Bakersfield, Cal ... Malcolm Brock Co.
Baltimore, Md ... *Hochschild, Kohn & Co.
Billings, Mont ... Hart-Albin Co.
Birmingham, Ala ... *Pizitz
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Cedar Rapids, Iowa ... Armstrong's
Charleston, S. C ... Kerrison's
Charleston, W. Va ... Woodrum's
Charlotte, N. C ... Belk Brothers Co.
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DECORATOR'S DIARY

In the course of analyzing Miss X's belongings in order to figure out the kind of bedroom furniture she needed in her new house, I made the touching discovery that this homely, hatchet-faced lady harbors a secret yearning to look like the girls in the cosmetic ads. Her dressing table gave her away—54 lipsticks, 10 boxes of face powder, more wrinkle creams and eyelash curlers, tweezers, *et al.* than most could use in a lifetime.

Fancy, then, the real problems this incredible collection of assorted jars, bottles and boxes presented when the time came to help the lady move. It amounted to a mammoth-scale version of the same situation most movers are faced with when they try to sort out the usual incongruous bits and pieces they have squirreled away in desk drawers, kitchen cupboards, sugar bowls. Even spice shelves and silver drawers present this problem.

But it was Miss X and her small fortune in beautifiers that brought home to me what a bore it is to have to waste time sorting out and packing up all those picky things in the middle of the usual hysteria that accompanies moving. It also brought home to me how out of touch with the ways of long-distance movers I was. For on the great moving day while Miss X and I were feverishly trying to wrap bottles in tissue paper, there was a slight commotion outside the bedroom, the door opened and in came two moving men with what looked like a portable stainless steel bake oven.

"We take care of that there stuff, lady," one of them said, and without further ado, they both went busily to work laying out bottles and jars and whole dressers full of odds and ends on what looked like cardboard sheets. Into the machine they went, a lid came down, and in thirty seconds, there was our collection of bottles and jars, covered in clear plastic. "What's that?" we both asked.

"Skin packaging—same kind of plastic coating they put on things you buy in the store. Packs things firm, steady, without jostling or breaking and protects them from scratching or cracking."

The process adapts a commercial plastic packaging technique devised by Union Carbide, and moving companies like Aero-Mayflower are latching on to it fast to expedite the neat and safe cartage of household goods.

"Mrs. Baker, don't tell me *you* have twelve children," I said incredulously to the slim little five-foot-two lady with the hoydenish blond bob.

"But I *do* tell you," she said. "I have four: Bob has four; and *we* have four. They're known in the neighborhood as Bakers' Dozen."

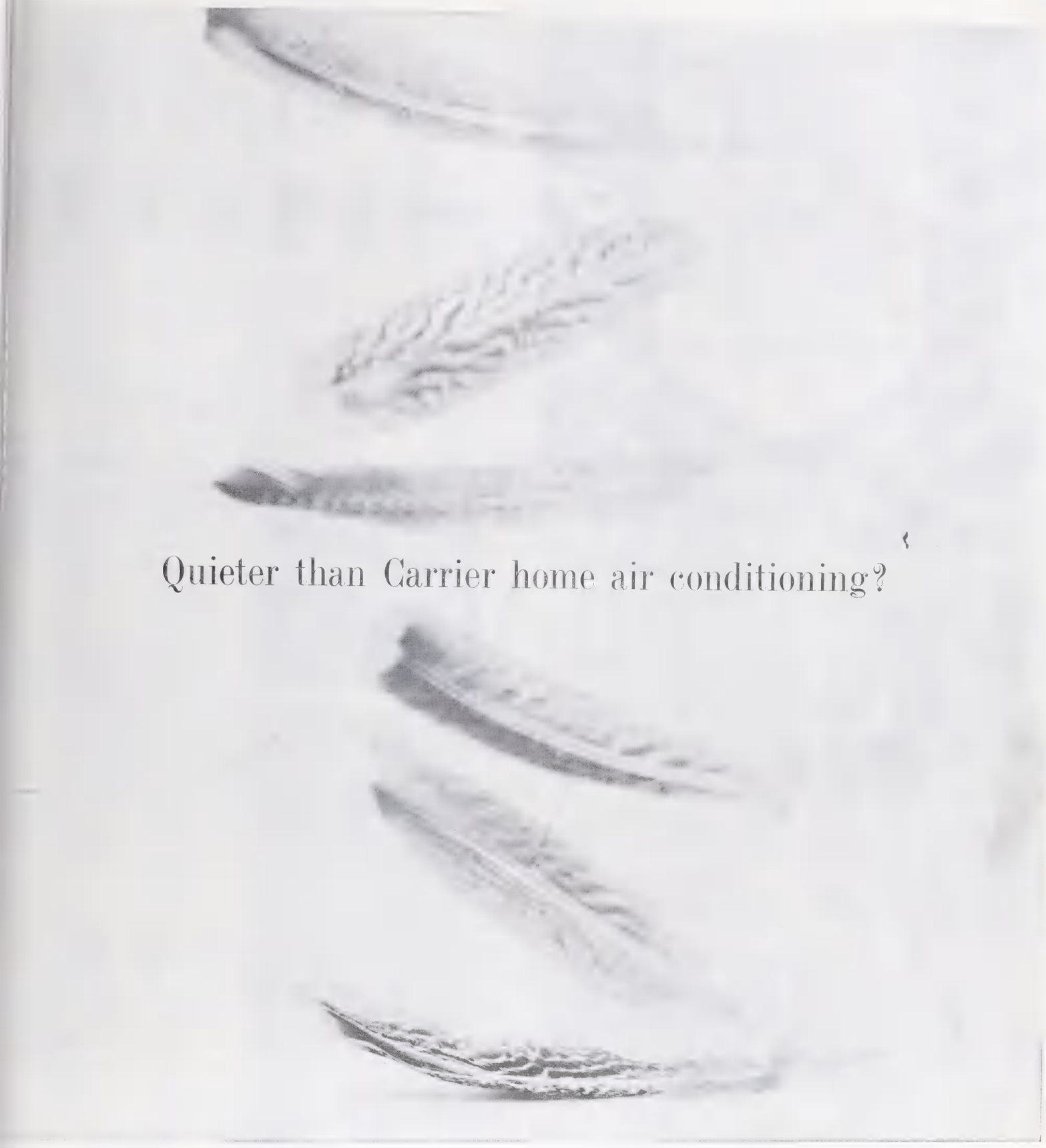
Somewhere along the local news line I had heard about this happy-ever-after marriage of a widow and widower, but when I took a second look at Mrs. Baker I knew I'd been silly to express such surprise. Clearly, she had that good-natured self-composure which seems to bless the mothers of very large families.

"How ever do you keep your good humor and young looks?" I asked.

"Thanks for the compliment," she answered, "only I think I'm about to lose them—and that is exactly why I'm here. The secret of mothering a big brood is not to fret about non-essentials—but I have reached the point where the upholstery of my living room furniture has become a major issue in the family. Where can I find an upholstery fabric that looks stylish and keeps looking stylish, and yet can take the beating a clambering crowd like mine is bound to give it? I don't want vinyl—I live in a world of vinyl and drip-dries and non-breakables. I want something softer and warmer in the living room. After all, we do entertain there, too."

"But you don't let the children

(*Please turn to page* 74)



Quieter than Carrier home air conditioning?

A falling feather certainly is. But the new outdoor condensing unit of a Carrier residential air conditioning system is amazingly quiet. Stand right next to it and you hear only a faint hum. Small wonder home owners call it "neighbor approved."

This new, lower sound level was brought about by (1) employing a new ultra-quiet Carrier compressor, (2) using a blanket of heavy acoustical insulation, (3) installing a low-speed, high-volume fan, and (4) eliminating internal air turbulence with a device that is known to engineers as a venturi ring.

Doing away with air turbulence brings about an important operating saving, too. In the past, up to 8 per cent more electricity was required to deliver the same amount of cooling.

In spite of all this, Carrier Air Conditioning costs no more than many other makes. Your Carrier dealer will gladly give you a cost estimate. He's listed in the Yellow Pages of your telephone directory. Carrier Air Conditioning Company, Syracuse, New York.

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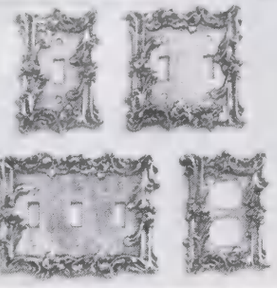
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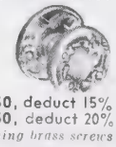
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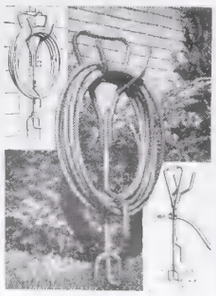


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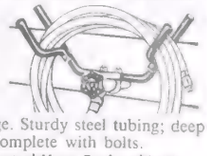
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does 5 different jobs for you! Stick it in the ground anywhere to hold 100 ft. of hose; needs no attachment to house. For compact winter hose storage, it hangs in garage or basement. Metal clip holds nozzle while sprinkling; metal prongs at bottom make it lawn aerator and paper pick-up. Sturdy steel tubing, enameled in red. Chrome handle. Non-tip base. Light; easily carried around the yard.

A909 Hose-Tender $3.95
2 for $7.00

FAUCET-MOUNTED MODEL
No holes to drill—holds 100 ft.

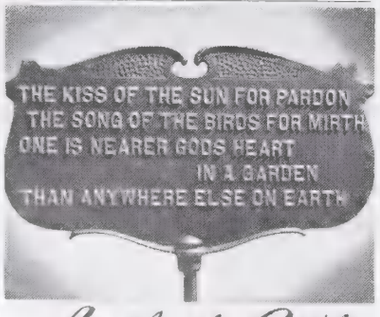


Rack bolts securely to garden faucet to hold up to 100 ft. of hose; or can be permanently mounted to any wall for indoor or outdoor hose storage. Sturdy steel tubing; deep garden-green finish. Complete with bolts.

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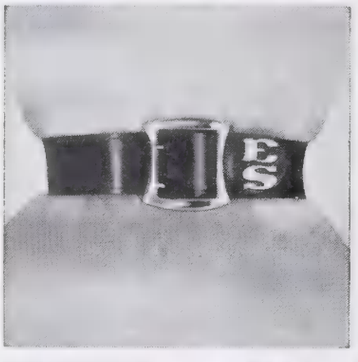
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WITH Peggy Ryan



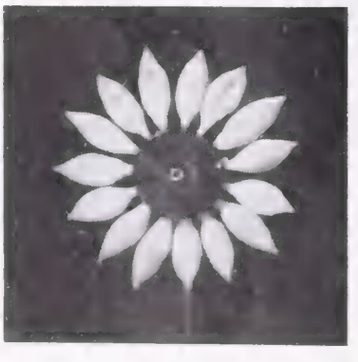
ELECTRIC GRASS CLIPPER, the cordless wonder. trim and edges lawns and garden where mower can't reach. It use rotary-cutting action, weighs on 24 ounces with 5 standard flash light batteries aboard, has r placeable steel blade. permanen ly lubricated motor. Flick switc and away you go. $12.95 (with out batteries). Downs & Co., Dep 1106, 1014 Davis, Evanston, Il



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KIT TO BE TRIED. Make decorative accent pillow in crewe with vibrantly-colored wool yarn natural linen-like crewel fabri with zipper, velvety piping an crewel needle. Easy instruction help you complete a 14 x 14 x 2 pillow in short order. And it fun! Kit, $3.95; pillow form $1.95. Add 35¢ postage each Order from Victoria Gifts, HB6 Bryn Mawr, Pennsylvania.

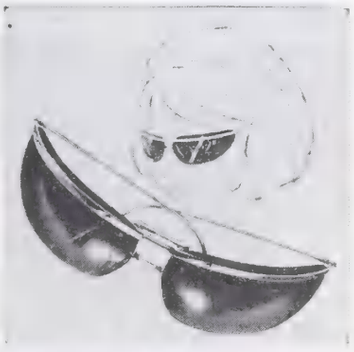


A DAISY WHEN IT' HAZY. rainy, snowy, or jus dark will mark your drivewa posts, fence palings, trees, garag doors. Just nail this posy-shape reflector to any wooden surfac and let it protect your propert glowingly. Brightly colored wit 5½" plastic petals, 2" reflecto center, set of 2 is just 98¢ plu 25¢ post. Foster House, Dep 206, 6523 N. Galena, Peoria, Il

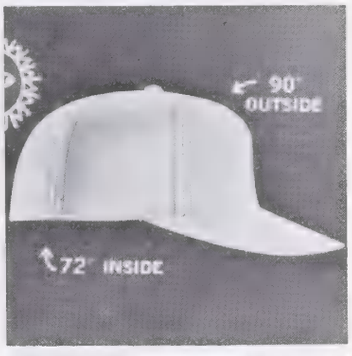
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Merchandise, except personalized items, may be returned for refund by firms involved. Prices subject to change. Unless stated, postage is included in price. Firms prefer not to handle C.O.D.'s. Postage extra outside Continental U.S.A. Happy Window Shopping!

SAY, CAN YOU SEE yourself sunning, sailing, sight-seeing in these sweep circle sunglasses? Their chic continental shape flatters femmes and their fellas, too, and the optically safe lenses (which are shatterproof) are a glare-banishing comfort whenever the sun is shining. Smoke or green lenses; specify men's or women's. $3.98 pr. Hobi, HB6, Flushing 52, New York.



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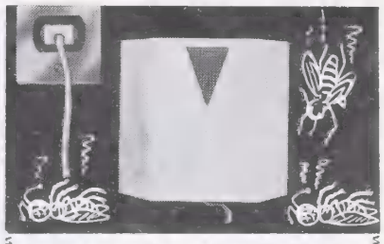
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SPORTING WALL DECORATIONS

action in dimension!

Decorate his favorite room with the symbol of his favorite sport! Beautifully crafted, action-packed figures add vigor and excitement to any decor. Handsome imported mahogany, in your choice of a rich walnut stain, or orange, turquoise, white or black. Distinctive brass accents add a rich glow.

- **Baseball: Batter** 20" high, 13" wide
- **Pitcher** 23" high, 13" wide
- **Skier:** 22" high, 19" wide
- **Bowler:** 21" high, 13" wide
- **Football Passer:** 22" high, 7" wide

NOT SHOWN

- **Tennis Player:** 22" high, 19" wide
- **Golfer:** 22" high, 19" wide
- **Football Receiver:** 22" high, 7" wide



- Basketball Player 27" high, 5" wide
- Board 16" high, 11" wide

$15.98 set, ppd.

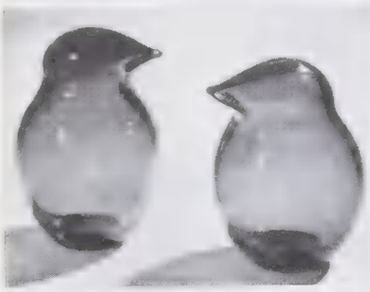
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Add $1.00 West of Miss. or Canada. Sorry, no C.O.D.'s.

Write for catalogue.

$9.98 each, ppd.

TRENDS MANUFACTURING CO. Dept. B-6, 1283 Atlantic Ave., Brooklyn 16, N. Y.



CRYSTAL BIRDS from FINLAND

Exquisite hand blown birds by Sakari Pykala of Finland. Each enchanting piece is proudly signed by the artist. Do dozens of wonderful decorative things with them—beak to beak, back to back—on a mantel, as part of a centerpiece. Choose rich bluebird blue or lush canary yellow. Measure a precious 3½" high.

$4.50 each **$8.95 pair, ppd.**

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Scandicrafts Dept. B-6

SCANDICRAFTS BUILDING
185 ASHFORD AVENUE
DOBBS FERRY, N. Y.



GIANT SILVER COASTERS

This is a delightful wedding, anniversary or house warming gift. Imported from Italy, these charming silverplate reproductions of the famous Chippendale Tray measure 4⅞" and make wonderful individual canape/coaster trays. A most acceptable gift for almost any occasion. **$11.00** Tax Inc.

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(Dept. HB6) 1141 Connecticut Ave., N.W.
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THE LONG & SHORT OF IT is a constant problem for tall men. But these good-looking dacron and cotton Bermuda shorts by King-Size have whipped the problem. Specially tapered legs, extra-long rise, belt loops, 4 pockets, inside rubber tabs, and lining are some of their comfort features. Olive or natural, 32-52. $8.95. Free catalog. King-Size, HB6. 3852 Forest, Brockton, Mass.



PLISSÉ, PLEASE. It's cool, crisp, and refreshing, even when the mercury is murder! Pink, yellow, lavender, blue, or white no-iron washable cotton plissé bedspread is edged with embroidered eyelet, has white piping. Twin $8.95, double $9.95, king $12.95. Blanket covers: twin $6.95, dbl. $7.95, king $9.95. 90¢ post. Swatches 25¢. Colten's, 1359 Beacon, Brookline 46, Mass.



WASH-AND-BRUSH BROOM attaches to any standard garden hose, has a 48" rustproof aluminum handle with shut-off valve that controls water supply. For hosing the patio, cleaning the garage and driveway, this is terrific. It has 3" durable plastic bristles on a 14" hardwood head, 2 handle holes for even wear. $3.98. Miles Kimball, 33 Algoma Blvd., Oshkosh, Wis.



SEND HIS SIGNATURE to these fine wood craftsmen and they'll create this good-looking desk plate of grained Sequoia driftwood. Signature is in white raised letters and it may be reproduced from any handwriting sample—letter, memo, check. 10½" l., 2" h. on a polished wood base. (Shipped in 7 days.) $4.95. Sands of Time, F62, Loomis Rd., North Granby, Conn.



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SPECIAL SALE PRICE **$29.95**

Regular $44.50. Unpainted 3-pc. group as sketched includes Settee, 33½" long, 28½" high; and 2 chairs, 15½" long, 28½" high. Paint it yourself and save over $14.00. Any brand name metal paint will work.

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Good cooking at your fingertips!

Chef's Caddy makes outdoor cooking a real pleasure. Puts everything you need at your fingertips: spatulas, knives, sauces, seasoning, hot pads — EVERYTHING! Sturdy metal construction. Anchors itself in ground beside grill. Folds for storing or "take-along". Order yours today. Include one for a friend and one for Fathers' Day gift.

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Chefs' Caddy — fully guaranteed or your money back! Only $4.95 Postpaid. 2 for $8.50 — 3 for $10.00 (utensils not included).

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Now wandering tools and toys will find their way home every time . . . and junior will bring *all his* clothes home from camp . . . thanks to your all new personalized Stenc-all . . . made of heavy lifetime plastic . . . flexible for use on curved surfaces. Satisfaction Guaranteed.

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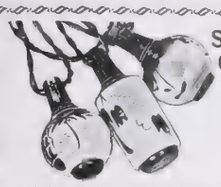
EWE ENTERPRISES, INC.
633-B W. ADDISON ST., DEPT.-HB
CHICAGO 13, ILLINOIS



FLEUR DE LIS DESIGN of these solid brass book ends has a shining elegance and a decorative glow that make them a single triumphant touch on a library table, a storage wall bookshelf; or to send to a special bride. The flower is 7½" tall, 4" wide mounted on a 4" x 4" base. $9.99. Satin-finished black iron, $4.99. Catalog—unusual gifts Ten Cents. Tennessee Chromium Plating Co., 206 Louise Ave No., Nashville 5, Tenn.

palley's

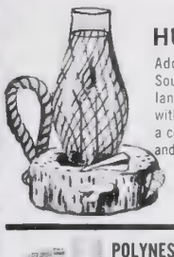
ALOHA! LUAU TIME IS A'COMIN!



SET OF 10 ORIENTAL PATIO LIGHTS

5.88 PER SET

10 hand decorated Japanese Lantern type electric lights — strung on a 44 foot UL approved cord. Safe decoration for outdoor or indoor parties. Will add that "special" touch of gayety and light to all festive occasions. Bulb 3½ inches long...



South Seas HURRICANE LAMP

Adds a romantic flavor of the South Pacific to table, patio or lanai. Glass chimney is covered with colored netting.. mounted on a cork float decorated with shells and a rope handle. Use with candles.

2.29 ea. or 2 for only 3.99



POLYNESIAN LUAU ACCESSORIES

12 of everything in paper...dinner napkins, 18" x 14" place mats, 10 oz. cups, 9½" plates and cocktail napkins. In tones of rich brown, cocoa and white. Samoan designs.

No. L-851... 60 pc. set **2.98**



South Seas LUAU NET KIT

Gives a South Sea Island atmosphere to your den, lanai, patio or bar. Net is a generous 60 sq. ft. . . . complete with cork floats, leis, shells, glass balls, starfish, etc.

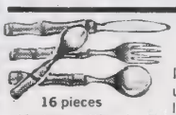
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Sea Grass MATTING

The most economical of floor coverings. Hand woven of Formosan Sea Grass. ½" thick in squares of 12 inches. Each square sewn together to form 9 ft. wide rolls. You add or subtract squares as desired. Send room dimensions in feet. Example: for 9ft. x 12ft. room—use 108 squares at 17¢ ea.—a total of $18.36.

17¢ sq. ft.



bamboo handled STAINLESS

16 pieces (4 place settings) **3.69**

Ideal for indoor or outdoor use. Of high polish stainless with bamboo handles. 4-knives, 4-forks, 4-teaspoons, 4-tablespoons.



3 PC. AFRICAN SALAD SET

For the hostess who likes the unusual...hand carved by Kenya natives from polished African hardwood. Each piece, knife, fork and spoon—a king-size 15" long. **$5.95 value.**

1.59 3 PC. SET

SURF BOARD LOUNGE

Hand woven of honey colored Palembang rattan. Unusual yet extra comfortable. Ideal for patio, lanai, etc. Has tightly woven rattan base. Stands 14 inches high.

No. R109 60" lgth. x 20" width $34.88
No. R109A 80" lgth. x 20" width $43.88



exotic TIKI TUMBLERS

89c ea.
6 for 4.50

Fashioned after Ancient South Sea Island Gods... selected for the hostess who likes the unusual. Tropic tan trimmed with dark brown.



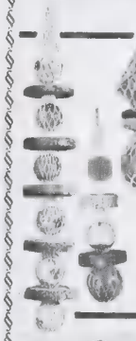
7½" high



GIANT 2-FOOT CLAMSHELL

Truly a glamorous addition as patio table centerpiece or a clam shell server...ideal for Luaus, serving salads, sea food or fruits...2 feet long. 3 can be used to make a garden waterfall. Formed of rugged plastic with pearl finish inside and out

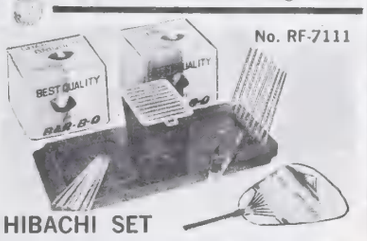
4.88 ea.



GLASS CHARM STRINGS

Exotic Luau decorations for indoors or outdoors. Brilliant hued glass bubbles combine with cork floats...all hung in fish netting for authentic island atmosphere.

No. D-611—11" long **1.59**
No. D-612—15" long **1.69**
No. D-630—30" long **3.99**



No. RF-7111

HIBACHI SET

For cocktail party or intimate group... set includes small Hibachi mounted on hardwood platter, smokeless charcoal brickets, tongs, complete supply of long hors d'oeuvres picks plus a delicate oriental fan to "fan-the-fire." A distinctive and practical gift.

Complete Only **5.44**



POM-POM party TOOTHPICKS

2.49 box of 1,000

Add a colorful and decorative note to your hors d'oeuvres, martinis, etc. with party toothpicks. Each colorfully decorated with bright cellophane pom-poms in assorted red, green, yellow and blue. In boxes of 1,000 pieces.



peeled rattan BEACH LOUNGE

Of hand woven rattan. Ideal for beach or beside pool. Easy to carry, folds like a suitcase. Open weave allows air to circulate for coolness. Back ht. 18". Seat 15" x 14¾".

No. 304 **3.88 ea.**

PICNIC OR CAMPING TOO



TIKI "FERN" GODS

To preside with primitive dignity over garden, pool or patio. Hawaiian Tiki figures carved from tree fern trunks. Specify size with order.

3 ft. tall.....22.88
4 ft. tall.....26.88
5 ft. tall.....29.88

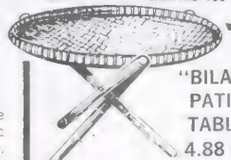


bamboo WIND CHIMES

15 notes will float in the wind . . . a cool, exotic song of faraway places. Hang inside or let them sing merrily on patio, lanai, etc. In natural, golden tone bamboo.

No. G981 — 15 strand

Only 1.29 ea.



"BILAO" PATIO TABLE

4.88 ea.

Luxuriously hand crafted by Phillipine natives for use on your patio or lanai as an occasional table. Top extra closely woven basket style rattan. Mounted on sturdy native wood tripod legs. Ht. 19", dia. 23½".

palley's

TO ORDER: Send check or M.O. ½ dep. with C.O.D.'s. All items sent freight or postage collect.

2263 E. VERNON AVE., Dept. HB-62 LOS ANGELES 58, CALIFORNIA

Gifts for that JUNE BRIDE

the golden glow of elegance

22 Pc. SIAMESE BRONZEWARE

Truly impressive place settings with all the flavor of the Far East...designed to flatter your table on any occasion. In glowing gold-toned bronze with ebony-black buffalo horn handles. Tip of each handle has carved Thai goddess. Set has 4 knives, 4 forks, 4 salad forks, 4 soup spoons, 4 tea spoons plus a butter knife and sugar shell. **A $50.00 value...**

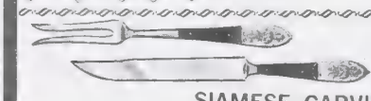
22 pc. SET (4 place settings) **new low price 19.88** In cloth lined, fitted case



SIAMESE BRONZEWARE ACCESSORY PIECES



A – Cake Server 10¼" long ..... 2.69 ea.
B – Gravy Ladle 10" long ..... 2.79 ea.
C – Pickle Fork 4½" long ..... 1.29 ea.
D – Steak Knife 8" long ..... 1.79 ea.
E – Salad Fork 8" long ..... 1.29 ea.

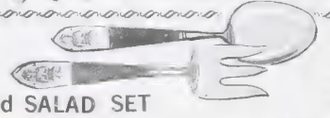


exotic SIAM BRONZEWARE

The ultimate in polished golden-toned bronze with ebony-black buffalo horn handles. Tip of handle has carved Thai goddess. Attractively cased.

4 pc. place setting **3.33**

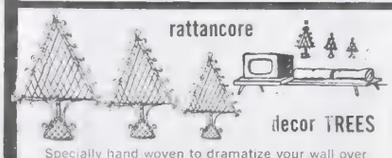




SIAMESE CARVING and SALAD SET

2 pc. CARVING SET O.A. length, Knife 12½" and Fork 11" **6.88**

2 pc. SALAD SERVICE 9¼" O.A. length **5.88**



rattancore decor TREES

Specially hand woven to dramatize your wall over the fireplace, den, lanai, etc. Leave natural or paint to match your decor.

R106B 12" height x 6½" width ..... 1.44 ea.
R106A 16" height x 9" width ..... 1.66 ea.
R106 20" height x 12" width ..... 1.88 ea.

india madras bedspreads

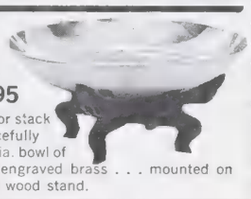


60"x 90"—4.95 No. HI-469600
72"x 90"—5.49 No. HI-469A600
90"x108"—6.59 HI-469B60C

Exciting decorator accent for your bedroom or use for drapes, blouses, shirts, etc. 100% cotton. Multi-colored, color keyed stripes. Choose from following color combinations: (1) Turquoise, navy & med. blue; (2) gold, yellow & orange; (3) green, chartreuse & orange; (4) red, yellow & turquoise; (5) purple & turquoise. Specify color & size.

India brass BOWL with STAND

No. G1200 **7.95**



Float gardenias or stack with fruit. A gracefully contoured 14" dia. bowl of polished, hand engraved brass . . . mounted on black lacquered wood stand.

matched boudoir DECORATOR BASKETS

2.49 PAIR
2 sets of 2 ea. for 3.99



Rayon covered. Fold flat for storage. With hand painted designs. Choose Oriental figures, scenery or flowers. One is 12" and the other 6" tall. Colors: yellow, red, aqua, green, dark blue.

JAPANESE brass WALL PLAQUES

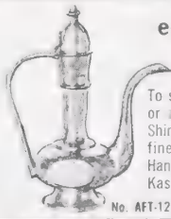


Bring a "Welcome" charm to your home or your friends' homes. Solid brass characters mounted on ebony or mahogany wood for proud display. Each character authentic Japanese script. Plaque is 8" x 26" (specify wood finish).

7.88 ea. TWO for 13.88

No. G-1277 — "Please visit often" (left)
No. G-1281 — "Welcome to our home"(right)

engraved brass AFTABA from India



To serve coffee or cocktails or a dramatic show piece. Shining examples of India's finest brass craftsmanship. Hand engraved with beautiful Kashmiri designs.

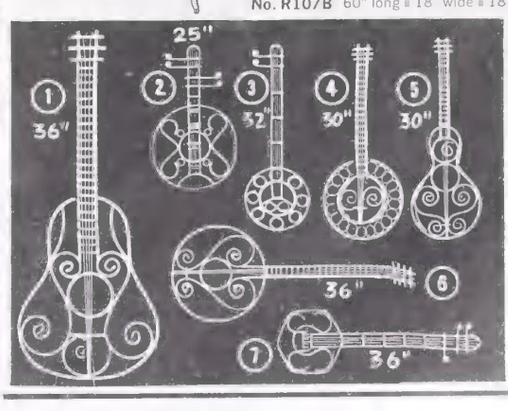
No. AFT-12, 12" height **3.69**



Roman Empress LOUNGE

A truly elegant expression of the rattan weaver's art. The answer to relaxation for that "Caesar" or "Cleopatra" in your family. Suitable for boudoir, patio, lanai or den.

No. R107 36" long x 18" wide x 18" high 23.88
No. R197A 48" long x 18" wide x 18" high 29.88
No. R107B 60" long x 18" wide x 18" high 37.88



rattan decorator INSTRUMENTS

Hand woven by the finest British Crown Colony craftsmen of natural bleached rattan. Created to effervesce and hi-light that "special" spot in any room. Opulently sized from 25" to 36" in length. Leave natural or paint to match your decor. **Specify type of design desired when ordering.**

Your choice **Only 3.88 ea.**

64 Pg. CATALOG — Featuring cultural art objects from the entire world. Primitive carvings from Africa... brassware from India... art objects from Italy... fantasies and furniture from the Orient plus Budget Priced decor accents from the U.S... Yours FREE—Write TODAY!



SAFETY is for KEEPS with the patented MEYCO*SAFETY SWIMPOOL COVER. You can be assured of safe protection to children playing around your pool. It will support children and adults in any emergency. It's an all-year-round safety swimming pool cover.

The MEYCO*SAFETY SWIMPOOL COVER automatic anchoring system and stainless steel tension springs that lock it in place allow the pool to be covered or uncovered in two minutes. Leaves and debris cannot get in and maintenance is cut to a minimum. It's custom made to fit any size or shape pool and it carries a three year warranty. 15' x 30' Cover. $188.50 complete.

Write for full information TODAY. Dept. HB-22. *Patent #2,958,872

MEYCO® SAFETY SWIMPOOL COVERS

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DIVISION OF FRED J. MEYER & SON ESTABLISHED 1898



DRESS ZORI SANDALS

Entirely new, more comfortable and practical than ever, these are luxurious white dress Zoris, imported from Japan. So pretty, you'll wear them to patio parties, for entertaining, and so blissfully comfortable, you'll practically live in them for lounging, beach, televiewing. White kid leather straps are filled with soft foam rubber. Shoe sizes 4-9. For women only (lucky girls!) **$2.95 ppd.**

FREE—*Write for Magazine-Catalog of 200 exotic imports from 20 countries. (Subscription, 3 issues, $1 with order.)*

SHOPPING INTERNATIONAL INCORPORATED

Dept. 547, No. Main St., White River Jct., Vermont



"A Great Gray Elephant

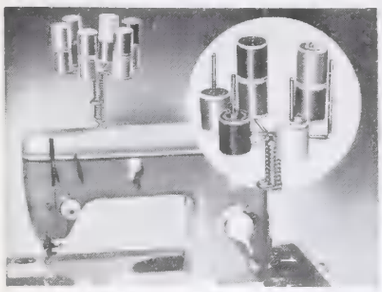
A little yellow bee, A tiny purple violet, A tall green tree, A red and white sailboat on a blue sea . . . All these things you gave to me, When you made my eyes to see . . . Thank you, God!" Charming verse by an 11 year old boy is stamped for cross-stitching on an 18" x 30" white linen towel. Kit contains colored floss, dowel, and hanging cord. **$1.95**

PLUS 25¢ POSTAGE and HANDLING

Pa. Res. Add 4% Sales Tax • Sorry, no COD's

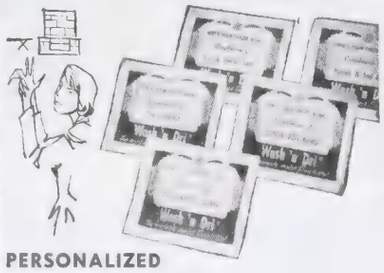
THE ADDED TOUCH

Dept. HB 6, Bryn Mawr, Penna.



FINGERTIP THREAD SELECTOR-$1

Sensational new Spool-Go-Round fits on your sewing machine spool spindle... for instant switching to any of 12 colors! 6-prong sewing aid holds regular and large spools. No more bothersome spool-changing! Sew with 3 threads at once for extra-strength seams or decorative stitching! All-metal, unichrome finish. *Guaranteed to please or money back!* SPOOL-GO-ROUND, only $1, postpaid. **Sunset House**, 430 Sunset Building, Beverly Hills, Calif.



PERSONALIZED

WASH 'N DRI

THE MIRACLE TOWELETTE

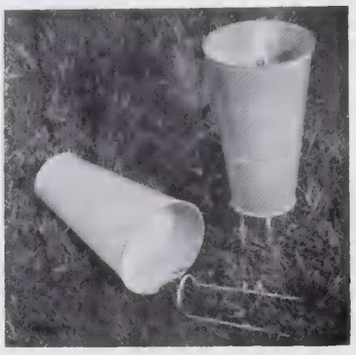
The famous Wash 'N Dri towelette is now available **printed with your name.** Wash 'n Dri, the miracle towelette lets you wash your hands and face anytime, anywhere without soap and water. Perfect for picnics, barbecues, clambakes, and even at your dining table. Makes a welcomed house gift.

Imprinted with copy—"Here's Your Finger Bowl Compliments of"—and your name or names in not more than 24 letters including spaces. Attractively boxed: 50 for **$3.00** Ppd. 100 for **$5.00** Ppd.

Sorry no C.O.D.'s. Allow 2 wks. for delivery

MASTERCRAFT ZENITH Dept HB East Natick Mass.

FREE! GIFT & GADGET CATALOG



FOOT LIGHTS set the stage for delightfully bug-less summer evenings. Just spike turquoise, yellow, or green metal holders into the ground (they snap onto sturdy prongs) and line pool, patio, or garden. Colonial's citronella candles rout marauding mosquitos, burn 100 hours. 7" high, $1.75 each. 2 for $2.95. Jobie Gifts, Dept. B6, 67-85 Exeter St., Forest Hills 75, N. Y.



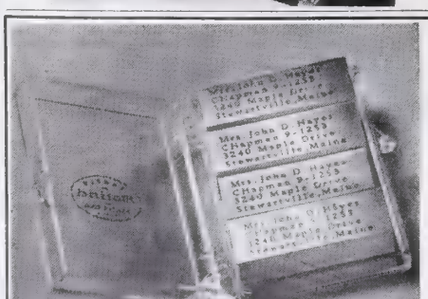
CLASS PICTURES, wedding miniatures, grandmother's gems are shown off to advantage in a bright red leather photo album. Flip-over acetate leaves hold prints on both sides, keep them color-true and scratch-free. 5¼ x 4½" zippered case personalized with first name, or initials, $1.75. Plain, $1.25. Great for graduates! Croydon Silversmiths, HB6, 805 Lexington, New York 21, N. Y.



LO AND BEHOLD, the umbrella stand is back, and it's become so accommodating you may have it in traditional or contemporary designs. Italian ceramic in multi-colored Victorian floral pattern or slick new white geometric designs on deep blue. Wouldn't they make elegant vases or lamp bases? Specify design. $11.95 each. Cathay, Box 3072, Merchandise Mart Pl., Chicago 54, Ill.



TOP DRAWER idea for organizing your dresser, the chest where you keep your table linens, is this quilted taffeta-like vinyl pad. Trim it to size with pinking shears or scissors. Pink, turquoise, or gold, 17 x 35", $1; 18 x 51", $1.75. Scent it with lavender sachet wafers made by Andre Richard. $1 for 12 wafers. From Mr. Shaw, HB6, 120 W. Kinzie St., Chicago 10, Illinois.



NEW GOLD ADDRESS LABELS 500 FOR $2

Hard to photograph . . . but lovely to look at. Any message up to 4 lines neatly printed in black on gold gummed paper. 1½ in. long. Packed in 2¼" plastic box. 500 for $2 ppd. (or 250 with large Old English Initial on left). Any 5 or more orders, $1.60 ea.; any 10, $1.50 ea.; any 25, $1.20 ea. Via air, add 14¢ per 500. These handsome labels enhance any envelope. Write for Fund Raising folder. Prompt delivery. Bruce Bolind, 63 Bolind Bldg., Boulder 40, Colorado. Thank you kindly.

HANDY CADDY Pat. Pend.

It's new The Practical Golf Club Holder





- Light weight only 1 lb. 6 oz.
- Made of Aluminum
- Holds 8 Clubs, 4 Tees, 3 Balls
- Holds Clubs in Car
- Does not mar clubs
- Perfect Gift for Father's Day

Only **$7.95** post paid in USA

Ohio residents add 3% Sales Tax

JANE LEIGH GIFTS

DEPT. HB, P.O. BOX 2096 HAMILTON, OHIO



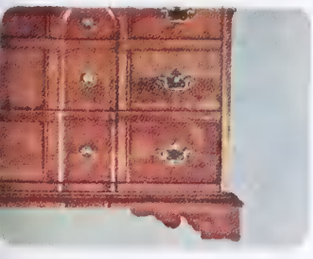
new from

Cushman colonial

...collector's items of restrained elegance

You create an atmosphere of gentle charm with Cushman Colonial . . . a welcome and luxurious retreat from the staccato pace of modern living . . . at a surprisingly modest cost.

Descended from furniture designed when America was young, the lines of Cushman Colonial have a quiet vigor . . . the Deep Grain Antique finish a mellow richness . . . that combine to give Cushman its irresistible appeal. It's the furniture that's fun to live with!



Cushman's new bedroom suite is distinguished by fine, low-relief sculpturing, long recognized as an American masterpiece of styling.



Flawlessly constructed drawers of well seasoned hardwood are expertly dovetailed, run smoothly on center guides, and are completely dustproof.



13" X 9" X 8"

Introductory Offer: To examine the fine craftsmanship and finish of Cushman Colonial send for hand-pegged "cricket" stool illustrated plus new 24-page booklet, "How to be a Furniture Expert."

H. T. CUSHMAN MANUFACTURING COMPANY
P.O. Box 502, North Bennington, Vermont

☐ Enclosed is 25c in coin for the "How to be a Furniture Expert" booklet.

☐ Enclosed is $5.00 for "cricket" stool (add 3% West of Mississippi) and my free copy of "How to be a Furniture Expert" booklet.

Name_____

Address_____

City_____ Zone____ State_____

H. T. CUSHMAN MANUFACTURING COMPANY, North Bennington, Vermont



Strawberries Romanoff, page 17, "The Gourmet's Guide"

The delightful *difference* is Cointreau!

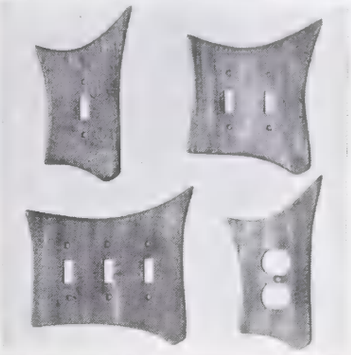
Take this recipe, for example. It is Strawberries Romanoff, a delightful yet simple dessert. On page 17 of our "Gourmet's Guide" you find that the magic touch is your use of Cointreau Liqueur. Do write us for a free copy and look at the other 48 recipes for main dishes, desserts and drinks. Cordials by Cointreau—all 20 of them, will open up for you a new approach to entertaining. Cordials by Cointreau, 50 to 80 proof, produced and bottled by Cointreau Ltd., Pennington, N. J.



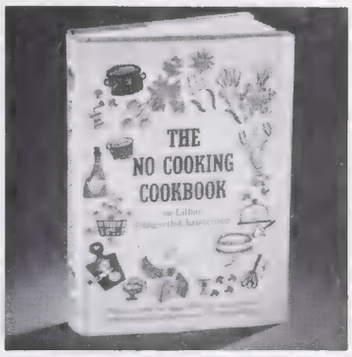
IF HE GAVE A HOOT, even we'd pull the covers over our heads! But as long as this amazingly life-like 12″ Pelaspau owl scares pigeons from our dormers, sea gulls from our boat, seed-stealing birds from our garden, *he's* a welcome summer visitor. Hang him up or mount him on a dowel and he'll move menacingly! $2.95. Johnny Appleseed's, Box 711, Beverly, Mass.



IF SWITCHES WERE decorative, there'd be no need for camouflage. But plainly, they're not. So, if your décor is modern, make the switchplates part of the scheme. Hand-carved Haitian taverneau in walnut or teak finish for single plates, $1.50; 3, $3.95. Double, $1.95, 3, $5.50. Triple, $2.25. Double outlet plate, $1.75; 3, $4.75. Harriet Carter, Dept. HB662, Plymouth Meeting, Pa.

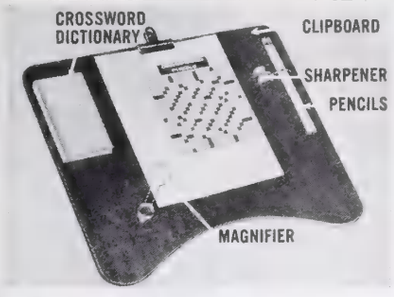


NO COOKING COOKBOOK is the greatest pick-up since the Martini for working wives (that's us) who must face up to feeding the family after a rough day at the office, for the kitchen tyro baffled by involved recipes. If you can boil an egg or open a can, these easy-to-fix recipes become a bright bouquet of gourmet dishes. $4.95. Charlotte Thomas, 226 W. Wayne Ave., Wayne 1, Pa.



SLEEPING BEAUTY! Rest on rollers or snooze on a smart set while it stays beauty-salon perfect with Curler Comfort Cushion. A soft pillow, adjustable for height and softness, comes in pink with matching percale zipper cover and you can sleep soundly even with your hair honeycombed with wire or plastic rollers. $2.99 from Better Sleep, Inc., HB6, New Providence, N. J.





HANDY CROSSWORD BOARD—$3.98

Across-the-board convenience for puzzle fans! It's contoured to fit on your lap for easier puzzle-solving anywhere... in bed, sitting in the car or your favorite easy chair. Clip top holds your puzzle in place. Comes with crossword dictionary, 2 pencils, sharpener, magnifying glass and starter puzzle! *Money-back guarantee!* CROSSWORD BOARD, only $3.98, postage paid. Order by mail from Sunset House, 430 Sunset Building, Beverly Hills, Calif.

NEW GIFT ITEM & BAR ACCESSORY



cocktail lovers, attention!

Twist-o lemon

TRADE MARK

choicest blends of imported and domestic lemon oils (not lemon juice)

Just a whisk of Twist-O lemon across the top of your cocktail gives it that gourmet touch. It's so easy—just a squeeze of the atomizer! Each bottle puts perfection in approximately 2800 cocktails! Eliminates peeling lemons. Always on hand. Handsome bottle on your bar instantly tells your guests that you know how to make a perfect cocktail. Twist-O lemon is smartly gift-packaged. Ideal Present. Send Check or M.O. for $4.95 ppd., or charge to Diners Club No. ..... Refills $2.95 ppd. Illinois residents add 4% sales tax.

REVORD-JAMES CO., Golf, Illinois—Dept. H-6

Dad'll Rave! You'll Save! Send the one-and-only

Fruit-of-the-Month Club®





July



August



September

from Harry and Dave 'way out in Oregon

For Dad's Day — June 17

FILL THE OL' DEVIL UP!

3 BOX CLUB (shown) only $12.95 delivered
Order Gift No. 131 — Fruit-of-the-Month Club Certificate of Membership arrives for Father's Day. Then Exotic Nectarines in July — Summer Delight Pears in Aug. and Oregold Peaches® in Sept.

6 BOX CLUB only $25.95 delivered
Order Gift No. 132 (as shown for July, Aug. Sept.), plus Oct. Grapes; Nov. Melons; Dec. Royal Riviera Pears®.

12 BOX CLUB only $53.95 delivered
Order Gift No. 20 — the whole year — a dozen dazzling gifts! As above, plus Jan. Apples; Feb. Grapefruit; March Oranges; Apr. Pineapples; May Preserves; June Canned Fruit.

NOT 1 PERSON IN 1000 ever gets such exciting gifts (not in stores — supply's limited). Hand-picked, farm fresh, direct from tree to Dad. Nothing else like it and you'll never hear the last of it.

Each sumptuous gift is beautifully packaged with your greetings. Easy to order — send names — addresses plus check or M.O. (no charges or C.O.D.). Tell us how to sign greetings. ORDER TODAY — AIR MAIL!

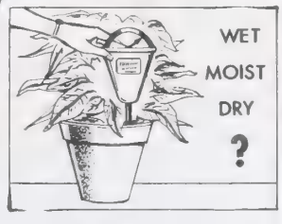
FULLY GUARANTEED

*© ® 1962 H & D

Harry and David
Box 7050, Medford, Oregon



MOISTURE METER for LAWN and PLANTS



SPRINKLE MINDER is a precision-made, electronic instrument that will give you a green thumb automatically. Insert 5" probe in lawn, shrubs, potted plants, etc. and it will measure needs of plant life for moisture and fertilizer. Instantaneous reading eliminates delay, Magna-motor needs no batteries or other source of power. You can't afford to be without one—saves time, money, worry. **$4.95** ppd.

Pa. Res. Add 4% Sales Tax • Sorry No COD's

TAYLOR GIFTS
226 W. WAYNE AVENUE, WAYNE 1, Pa.

America's Favorite Pattern . . .

BLUE ONION



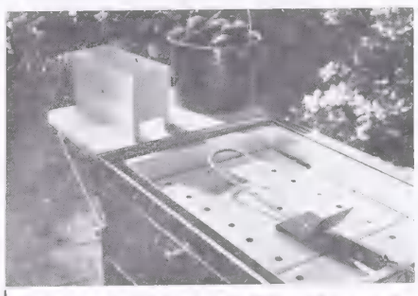
ELECTRIC PERCOLATOR—At last, the beloved Blue Onion pattern adorns a percolator! Holds 8-10 cups, complete with electric cord, sparkling white ceramic percolator is just right on any table. **$6.95** ppd.

CHINA MUGS—Fill out your Meissen collection, pretty up your table. Adds a delectable flavor to coffee, soup or milk. Set of four 10-oz. china mugs only **$4.95** ppd. plus 50¢ West of Miss.

MATCHING TABLE MATS—Blue onion pattern on white foam rubber back place mats. 16½″ x 10½″. Set of 4, **$4.95** ppd. Set of 8, **$8.95** ppd.

Write for FREE catalog.

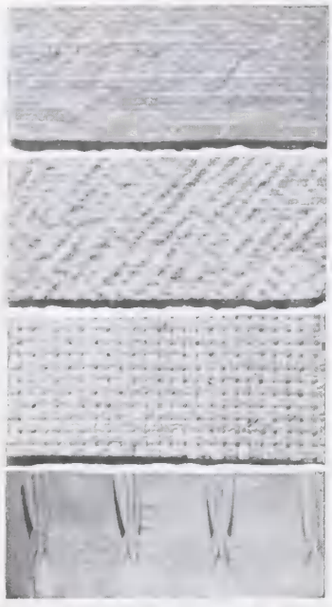
SETH and JED
Dept. B-6 **New Marlborough, Mass.**



REDDY FREDDY

A new, safe, clean, fast, economical way to start your charcoal fire. Consists of two parts: an electric element, and a chimney to measure the charcoal and provide draft. A child can use it. Heat reflecting stainless steel shield keeps handle cool. Full instructions for use included. **$5.95** includes postage West of Mississippi River. Add 50 cents for additional postage East of the Mississippi.

BARTRON BARBECUE CO. 4590 8th St. RIVERSIDE, CALIFORNIA.



only $2.98 a yard and it's 10 feet wide!

Decorators and architects "up end" **one piece** to drape the widest window floor-to-ceiling—no seams to sew or show. These heavy, sturdy cottons launder fluff-dry, never ironed—in primitive weaves that look handwoven. Smart, too, for slip covers, bedspreads, tablecloths. Natural, white, or custom matched to your swatch or paint chip. 5 weaves, 2.98 to 5.25 yd.

world's widest seamless draperies!

Your choice of yardage, do-it-yourself pleating materials—or prepleated yardage—or complete, made to measure draperies (handsomer at low, low cost because they're seamless!). For brochure and 15 samples, **send 25¢** to Beverly Hills address.

San Francisco store at 1124 Sutter.
New York store at 338 Bleecker St.
Glenview, Illinois store at 1919 Waukegan.

HOMESPUN HOUSE
261 So. Robertson, Beverly Hills 3, Calif.



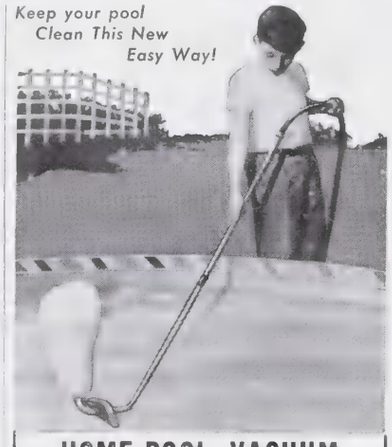
NOW . . . SAVE ON GENUINE IRONSTONE
Imported from England!

Fresh, creamy white Royal Staffordshire Ironstone made from moulds several hundred years old! Beautiful enough for gala parties, sturdy enough for everyday use. Place setting includes tea cup and saucer, 6" bread and butter plate, 8" luncheon or salad plate, 10" dinner plate. Embossed with the delicate Wheat pattern, they're perfect for a bride, hostess, or as an extra set of dishes for outdoor entertaining. Buy now and save $20.00 on the regular open stock price! Complete 50-pc. service for 8 (eight 5-pc. place settings, 8 fruit saucers, platter, vegetable dish). Perfect as a wedding, shower, or anniversary gift . . . or for your weekend hostess. Open stock price $44.50.

Now only **$22.50** shipping charges collect

20-pc. starter set (four 5-pc. place settings) $12.95 ppd.
Large 3-Quart Tureen with Tray $19.95 ppd.
Sauce Tureen, 2 Cups, Wheat Pattern $7.95 ppd.
Creamer and Sugar $4.50 set, ppd.
10-Cup Coffee Pot $6.95 ppd.

Jenifer House — *Send 10¢ for new catalogue.*
New Marlboro Stage, Dept. B-6
GREAT BARRINGTON, MASS.



Keep your pool Clean This New Easy Way!

HOME-POOL VACUUM

A find for cleaning "back-yard" swimming pools. Operated solely by water pressure from any garden hose. Removes sand, pebbles, algae, debris, leaves. This vacuuming action adds fresh water to pool. Long [illegible]-ft. handle. **6.95**

De Luxe Set: Includes Vacuum (Value 6.95) Special Angle Brush for algae, slime (Value 4.95) and 7 ft. Skimmer with vinyl net (Value 4.95). complete. **12.95**

(add 65¢ for postage & handling)
SATISFACTION GUARANTEED
HERE'S HOW CO., HB-61, 15 West 26 St. New York 10, N.Y.



FREE OFFER! 6-CUP CASE

Always keep your china clean, ready for use without re-washing. Each lovely quilted case stores 12 plates, safe from dust, dirt, nicks, chips, scratches. Large zipper opening for safe, easy handling. Set of 4 sizes in matching satin-finish, washable vinyl plastic. Specify White, Pink, Turquoise, Gold or Silver.

4-Piece Set for
Dinners
Salads
Butters
Saucers

FREE! 5 CUP MATCHING CASE WITH 4-PC. PLATE CASE SET—*complete set for only* **$4.95**

plus 35¢ for mailing

MONOGRAM—Add 10¢ per case for embroidered single initial in Charcoal, Brown, Wine or Navy.

Write for Our FREE CATALOG

RMS *Designs*
120 West Kinzie St.,
Dept. HB-62A Chicago 10, Ill.



Graceful Provincial Tray

Is reproduced from a French antique. Beautifully sculptured tray is cast in metal and gold-plated with handsome Florentine finish. Charming as an ash-tray in the bath, or to serve candy. Tray measures 5½" and is simply beautiful. Immediate delivery.

$1.50 each; **2** for **$2.90** ppd.
(send for free catalog)

Gloria Dee
P.O. Box 2000, HB-6, Mt. Vernon, New York



IT'S A BREEZE TO TEAS your tresses into a chic bouffa hairdo with this curved-surfa brush. Special handle and thum rest give greater control so stylin techniques are easy. You ca rough hair for fullness, teas outer strands into place; us styling point for special effect Unbreakable acetate with nylo bristles, $1. Jane Reef, Box 156 R80, Beverly Hills, California



BOLD EAGLE MAIL BO that holds the daily delivery o letters and magazines, and does mighty handsome job of it, i satin-black on steel. The excep tionally fine gleaming brass Amer ican eagle tops a matching plat to hold your name. Box measure 14 x 8", is well worth $10.95 From H. B. Cowap, B-6, 242 Ridgeway, Evanston, Illinois.

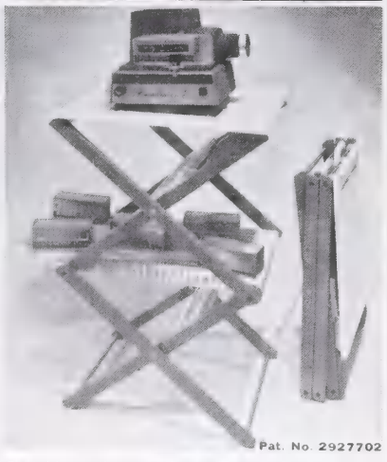


SLIM PARFAITS. You'll fin dozens of uses for these crysta glasses—for *crème de menth* parfait after a special dinner, fo sweet peas or tiny rosebuds on breakfast tray, for whiskey sours They're hand-blown and importe from Europe. 8" high, set of four $3.95; eight, $6.95. Add 25¢ post age per set of 4. Added Touch HB6, Bryn Mawr, Pennsylvania



THE BRIDE'S PRIDE is her lovely sterling-silver flatware. S risk being practical amid the romantic flurry of a June wed ding and send her this tarnish proof Pacific cloth drawer pad made by Gorham. A drawer be comes a silver chest. 11¾ x 15 x 2½", holds over 100 pcs. $5.75. 17½ x 13⅞ x 2½" for over 125 pcs., $6.75. Barrington Specialties, Box 154B, Barrington, R. I.

OCTO PROJECTOR STAND



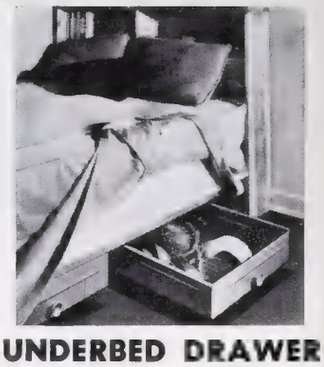
Pat. No. 2927702

Portable, adjustable, 4" to 40", rugged. Holds 100 lbs. Top 16" x 19", shelf 12" x 24".

DEBONAIRE—white styron shelves, 8# net, **$29.95**
DELUXE—gray enam. metal shelves, 12# net, **24.95**
AMATEUR—sealed nat. wood shelves, 9# net, **14.95**
CARRYING CASE—thick vinyl (*not shown*) **8.95**

Satisfaction guaranteed. Prices postpaid.

OCTO PRODUCTS • Dept. H • Fairport, N.Y.



UNDERBED DRAWER
gives more storage space

Turn wasted underbed space to valuable tidy use with an out-of-sight off-the-floor metal Nash Stow-a-way STORAGE DRAWER, complete with Dust Cover. Perfect drawer space for linens, blankets, hats, purses, shoes, clothing, toys, etc. Adjustable to any twin or double bed with at least 6" underbed clearance—glides out in smoothly, becomes part of bed and rolls with it for easy cleaning. Comes completely assembled—attaches without tools. Ideal for homes, apartments, trailers, motels, etc.

REGULAR (24"x39"x5") **$14.95** ppd.
KING (36"x39"x5") **$19.95** ppd.
Money back guarantee

BUCKEYE STATE STEEL CO.
Dept. HB, 10006 Carnegie Ave., Cleveland 6, O.

BAMBOO BANGLES. If you're on a gold jewelry binge to play up your summer tan, you'll be rapturous about these 18k gold-plated bracelets with a lovely Florentine finish. Wear them in ones, twos, or threes with sleeveless linens, dress-up chiffons. $1.50 each. $3.95 for 3. Tax incl. Lillian Vernon, HB, 30 Evans St., New Rochelle, New York.



MEMORABILIA MATS make merry with motifs from early Americana. There are antique clocks, Colonial chairs, and early firearms in a sienna brown print on textured white or honey-toned fabric-like vinyl. With non-slipping, table-pampering foam rubber backs. In time for easy-living summer meals. $1.25 ea.; 4, $4.50. Shopping Bag, B6, Box 58, Old Village Sta., Great Neck, N. Y.



SANDAL MONGERS from Jamaica have turned out as pretty a pair of sandals as you'll find anywhere, and they're enormously chic with white shorts, patio cottons, and the new hipslinger pants. A bright red raffia tomato is delicious topping on the stretchable green thong. Soles are leather. Sizes 5 to 9 (no half sizes), $6.95 pair. Pour Vous, 210 Fifth Ave., New York 10.



IT'S A FRAME-UP for a wedding invitation, and the music box inside plays the *Wedding March* or *Anniversary Waltz*. Send any size invitation and it will be mounted on a black mat and framed in a black-and-antique-gold or antique-white-and-gold shadow box. When you pull the cord, it plays the music. 8¾ x 6¾", $10.95. Henry's Store, HB6, 15 West 26th, New York 10.



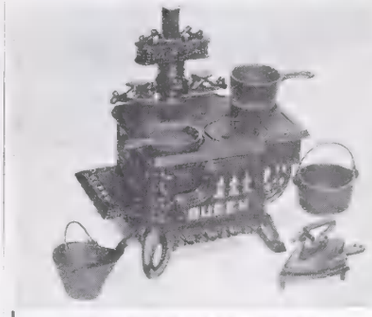


NEW MAGIC PADS RID HOME OF INSECTS!

Positively no work with Bug-Nix Pads—*just lay 'em, leave 'em, forget 'em, that's ALL!* **No poison baits,** mess, oil, odor—***AND no need to remove humans,*** food, pets, plants, close off treated areas, repeat treatments every few weeks or upset home routine! **Definitely no chores when** easy, economical, clean **Bug-Nix Pads do the work**—scientific killer of filthy **roaches, *silverfish, ants, waterbugs, carpetbeetles, brown dog ticks, crickets, box elder bugs!*** **KILLS all the insects exposed to pads!** Simply put Bug-Nix where pests hide, crawl or enter! Amazing results! Good 90 days! Moneyback guarantee. No C.O.D.'s or stamps.

12-pad package ONLY **$1.00** ppd.

V. S. BABCOCK CO. Dept. 52
Box 61, San Francisco 1, Calif.



BLACK IRON STOVE CAST IN MINIATURE

This old-fashioned black iron cook stove is authentic down to the last detail. Oven door opens, burner lids come off. Seven piece set of utensils are tiny replicas of the ones Great-Grandmother used. There's even a tiny swan iron and stand! Stove is 6½" high, sturdily made. A delightful gift for the little girl housekeeper or as an unusual collector's item.

Stove and Utensils $3.95 plus 45¢ postage

Send for free gift catalog

Artisan Galleries
2100-A6 N. Haskell Dallas 4, Texas



MAILBOX MARKER
Style M . . . . $1.95 postpaid



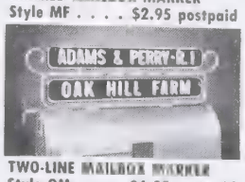
FRAMED MAILBOX MARKER
Style MF . . . . $2.95 postpaid



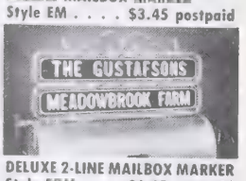
DELUXE MAILBOX MARKER
Style EM . . . . $3.45 postpaid



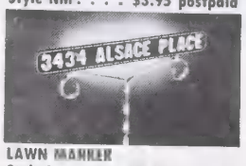
NAME & NO. MAILBOX MARKER
Style NM . . . . $3.95 postpaid



TWO-LINE MAILBOX MARKER
Style OM . . . $4.95 postpaid



DELUXE 2-LINE MAILBOX MARKER
Style EOM . . . $6.45 postpaid



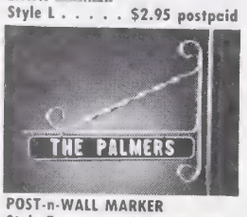
LAWN MARKER
Style L . . . . . $2.95 postpaid



NAME & NUMBER LAWN MARKER
Style NL . . . . $4.95 postpaid



DELUXE TWO-LINE LAWN MARKER
Style EOL . . . $7.45 postpaid



POST-n-WALL MARKER
Style B . . . . $3.45 postpaid



FRAMED POST-n-WALL MARKER
Style FB . . . . $3.95 postpaid



DELUXE POST-n-WALL MARKER
Style EB . . . . $4.45 postpaid



NAME & NUMBER POST-n-WALL MARKER. Style NB $4.95 postpaid



TWO-LINE POST-n-WALL MARKER
Style OB . . . . $6.95 postpaid



DELUXE 2-LINE POST-n-WALL MARKER. Style EOB $7.45 ppd.

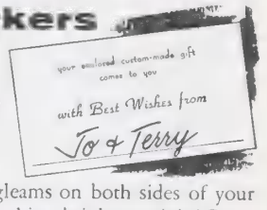
DAY-n-NIGHT® Markers

as low as **$1.95**

ANY WORDING YOU WANT*

Perfect gifts for **Father's Day** (June 17) or any occasion because it's **personal!**

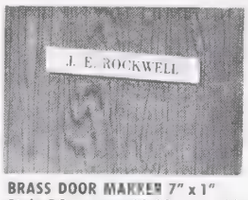
Gift card free on request



Your name, number (or any wording you want) gleams on both sides of your DAY-n-NIGHT Marker, in permanent raised letters that shine bright at night! Rustproof aluminum; plates have baked enamel finish with black background, white reflecting letters. Up to 17 letters and numbers on nameplates, 6 on number plates; same wording on both sides. **COLOR!** Background on any Marker in your choice of ANTIQUE COPPER, COLONIAL RED, PINE GREEN. Baked enamel automobile finish. Same brilliant white reflecting letters as black-and-white styles. Only 50¢ per marker extra.

engraved solid brass # DESK-n-DOOR Markers

one or two lines, up to 20 letters per line



BRASS DOOR MARKER 7" x 1"
Style DO . . . . $2.95 postpaid



BRASS DESK MARKER
walnut base 8½" x 2"
Style DE . . . . $3.95 postpaid



EXECUTIVE DESK SET, Brass plate, walnut base, Sheaffer pen.
Style EX . . . . $8.95 postpaid

SATISFACTION GUARANTEED OR MONEY BACK

FAST SERVICE—WE SHIP WITHIN 48 HOURS!

Spear ENGINEERING COMPANY
412-2 Spear Bldg., Colorado Springs, Colo.

• ORDER FORM •

Spear ENGINEERING COMPANY
412-2 Spear Bldg., Colorado Springs, Colo.

PLEASE PRINT CLEARLY
SATISFACTION GUARANTEED OR YOUR MONEY BACK
WE SHIP WITHIN 48 HOURS

*ANY WORDING YOU WANT ON ANY STYLE MARKER	STYLE	WORDING Any wording you want: up to 17 letters & numbers on Day-n-Night Markers; same plates & same number plates, up to 20 letters & numbers per line on Desk-n-Door Markers	COLOR (copper, red or green 50¢ extra)	PRICE

SHIP TO:

ADDRESS

CITY ROUTE OR ZONE STATE

TOTAL

☐ Remittance enclosed; ship postpaid in U.S.
☐ Ship C.O.D. I will pay C.O.D. fees and postage

Priceless Treasure Now $12.95



Elegant 18th Century PITCHER

A true exquisite reproduction. Heavily silver plated high lustre finish. Ice stopper. On four English Rosebud feet. 2 qt. cap. 10½" high.

EXCEPTIONAL VALUE!! $12.95 tax incl. (Reg. $21), shipped gift wrapped, postpaid.

Money Back Guarantee

Send For New 44 page Gift Catalogs—FREE

Croydon SILVERMART, LTD.

805 Lexington Ave. (Dept. 662), N.Y.C. 21

... Visit Our Gift Shoppe at 62 St. TE 8-9250



V. I. P. BOX

For Very Important Papers

STASH YOUR CASH, savings bonds, policies, jewelry and your daughter's curls in this strong box. Colorfully personalized with your full name and the words: "Private, Hands Off." A marvelous present for graduation, camp, any occasion. Style shown is for girls. Boys' style also available. Silver-gray metal box with key is 12½" x 5½" x 3¾"

$2.95 plus 30¢ post.

No C.O.D.'s, please. Send for FREE Catalog

Gotham Gifts

67-85 Exeter St., Dept. H-62, Forest Hills 75, N. Y.



NAVAJO PRINCESS SHIRT. Pants or pleats put this smart adaptation of an Indian design into fashion focus. It's cut in tunic style with V-neck, soft rolled collar, long slit-cuff sleeves and double side vents. Of softest twillback velveteen in brilliant turquoise or vibrant red, to wear belted or not. Send blouse size. $14.95. Dave Wiltsie's Western Den Shop, HB6, Bishop, Calif.



MADE IN MEXICO means dedication to craft, integrity of design. A wrought iron trivet, which might have been copied from the gates of a conquistador's palace, offers protection for your table top from hot dishes, vases. The decorative scroll forms a handsome pattern mounted on a dining room wall. 9" wide. $3.50. American Trader, Dept. 545 N. Main St., White River Jct., Vt.



A RAFT OF ROLLERS, a can of hair spray, a batch of clips and plastic pins stow in this Pretti-Kit. Made of quilted vinyl in gold, silver, or turquoise, oblong case has storage space underneath, zippered top. 12½ x 8 x 4½" high, $2.95 plus 25¢ post. Round case, 7" in diam., 6" high. $1 plus 10¢ post. RMS Designs, HB6. 120 W. Kinzie, Chicago 10, Illinois.



TRESTLE TABLE. Wide, wonderful, northern knotty pine planks top this joy-to-sit-at, lots-of-leg-room dining table. Assemble it yourself from one-piece top, pre-fitted, drilled, sanded ready-to-finish parts 60 x 31", $49.50; 72 x 31", $57.50. Finished in Yield House's mellow honey tone. 60 x 31", $79.95; 72 x 31", $88.95. Exp. coll. Yield House, HB6, North Conway, N. H.



AT LAST—A BRIDGE GAME THAT WON'T BLOW AWAY!

Great for shipboard, beach or garden. The secret: cards with metallic lamination and a board with tiny magnets embedded under its surface. Complete with two decks of cards. **$9.95** ppd.

casual living (Dept. H-6)

108 Chatsworth Ave. Larchmont, N. Y.

(write for free catalog)



GOLDEN CHERUB SOAP TRAY

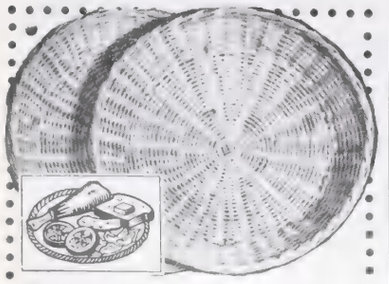
will add charm to the bathroom. This sculptured gold-plated soap dish is topped by cunning Cupid holding a pretty fresh water pearl. Tray measures 6" by 2½" can be used for candy, nuts or cards, too. Order several for Gifts.

$1.95 each postpaid

(immediate delivery)

LILLIAN VERNON, HB6

30 Evans St., New Rochelle, N.Y.



RATTAN PLATE HOLDERS

Set of 4 for $1.50

Pile up that paper plate with picnic goodies! Then let this clever wicker holder keep it firm 'til the last bite is eaten! Hand-woven Hong Kong imports, 9-in. diam. to fit most plates. Use over and over, for passing nibbles, too. Bargain-priced! Set of 4 for $1.50; 3 sets, $3.98. Plus 35¢ shipping. Satisfaction guaranteed.

Helen Gallagher

Dept. 206-413 Fulton St., Peoria, Illinois

Write for FREE Fall Gift Catalog

SHOW TILES



$4.95 for two, ppd.

4 for $9.50 ppd.

BROADWAY'S LATEST HITS

GUESTS will be quick to compliment you when they see these ceramic Billboard Show Tiles, authentically reproduced in full color, complete with original casts and production credits. Each tile is 6" x 6", has a non-mar cork backing and a retractable wall hanger. Makes a most interesting grouping when hung on walls or run double as hot plate or coaster

10 HIT SHOWS TO CHOOSE FROM!

My Fair Lady	Irma La Douce
Carnival	Camelot
Fiorello	Unsinkable Molly Brown
Gypsy	Do-Re-Mi
Becket	Bye-Bye Birdie

(specify shows)

Satisfaction Guaranteed • Send Check or M.O.

MODERN CRAFTS, Dept. HB6, 1582 E State St., Westport, Conn.

RELIEVE EYEGLASS PRESSURE IMMEDIATELY



with soft, springy, foam rubber Eyeglass Rests. They relieve "pressure spots", ease heavy lenses, keep glasses from sliding forward. Give more comfort than any other nose pad! Self-adhesive. Apply to nose piece or temples or eyeglass frames. One size fits all.

Pack 3 pair 35¢ ppd.

3 packs (9 pair) $1 ppd.

Send check or m.o.—Satisfaction Guaranteed

SPENCER GIFTS

AT-51 Spencer Bldg., Atlantic City, N. J.

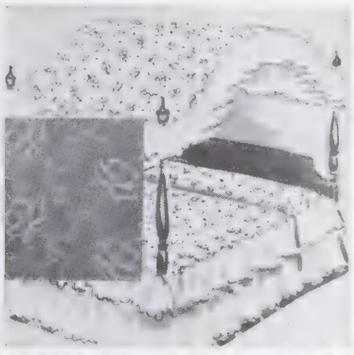
TRIPLE TREAT server for marmalades, honey, preserves, salad dressings, relishes, and sauces. Served in handsome hand rubbed Early American Cherrywood with three satiny stainless steel 12 oz. bowls each with their own matching ladles. A gracious four-season gift. $13.95 Prepaid



GIFTS BY SEAN

18 Patton Drive, Ardmore, Penna.

JUNE ROSES, wonderful white ones embroidered on whitest dacron, make as lovely a bedroom as a bride could wish for. Bedspread: twin. $29.95; dbl., $32.95; queen, $45.95. Canopies same prices. Vanity skirt, $12.95; valance, 11 x 54", $3.50. Tier curtain, 84 x 30 or 36", $6.95; colored liner, twin, $9.95; dbl., $11.95. Swatches 25¢. Hildegarde. 597 Farmington Ave., Hartford 5, Conn.



DO IT ON THE DOUBLE with Keep-a-Kopy, the carbonless self-duplicating paper that's coated with a magic chemical. Type or write on white top sheet, keep pink copy. Or use it as a timesaver for club meetings, writing a family of summer campers, how-to's for your Cub Scout pack. 25 double 8½ x 11" sheets, $1.50. Nancy Ellen, 622 Spencer Bldg., Atlantic City, New Jersey.



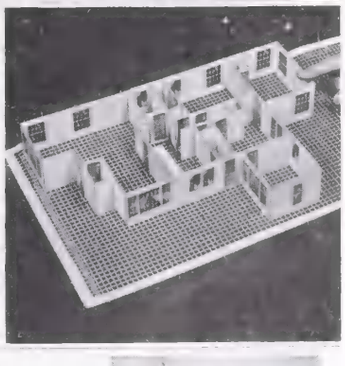
POW! WOW! WHAT A PULLOVER is this cotton seersucker ¾-sleever! With white short tennis shorts, sailing denims, low-lying pants, it has a cool V-neck, double side vents. Pink, blue, white, or gray stripes with white. In sizes 8 to 16, $5.35. White cotton shorts, 8-18, $7.30. Fashion catalog *free*. French Boot Shop, HB, 541 Main St., New Rochelle, N. Y.



THEY'RE POT HOLDERS, and aren't they darling? Old mitts and braided squares begone! Replace them with perky, percale pot-holders, with foam rubber inside. Machine washable! Soil-side hides; showside is red chicken with white dots, a pink & white striped chicken, or orange & yellow pear. 7½", $1.50 each. From Windfall, B6, 333 Old Tarrytown Rd., White Plains, N. Y.



The house that YOU built! If you're thinking of buying, building or remodeling a home, adding an attic flat, extra bedroom, bath, den, studio, garage or office, you'll save yourself many dollars with *Home-A-Minute* Kit. Contains dozens of fiber partitions, doors, windows, kitchen cabinets, made to ¼" scale; plus a 65 page handbook to help estimate actual cost. A perfect 3-D idea of how it will look, how furniture will fit! It's fun to design your own home for $3.95 plus 50¢ postage. Leslie Creations, 662HB, Lafayette Hill, Pa.



REDWOOD BEAUTY SHELVES

Natural, selected, 95% clear kiln-dried California REDWOOD-- use as a bookcase, room divider, "nik-nak" shelf or planter stand - can be stained, painted or waxed - shipped knocked down with easy assembly instructions.

36" x 28" x 9 3/8" - wt. 14 lbs.	9.98
48" x 28" x 9 3/8" - wt. 18 lbs.	11.98
60" x 28" x 9 3/8" - wt. 22 lbs.	13.98

Send check or M. O. Express collect. Free Catalog.

Island Industries
DEPT. HB-6 P.O. BOX 629, SULLIVANS ISLAND, S.C.



REPLATE WORN SILVERWARE



SILVER PLUS ®
It Plates As It Polishes

Silver Plus deposits new, pure silver where original plating has worn down to the copper, brass or bronze underneath. Polishes at the same time and helps to maintain enduring silver beauty.
As an all-silver polish we believe you will find Silver Plus the finest you can buy. It's easy to use. Leaves your hands clean, your silver beauty bright.
Large 4 oz. bottle enough for scores of pieces, only $2 plus 25¢ pp. and Hdlg. Satisfaction guaranteed or your money back.

EMPIRE 104 Marbledale Rd., Dept. HB-662 Tuckahoe, New York



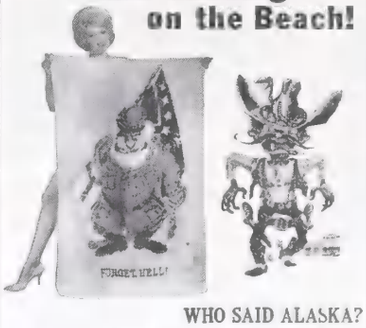
THE ***Buff-aloha*** "TAHITI"

Made entirely by hand
of natural color Water Buffalo leather imported from India . . . with leather covered cork wedge, hand-shaped to fit the arch. Brochure available.

Men's Sizes.....6-13 **$8.20** Ppd.
Women's Version.....3-11 **$7.65** Ppd.

MONEY BACK GUARANTEE
311 6th Ave., Dept. HB-62
Bloom's New York 14, N.Y.
"Down in the Village" over 60 years

For Sunning and Funning on the Beach!



WHO SAID ALASKA?

These big 36" x 66" thirsty beach towels will have the whole beach talking! Choice of either Col. Beau, the truculent Southerner, shouting his defiance to the world, or his pugnacious "Texas Cuzzin" going for his shootin' irons as he says, "Who Said Alaska". Both in full color, of course. These high quality beach towels are not only fun, they're practical as well. Specify Col. Beau or Tex.
JUST $3.95 EACH OR $7.90 FOR BOTH
Also available — Top quality T-shirts with either Col. Beau or Tex in full color — Size S, M, L, XL — Specify which — $1.95 ea.
Send check or money order to:
HOUSE OF BEAUREGARD, INC.
Dept. HB-6 Capitol Blvd. Bldg., Nashville 3, Tenn.

For Walls and Windows

WARNER'S REVERE COLLECTION

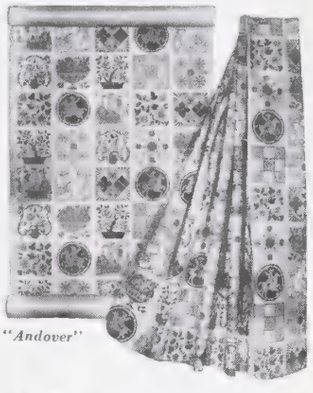
documentary wallpapers and fabrics

Authentic 17th and 18th Century designs are reproduced on pre-trimmed, plastic coated papers and 42" hand-screened fabrics.



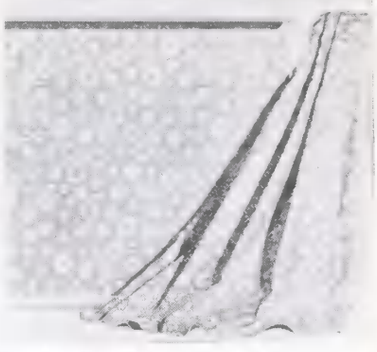
"East Hampton"

● **A delightful and versatile floral design in 6 usable colorways. $3.60 single roll.**



"Andover"

● **The geometric and the traditional combine in 4 charming colorways. $3.75 single roll.**



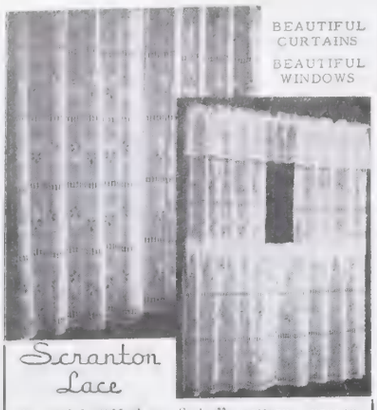
"Eastham Daisy"

● **Small daisy-like design so versatile for walls, windows, and spreads comes in 4 delicate colorways. $3.30 single roll.**

Postage Paid
All fabrics $3.90 a yard
Send 25¢ for wallpaper samples

The WARNER Company

Dept. HB-62 Merchandise Mart
Suite 6-134 Chicago 54, Ill.



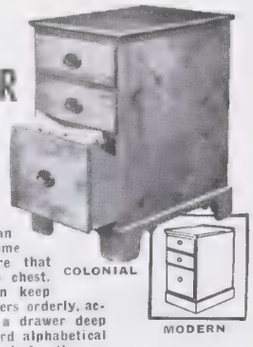
Scranton Lace

Beautiful "Modern Swiss" pattern, proven Quality Curtain. 100% Cotton Lace. White. Fabtrol Finish assures Easy-Care. Panels 42" wide, 63" long, $3.50 ea.; 72 or 81", $4.25; 90", $4.50 ea.; 57" wide, 63" long, $4.50 ea.; 72 or 81", $5.75; 90", $6.25 ea. Pairs 34/68" wide, 63" long, $5.75 pr.; 72 or 81", $6.50; 90", $7.75 pr. Tiers 28/56" wide, 30" long, $2.95 pr.; 36", $3.95 pr. Valance $1.25 each. This curtain will give you years of service! Drip-Dry! No Stretching! No Starching! Minimized Ironing!

Curtain and Bedspread Catalog 20¢

Hildegarde Studios
597F Farmington Ave., Hartford 5, Conn.

FILE-DRAWER TABLE



16⅜"x22½"x28"h.

Why buy an ordinary end table . . . when you can have this handsome piece of furniture that doubles as a file chest, too! Now you can keep your valuable papers orderly, accessible . . . in a drawer deep enough for standard alphabetical guides, long enough for the accumulation of years. Hand-made with antiqued hardware . . . dovetailed drawers ride on nylon glides . . . available with 1 file drawer and 2 single drawers OR 2 file drawers—**SPECIFY WHICH.** A gift your efficient friend or husband will adore you for.

Specify Modern OR Colonial style.

KNOTTY PINE		TUPELO WOOD	
unfinished	$31.95	unfinished	$36.95
Pine finish	33.95	finished in Maple, Mahogany, Walnut	38.95

(Add $3 for Legal Size—18½" x 22½" x 28" high)

Quick delivery. Express charges collect. Satisfaction guaranteed. Send check or money order.

Jeff Elliot Craftsmen
Dept. B62 STATESVILLE • NORTH CAROLINA

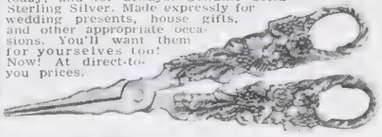


SWIMMERS! KEEP HAIR DRY—$1

Swim Band under your swim cap keeps your hair dry in the water! This sensational new fashion aid positively seals out dampness . . . prevents spoiled or streaked hair-dos. Absorbent poly-foam Band covers your hair-line, waterproof liner keeps hair dry. Self-fastening, self-adjusting. Fits smoothly under swim cap. *Guaranteed to do the job or money back!* SWIM BAND, only $1, post paid. Sunset House, 430 Sunset Building, Beverly Hills, Calif.

JUNE SPECIALS

Treasured gifts that make distinctive keepsakes today, and for always. Genuine solid Sterling Silver. Made expressly for wedding presents, house gifts, and other appropriate occasions. You'll want them for yourselves too! Now! At direct-to-you prices.



SHEAR BEAUTY. Every bowl of fresh fruit deserves this beautiful companion piece. Deeply patterned with acorn and leaves. The tempered blades will snip off a cluster of grapes with tidy dispatch. Sterling Silver, 7½" long. $12 inc. tax.—2 pair $20.

MIZPAH COIN

Beautiful quotation from the Old Testament. Halves are match-mated to fit only each other. Genesis: "The Lord watch between me and thee while we are absent one from another." Ideal bond uniting two people. In Sterling Silver 1" $2.00; 1¼" $3.50; 1½" $4.50. In Solid 14K Gold 1" $22; 1¼" $32; 1½" $45.





SPICE OF LIFE

Charming additions to open salt dishes, these delicate Sterling Silver Spoons are handmade, have engaging Cupid finials, and are 2" long. A bride will cherish them for a lifetime. $2.75 for three, $5 for set of 6.

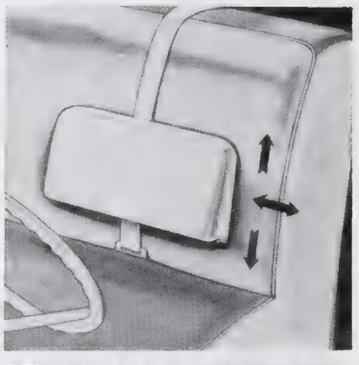
The Jamaica Silversmith
50 Delancey St. B6
New York 2, N. Y.



G-WHIZZES, for holding books for ready reference on a music lover's desk, are solid brass G clef book ends. They're 7" tall have well-weighted 4" square bases. Remember them as a reward for a persistent practicer your son's music teacher. Brass $9.98. Black satin-finished iron $5.98. Tennessee Chromium Plating Co., 206 Louise Ave. N. Nashville 5, Tennessee.



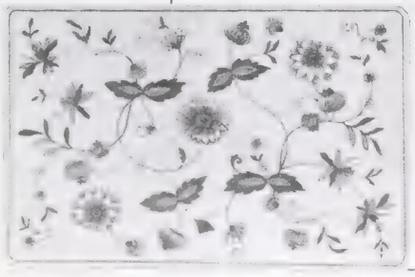
DUCK BAG. For jaunts to the beach or country club, you'll cherish this water-repellent duck bag the way you do your tan. Beige-and-black bag with hand some Greek-key border design drawstring top, comes with separate plastic bag to hold your wet bathing suit. 12 x 12", 8½" in diameter. $1.95 plus 30¢ post Mercury Products, HB, 1265 Broadway, New York 1, N. Y.



THE DRIVING FORCE in the family should travel the highways in armchair comfort with Tri-Comfort, the back cushion that stays where you want it—slide it up, down, or sideways to the exact spot that needs relief. Drive in a natural, relaxed position with no pain or strain. White gray, or tan vinyl cover over foam $3.95. TOURrest Corp., HB-6 5801 N. Federal, Denver 21, Colo.



TEE-RIFIC is the word for "Plus-Fore," the new directional golf tee that lines up your shot automatically. Point the tee on target and the arrow guides your swing. Flat-base tee stands on any type of terrain—no more pushing conventional tees into hard ground, no re-teeing, because the ball can't roll off. Unbreakable silicone. 3, $1; 9, $2.50. Flag house, HB6, 112 4th Ave., N. Y. 3

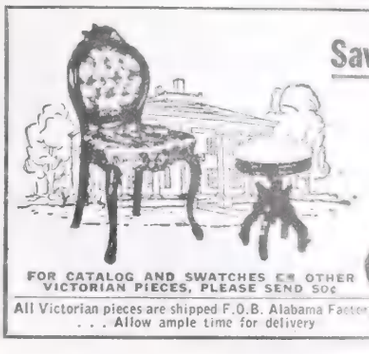


THE TRUE BLUE

. . . of the much loved Meissen onion pattern is reproduced on these fresh looking place mats. Background is white. Linen-weave plastic with foam backs. 11½" x 17". **$1.25** each; four for **$4.50.** Not shown but available is matching 6" square tile, **$1.95.** Prices include mailing.

Sorry, no C.O.D.'s

JEREDITH MANOR
P. O. Box 130 Nyack, New York



Save on Victorian Furniture

This beautiful hand rubbed solid Honduras Mahogany side chair, hand carved with tufted foam rubber seat in your choice of 20 colors, covered with Antique Velvet, Plain Velvet, Tapestries or Brocatelle. . . . $49.00

Solid Honduras Mahogany ladies side table with genuine imported Italian Arabescato Marble $14.50

MAIL CHECK OR MONEY ORDER
Jones Bros.
VICTORIAN REPRODUCTIONS
P. O. BOX [illegible] LEVEL, N. C.

FOR CATALOG AND SWATCHES OF OTHER VICTORIAN PIECES, PLEASE SEND 50¢

All Victorian pieces are shipped F.O.B. Alabama Factory . . . Allow ample time for delivery



TRY ONE OF THESE AS A TRANQUILIZER

THE HAMMOCK THAT CAN DO WHAT IT LOOKS LIKE IT CAN DO

These big "Marriage" hammocks from the hot tropics can send you on sweet siestas, sleep two, seat three or four, and fill any corner of your garden with a glory of pink and white color. Woven from soft sea cotton that cannot scratch; 64 sq. feet, if you please, of beautiful hand-tied mesh netting in white and pink; 8 ft. long, 8 ft. wide and more still if you stretch it; 13 feet from tie to tie. Your family deserves one.

POSTPAID $13.95

Write for free catalog of imported gifts and fashions.

The OLD MEXICO SHOP
HB SANTA FÉ NEW MEXICO

Imported

JUDO SUITS



We import Judo-Gi (Judo suits) direct from Kobe, Japan for wear by association students. Many more suits were sold than there are students. We discovered that wives and girl friends are wearing them. The coat (shown) is very heavy cotton with rib-weave top and double diamond weave bottom. The trousers are heavy cotton with double knees, mid-calf length, very useful. Also included is a white heavy rib-weave novice's judo belt which is worn twice around with a square knot in front. All in natural off-white color. Sold only as complete suits.

Women's Judo suits (8-10-12-14) postpaid $14.45

Men's Judo suits (give suitcoat size) postpaid $15.45

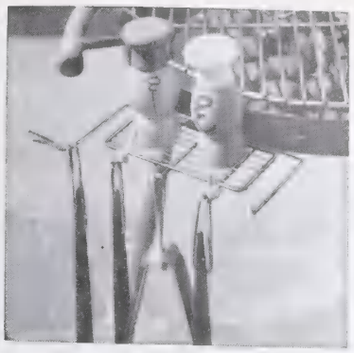
Children's Judo suits (send child's dimensions) postpaid $12.45

Send check in full or $2 per suit for C.O.D.

10-day money back guarantee.

NATIONAL JUDO & KARATE ASSOCIATION
5544 Sunset Boulevard, Hollywood 28, California

GRATE-LY APPRECIATED by patio chefs is this barbecue rack that clamps on to any outdoor grill. It has 5 hooks to hold the cook's tools ready for instant ministrations to steak; and it's large enough to hold a bowl of barbecue sauce for brushing on spareribs. Sturdy black metal, just $1. Spencer Gifts, 622 Spencer Bldg., Atlantic City, N. J.



BAREFOOT BUY for summer linens, beachwear, and patio lounging are chic thong sandals. And they're so easy on your feet, you forget you are wearing them. Rubber-soled, barefoot sandals have thong and straps of satin-smooth leather, covered foam rubber inner soles. White or black. Sizes 5 to 9, $2.75 a pair; 2 pair, $5. Elizabeth McCaffrey, B6, Northport, New York.



CHARM A GRADUATE with gold or silver bangles designed just for her. The sterling silver graduate's cap is $3; 14k gold, $10.50. She'll love the duplicate of her cherished diploma—sterling, $1.50; 14k gold, $9.50. Girl-graduate charm in sterling is $5; 14k gold, $17. Tax incl. Free booklet. 112-pg. catalog of 7500 charms, 50¢. Charm & Treasure, HB6, 509 Fifth Ave., N. Y. 17.



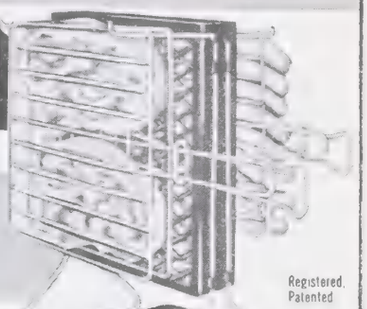
WHAT A PEAR FOR THE BOOKS! And how happily apple-y is what holds up the other end. Italian alabaster bookends in natural fruit colors look good enough to eat. 7½ x 3¾" pear is a brownish-yellow, 4 x 3½" apple, a russet-red. For cookbooks on the kitchen hutch, for your table décor. $10.50 pair. E. H. Ziff, Box 3072, Merchandise Mart Plaza, Chicago 54, Ill.



Broil Vertically...Discover NEW Natural-ly Tasty Flavors!

HANG-IT-ALL

THE VERSATILE, VERTICAL CHARCOAL BROILER



Registered, Patented

Complete 2 racks, tray, cookbook **6.95*** ppd.

- Outdoors; indoors Hang-It-All will broil faster, better and safely—vertical design eliminates dangerous grease flame-ups.
- Adjustable racks permit controlled broiling.
- Big—holds 4 large steaks, 4 half chickens or 40 hot dogs.
- Starts in seconds with newspaper alone . . . 2 lbs. charcoal broils entire meal.



AND BROIL INDOORS THE YEAR 'ROUND

MORE THAN A MILLION HANG-IT-ALL . . . SO WILL YOU!

"Had the best grilled steaks of our life on Hang-It-All." Mrs. Fred Antle, Jr.—Hialeah, Florida

"I hope I won't be imposing too much if I place another order for 4 Hang-It-All charcoal grills." Mrs. Arlene Sanders—Racine, Wisconsin

"This is the only perfect unit I have found and I would like to order one or more for myself." Mr. M. R. Scott—Franklin, Michigan

*West of the Rockies $7.45

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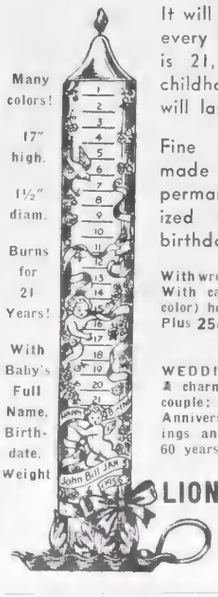
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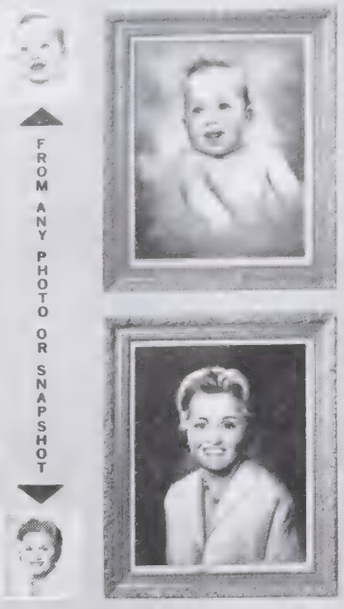
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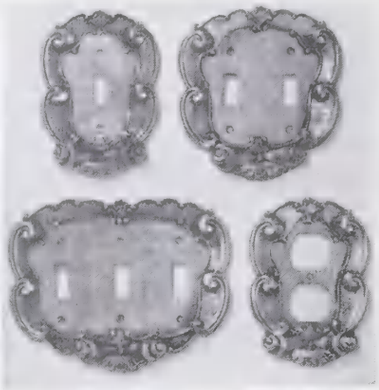
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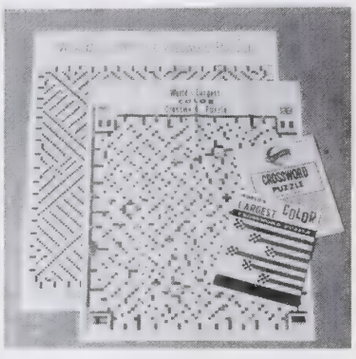


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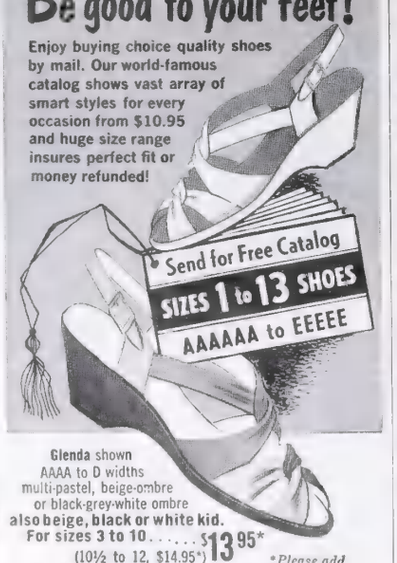
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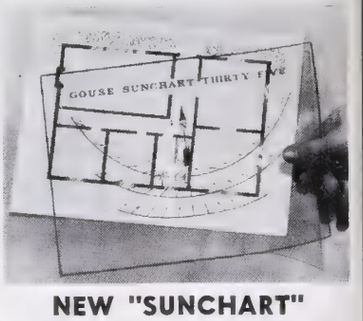
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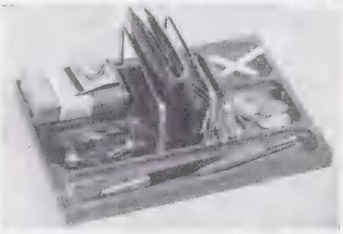
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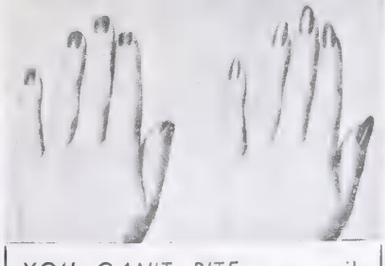
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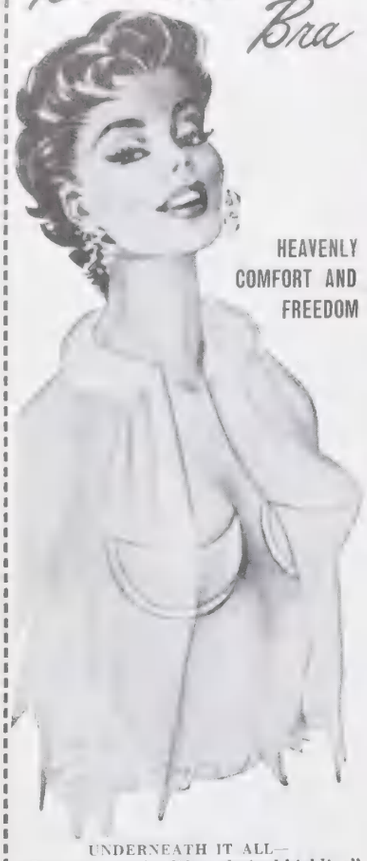
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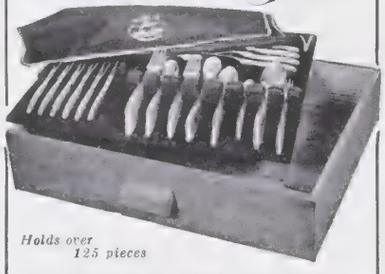


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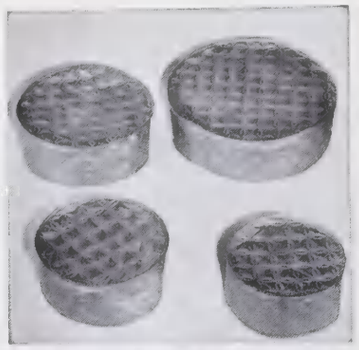
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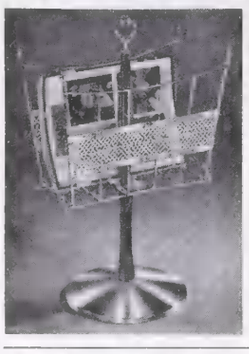
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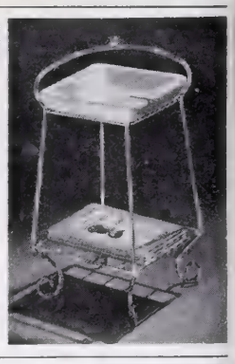


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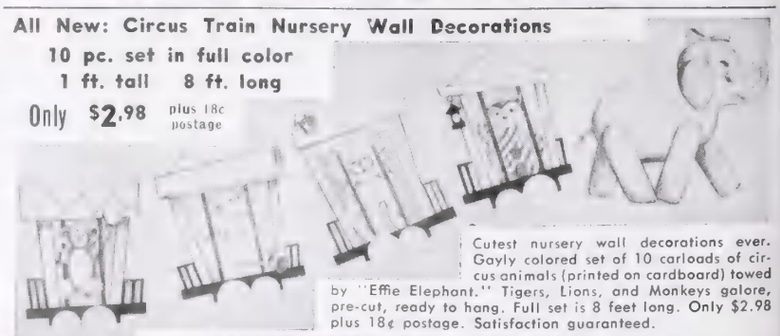
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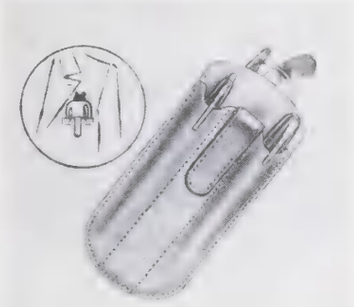
PUSH-BUTTON COFFEE. We've thrown away the phone number of the local drugstore. We make ours with Coffee Host. Fill it with water, plug into outlet, press button, and fill cup with steaming water for coffee, soup, cocoa. Instant coffee, cream, sugar, stirrers, 4 cups with white & gold or beige unit. Great for patio parties. $37.50. Coffee Host, Inc., 3752 Lamar, Memphis 18, Tenn.



A TWO-INCH OLIVE, a super colossal fake exact to the luscious-looking red phony pimento center, is the perfect spoof for Martini makers. Or toss one into a mixed salad and watch the reactions of an unwitting victim! Slip another into the relish tray and pass it poker-faced! Unbelievably real-looking, lots of fun at just 69¢ ea. Greenland Studios, HB6, Miami 47, Florida.

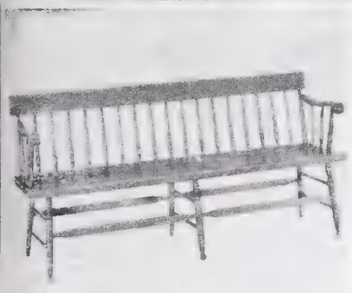


SPEC-TACULAR CASE for a goggle-eyed pop who's always losing his specs, breaking them, or searching for a place to rest them. The genuine top-grain pigskin case fits *inside* his breast pocket. Spring-clip fits over pocket's edge or snaps securely to car sun visor. Compartments hold glasses, pencil and pen. $1. With 2 or 3 initials, $1.25. Kingman Corp., 4398 P. O. Bldg., Brighton 35, Mass.



A FLIGHT OF STARES, a happy landing, and a rousing cheer will greet this hand-hooked set with its federal eagle design. Nubby beige cotton with red, blue, and brown eagle in star design. Stair tread, 26 x 10″; riser, 25½ x 4½″; one of each in set, $1.98. 35¢ post. 4 sets, $7.75, 50¢ post. Landing rug, 29 x 29″, $6.98. 45¢ post. Helen Gallagher, Dept. 206, 413 Fulton, Peoria, Ill.





VERMONT DEACON'S BENCH

All the charm of Old Colonial Vermont is captured in this quality, custom-built reproduction. Seat is hand-scooped by master craftsmen from sturdy New England Pine. Legs and back are of hardwood. 72″ long, 32″ high, seat 15″ deep. Completely sanded and assembled, $44.95. Finished in antique maple or dark pine $54.95. Delicately trimmed in black and gold with hand stenciling $59.95. Also available 60″ length, unfinished $34.95, "finished in antique maple or dark pine $44.95"; 48″ length, unfinished, $29.95, completely finished $39.95. Express Collect.

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Now, even the "world's worst" golfer can putt in style—and with pride—with a putter unmistakably fashioned for him (or her) alone. Custom crafted in every detail . . . from hand-ground, personalized, pure 24-Karat gold plated head to hand-wound imported top Scotch grain leather grip atop true-temper fluted inset shaft and perfectly balanced for the sweetest putting ever! Complete with leather cover. An unusual and luxurious gift for any golfer—or for yourself. Be sure to specify name of the lucky golfer (or golfers) for engraving. Men's Model Order No. 3336P. Women's Model—Order No. 3381P.

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White only with pert flower insignia on pocket. Concealed front zipper top, self-belt. Washes so beautifully! Sizes 10-18. **4.99**

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$7.95

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Dept. B62. STATESVILLE, NORTH CAROLINA



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TRAY TRIO. We were doing some good-neighbor work for the virus-bedded last week and what we needed was this set of pretty trays for hustling health-giving homemades across the hall. Hand-painted yellow wooden imports have gay flower designs, make nice hostess gifts. 18½ x 11", $1; 20 x 12", $1.50; 22 x 14", $2.25; set, $4.50. Folklore Boutique, 46 W. 57th St., New York 19.



EAGLE WEATHER VANE. If you're searching for a majestic weather vane to top your house, country barn, or shore cottage, you'll appreciate what a find this is. Custom cast in aluminum from an original carving by one of our own great American artists, it's handsomely finished in black, gold, or buff-white. 27½ x 42", $22. Home Industries, HB, 330 Athens, Jackson, Ohio.

TAVERN SIGNS

of Early America

Decorative Wooden Plaques



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Individually hand colored—Made in wood—approx. 7½" x 12"—Complete with hardware and ready for hanging.

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$3.95 postpaid

Pin with five mock pearls, only **$1** ppd.



GENUINE LIMOGES CHINA set has matching ash tray, cigarette cup and match box. Imported from France. White with lovely floral design.

3 piece set, **$5.95** postpaid

Limoges match box alone, **$2** ppd.

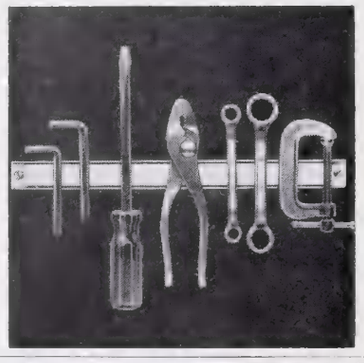
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Write for free gift catalog



SNACK BENCHES telescope one into the other, and they're a grand buy for Early American décor. Crafted of mellow brown antiqued knotty pine, they'll serve you well for television dinners, or at parties. When not in serving use, benches are of proper width and height to be used as end tables. Over-all size, 24 x 11½" top, 23" high, $55 exp. coll. The Lennox Shop, Hewlett, L. I., N. Y.

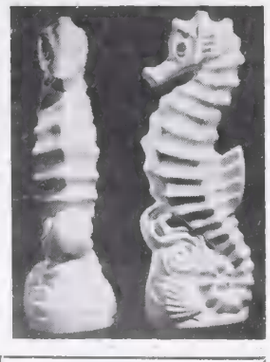


STAYING POWER! That's what your knives and kitchen utensils have when you anchor them on this magnetic holder. A 12 x 1" strip holds up to 7 lbs., goes on the workshop wall for tools and metal containers, in the boat's galley for cooking musts, in the sewing room for scissors. For large or heavy tools use two strips. $1.98; 2. $3.95. Add 25¢ post. Meredith's. Evanston 25, Ill.



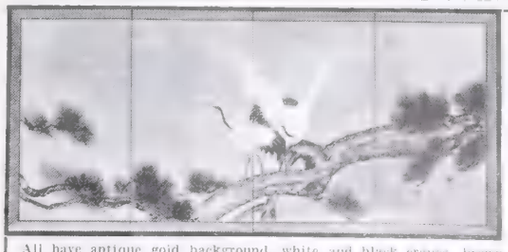
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BYOBU

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All have antique gold background, white and black cranes, brown and black foliage with turquoise accent. Black lacquered frame. Opened flat for wall hanging, screen is 33" high by 72" w. 4 panels can be folded. Byobu screen, $56.00, packing and shipping costs included.

EDWARD H. ZIFF, IMPORTER Dept. HB-62, P. O. Box 3072, Merchandise Mart, Chicago, Illinois

Write for Catalog



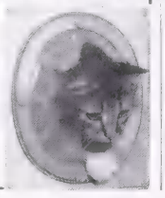
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VICTORIAN LOVE SEAT is superbly constructed of hardwood, has foam seat and back, lined skirt, coil-spring seat. Upholstered in spot-proof velvet in your choice of 22 decorator colors from pastels to deepest jewel-tones (samples on request). 35½" h., 46½" w., $84 ea. $165 pr. Your material (6½ yds. 54"), $72 ea. Exp. coll. Showcase catalog 25¢. Hunt Galleries, Box 492, Hickory, N. C.



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HORSE TO A DOOR. He's really too handsome to play the door mat, but door mat he is. Made in Portugal of long-wearing, rugged, natural Esparto fiber, the charming design is braided and looped; horse is in black. Mat measures 18 x 30", and wouldn't it make a decorative patio-wall piece? $5.95. From Jenifer House, B6, New Marlboro Stage, Great Barrington, Mass.



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Aerated, Louvered Cabinet Holds 24 Pairs Women's Shoes or 18 Pairs Men's Shoes

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SHOE MATE *(same design, smaller size)* holds 12 pairs women's or children's shoes. Fits under windows or in narrow spaces. 23"W.11"D.27"H. Complete **$26.95,** *Express Charges Collect.*

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Field House

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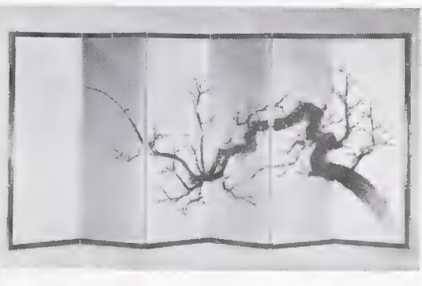
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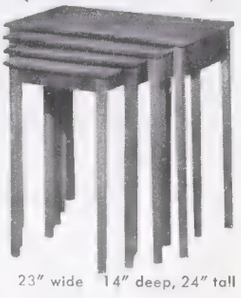
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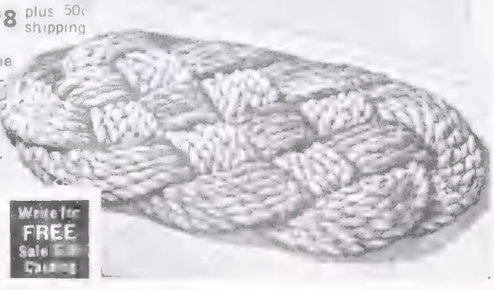
23" wide 14" deep, 24" tall

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$5.98 plus 50¢ shipping

A most unusual door mat with the symbolic "faith" and "forever" design woven in! Made of rugged natural hemp and coir rope, spliced and handstitched for extra wear. 27½ x 17". Satisfaction guaranteed.

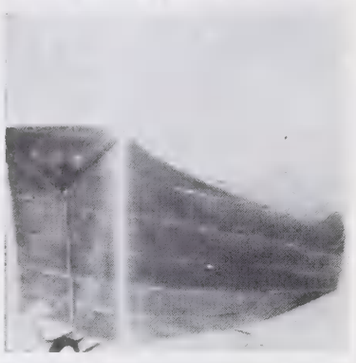


Foster House
Dept. 206-6523 Galena Rd., Peoria, Ill.

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KNOW HOW IT FEELS to have wings at your heels? Slip on these smart, new wedgies and fly through your busy days. The Mercury comes in bone-beige, luggage-tan, beaver-brown, black or white baby-calf, or dark-camel gray, or black-shag. AAAA-D widths (D to 10 only), 3-10 $13.95; 10½-12, $14.95. Add 50¢ postage. Solby Bayes, HB6 45 Winter St., Boston 8, Mass.



SNAP-FOLD CHAISE COVER folds itself when you give it a shake (works just like those plastic rain bonnets). When it's flat, slip it under chaise pad till you need it. No wrestling with a monster that's harder to fold than a parachute. For all outdoor furniture, bikes, baby carriages, boats! Heavy green vinyl, $3.98 ea., 25¢ post. Malcolm's, 6309 Reistertown, Baltimore 1, Md.



HERE COMES THE CIRCUS! Enchanting Effie, the elephant, leads the parade and totes her pals—tigers, lions, camels, monkeys, giraffes—all in a little circus train. 10 carloads of gaily colored animals printed on cardboard, pre-cut and ready to hang on the nursery wall, are 8 feet long, 1 foot high. $2.98, 18¢ post. Bargain Basket, Box 34855, Los Angeles 34, Calif.



POND LILY PADS, that's what this pair of nested leaf tables reminds us of. They're pretty for pool, porch or patio serving, beautifully designed on graceful stem-like legs with free-form bases. 12 x 12 x 22" high, they nest, come in antique green, Old English brass antique, black or white wrought iron. $15.95 pr. Northbrook Ind., HB6, 1450 Frontage Rd., Northbrook, Ill.

NEW! KING SIZE MAILBOX

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No more wet, soggy magazines, newspapers and mail. Holds even the largest magazines flat and protected. Surpasses postal requirements. Completely weatherproof, attractively designed—sturdily constructed of heavy gauge aluminum, 16" high, 11½" wide.

Only **$9.95*** Postpaid (Denver and West $10.45)

Accessories extra-Engraved name plate $1.75; House numerals in red, green or cream, up to 4 for 65¢, outgoing mail clips (not shown) 75¢; and Loc-Kover, (fits inside box to prevent pilferage) with cylinder lock and 2 keys $4.75. Order today, accessories may be added later. Specify, Cape Cod White, Metallic Brass, Colonial Black or embossed Natural Aluminum.

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4045 Walden Avenue, Lancaster, N. Y.

PORTA-TOILEY

MUST FOR TRAVELERS! SPORTSMEN! FALLOUT SHELTERS!

$7.95 prepaid

This folding sanitary toilet has aluminum frame, blue molded wood seat with matching light blue bags which easily attach to metal ring. Bags seal air-tight with patented clasp for disposal. Your Porta-Toiley, only $7.95 prepaid, complete with 12 bags. Shipped in white corrugated gift carton that may be remailed. Extra bags, 89¢ doz. No C.O.D.'s please. Made in Texas by: **J-K MFG. CO.**
P. O. Box 194, Garland, Texas



PLANT GERANIUMS, the reddest ones you can find, in this enchanting wheelbarrow and wheel it to poolside or patio. Follow the seasons with flower changes—asters and ivy in late summer, golden mums for fall. White enameled metal with bright red wheels, it's over-all length is 29½". $6.95 plus 50¢ postage. LaVive, HB6, 140 Marbledale Road, Tuckahoe, New York.



MINNIE THE MERMAID. She's the Marilyn of the marine world! And she's absolutely stuffed with glamour from her soft shoulders to her flirty, finny tail. A 6-ft. sea green plastic form to fill out with newspapers and float in your pool or recline on a patio chase, has a hank of straw hair, lots of wow. $15. Ritts, HB6, 2221-51 S. Sepulveda, Los Angeles 64, California.

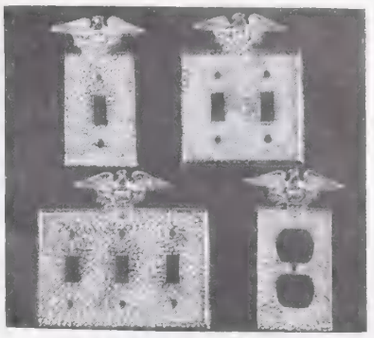


INDIAN MADRAS SPREADS make gloriously colorful throws for a studio bedroom, little-money décor for summer cottages. Extras make gay cafés, cover bolsters! Multi-striped in navy/blue/turquoise; gold/yellow/orange; green/chartreuse/orange; red/yellow/turquoise; 60 x 90", $4.95; 90 x 108", $6.59 postage coll. Pal-Fair, HB6, 2322 E. Vernon, Los Angeles 58.



SIMPLE SIMON LURE was designed by an angler-engineer friend of ours. When his fishing pals began to queue up at his door, we persuaded him to sell Simple Simon. This fresh-water lure's action is erratic, with a darting, uneven retrieve which appears different to the fish from the spoon, wobble, or spinning lures. 3 are $1.95. Spear, 205-2 Spear Bldg., Colorado Springs, Colo.





AMERICAN EAGLE SWITCHPLATES

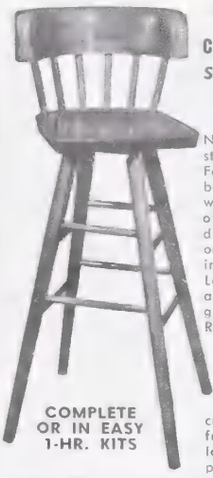
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Replace those worn, plain or soiled switchplates with these handsome hand-hammered finish American Eagle Plates. New copper finish or dull black on aluminum, or solid brass to lend a distinctive decorator touch to any room in the house.

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DUPLEX COMB.	$1.95	$1.25	$2.45

Above Prices Postpaid ▪ Sorry, No C.O.D.'s

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Seat ht. 30 in. or 24 in. (Specify). **ONLY $16.95**

COMPLETE KIT—for easy home assembly. Prefitted, drilled, sanded, etc., ready for finishing. Simple instructions. **$11.95**

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Craftsmen in Charm

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for our feathered friends and your garden will come to life. It's sturdy yet portable of rust proof metal. Just snap porcelain enameled bowl on green ornamental iron base. Stands 28" above ground—4 qt. bowl is 16½" across, 2" deep. Simply screw fountain attachment to hose—Special adjustment regulates flow to tiny droplets. Birds love it. Completely guaranteed.

No. 99W (With Fountain).....**$6.95** plus 45¢ handling.

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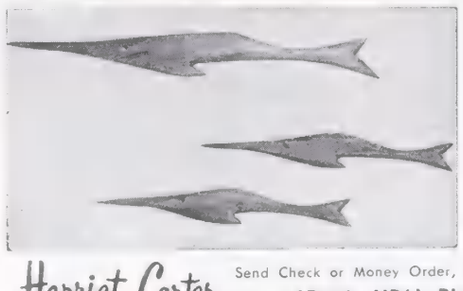


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Here's how to be good to yourself. Exquisitely comfortable, hand-laced casual moccasins that make you feel like you're walking on air! Light bouncy foam crepe soles, choice top-grain leather, smartly styled for casual living. Quality made! Over 223 sizes in stock! No extra charges for the hard-to-fit. Purchases can be exchanged. Women's full and half sizes 4 to 13. AAAAAA to EEE widths. Guaranteed to delight or money back. Prompt delivery. In RED, WHITE SMOKE, TAFFYTAN, BLACK. Factory-to-you $5.95 plus 50¢ postage. COD's accepted. Moccasin-Craft, 65-OH Mulberry St., Lynn, Mass.



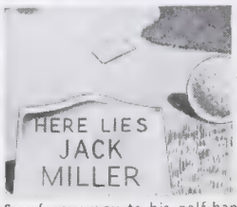
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Keep score automatically! Precision made Golfer's Score Caddie is a featherweight whiz. Easy plunger action automatically registers your strokes, total for EACH HOLE shown on lower window—total for COMPLETE COURSE on upper windows. Worn like a wrist watch, it's handsome and handy. With polished gold-plated case and 1-pc. pigskin strap for comfort.

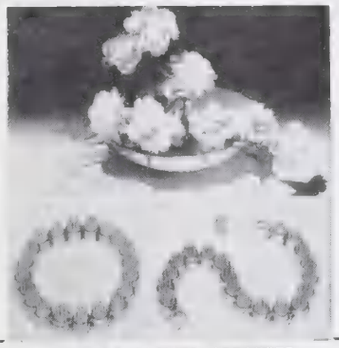


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Spoof your way to his golf-happy heart with this personalized, useful and mirthful ¾" tombstone-shaped marker, engraved with "HERE LIES" and his name. Lies completely flat on the green. In leather carrying case. Print names.

KINGMAN CORP. 2158 Post Office Bldg. Brighton 35, Mass.



JAPANESE FLOWER ARRANGER

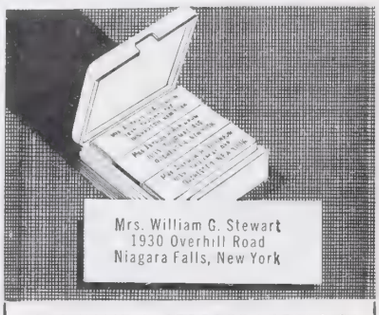
The art of flower arranging is within reach of the amateur who can easily make garden club arrangements with a new flexible, needlepoint holder that can be bent at will. Individual pins can be removed or added to holder, chain style, to create size and shape desired. Comes in plastic case for safe storing.

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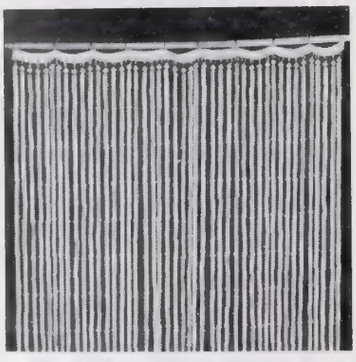
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THE PRICE OF COMFORT is a mere $3.98 when you orde these crêpe-soled foot-pamperer They're made in the style of a Indian moccasin with the last o an Italian slipper, to wear wit patio cottons, Jamaicas, culotte With colored beads, fringe, an bows, black or white leather, size 4 to 9, $3.98 pr. Cal-Leathe HB104E, 963 Harrison St., Sa Francisco 7, California.



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BAMBOO AND BEADS We're terribly excited about thes Oriental dividers. We expec Nancy Kwan to emerge from be hind them to the sound of a grea gong. In lieu of such dramati reveries, we'll settle for a pair a an exotic room divider, camouflag for an alcove bedroom. 3 x 7', na ural, $12.50; lichee brown or eb bony, $15. Other szs., colors, too Miya, 373 Park Ave. S., N. Y. 1



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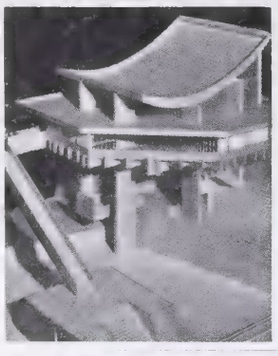
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pleasantly soft...

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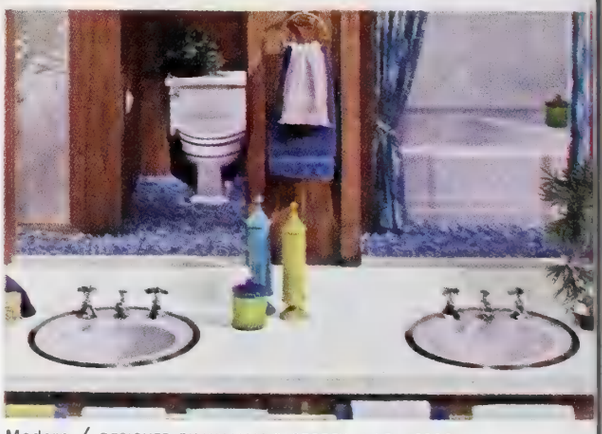
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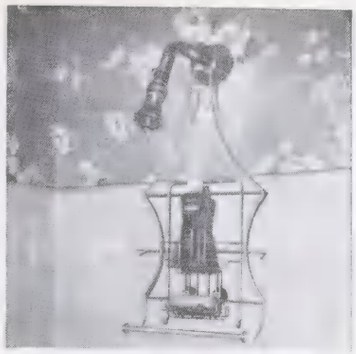
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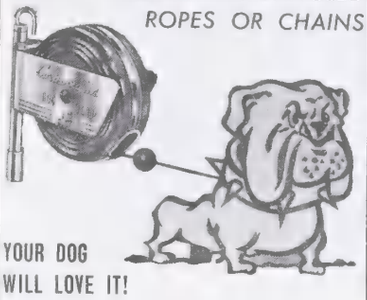


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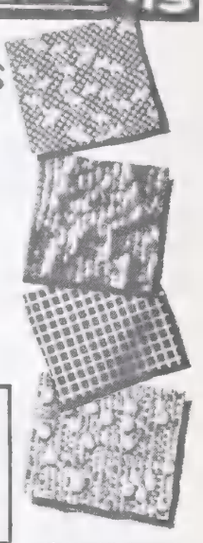
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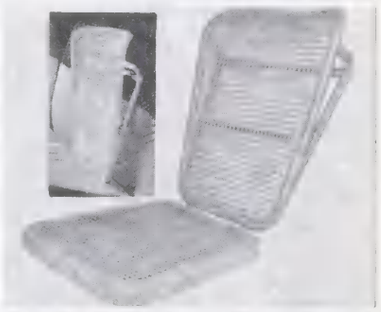
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P. O. Box 338, Delaware, Ohio



Cool Driving Comfort!

Cool Ventilation for Summer Trips . . . or Everyday Driving!

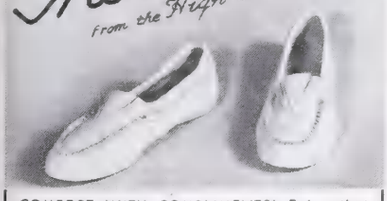
$3.39

Seat 'n Back Rest of flexible bamboo will give you cool, comfortable driving on the hottest days! Clever openwork design allows maximum airflow, plenty of circulation between back and bottom of seat, extra comfort on long trips. Smooth natural finish protects clothing, upholstery. Fits every contour in every car for year 'round ease! **Seat 'n Back Rest, $3.39; Back Rest (left) $1.75.** Sorry, no C.O.D.'s. Please add 25¢ for postage.

Ask for FREE Gifts 'N Gadgets Catalog

MEREDITH'S of EVANSTON 25, ILLINOIS

deerskin Shoo Flies from the High Sierra



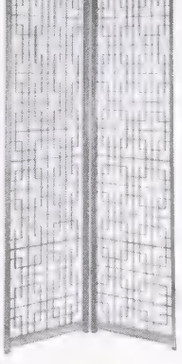
COMFORT WITH COMPLIMENTS! Enjoy that incomparable softness and texture found only in genuine deerskin. Delicately styled with elastic instep and light crepe sole. So dainty you hardly know they're on your feet, yet astonishingly durable for every day wear. Washable. Fold up easily in purse. A wonderful new experience as close as your mail box. Satisfaction guaranteed. White or natural. Specify size and width. $5.95 (sizes 11-13 $6.95) plus 35¢ postage. Catalog 10¢.

ladies full sizes 3-13 — extra narrow thru extra wide

Dave Wilkie's WESTERN DEN SHOP BISHOP, CALIFORNIA *Heart of the High Sierra*

SHOJI SCREENS

Charm your guests with exotic effects . . . oriental patterns!



Here's an authentic, easy-to-live-with pattern called the "Koshi". Hand-made by Japanese craftsmen, famous for the art of Shoji screen-making, this Koshi pattern can be used as a room divider, folding screen, sliding door, etc. Its classic beauty, delicate and graceful line harmonizes with any decor. Its quality and unique Japanese workmanship cannot be imitated. Each panel is 24″ x 84″. Wood frame is available in natural, black lacquer or walnut.

The "Koshi" is specially priced

One Panel (24″ x 84″)	$48.00
Two Panels (hinged)	90.00
Three Panels (hinged)	125.00
Fiberglas sheet if desired	$3.00 per panel

Order by mail. Satisfaction guaranteed. All shipments FOB. New York.

Write for literature on our full line of Shoji and Byobu Screens.

MIYA COMPANY, INC.

DEPT. 31, 373 FOURTH AVE., N.Y. 16, N.Y.

HAMMOCKS

Cool, relaxing open-weave hammock made of tightly twisted cotton yarns; beautiful green and white stripe with colors locked in for sun and rain resistance. Can be put up between two trees, posts, porch or fits standard hammock stand. Just lift off the hooks to take indoors. Nothing is more relaxing than a hammock, designed by Luxury Fabrics Co. to bring you cool, calm, peaceful comfort this summer. An excellent gift for father.



PRICE $7.95 POSTPAID

Add $1.00 Denver West

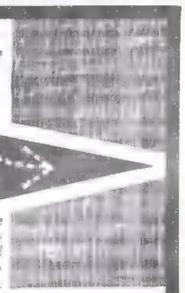
NO C.O.D. PLEASE

LUXURY FABRICS CO. P.O. BOX 1174 GASTONIA, N.C.

SAVE TO 1/2* BY MAIL

GENUINE JAPANESE

GRASSCLOTH WALLPAPER



*Our price per single roll $4.50

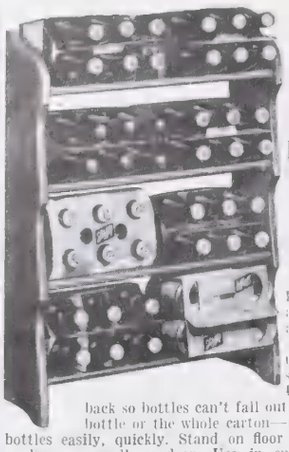
Purchase of complete factory production allows us to sell this handmade product at approx. ½ retail price. $10 roll value. Send 25¢ for samples.

Import Specialties, Dept. HBB, Box 5357, Pasadena, California



Hummingbird Feeder $1.00

Don't let these colorful little fellows pass your yard to seek a home elsewhere. Attract them with a special feeder. Watch them feed, hanging in the air, flying backwards, feathers glinting in the sun. Just fill the red feeder with sugar water and hang anywhere. Birds guard their own feeder . . . the more feeders, the more birds. Money-back guarantee. Hummingbird Feeder, $1.00 each; 3 for $2.79. Postpaid. Walter Drake, 105 Drake Bldg., Colorado Springs 15, Colo.



SODA OR BEER RACK

Stores 8 Cartons Any Size

Here's a neat and tidy idea a carton rack — compact, useful and so sensible. The 4 shelves slant back so bottles can't fall out. Remove one bottle or the whole carton—return empty bottles easily, quickly. Stand on floor (won't tip) or hang on wall or door. Use in entry, pantry, closet, kitchen, cellar stairway or garage. It really is an ingenious storage rack for its compact size. 26"H. 18"W. Shipped flat for lower cost—instant slide-together assembly. Complete with hangers. In mellow tone knotty pine or lovely maple finish. **$9.75** postpaid. Unfinished **$7.75** postpaid.

Large New Free Catalog—600 Pieces—Finished and Kit Furniture in Friendly Pine

Immediate Delivery Not Sold in Stores Money Back Guarantee

Yield House
Dept. B6-2
North Conway, N. H.

MONOGRAMMED MONEY BELT



It's a secret! No one will know that in this handsome belt he's carrying money safe from prying eyes. Zippered inner pocket holds currency; 2 or 3 initials on buckle add personal touch. Topgrain cowhide, 1¼" wide, in Brown with gold buckle, Black with silver buckle. Specify waist size 28 to 44, color and initials. **$3.98** ppd.

RARE—GENUINE INDIAN HEAD CUFF LINKS



Fashioned from rare U.S. Indian Head Pennies. Each coin over 50 years old, polished and buffed to a golden finish. Coins themselves are collectors items—sure to increase in value. Attractively gift-boxed. A rare bargain at **$2.95** a pair, plus 35¢ p.p. & hdlg.

EMPIRE
Dept. HB662
140 Marbledale Rd.
Tuckahoe, N.Y.



Fashion Right

Our beautiful crewel handbag that you order in kit form. Even a novice can easily embroider the lovely Jacobean design stamped on natural color crewel fabric. Complete with vivid wool colors, 9" tortoise plastic frames for easy mounting, and ready-made lining with pockets. Instructions included.

CREWEL HANDBAG $9.95
Plus 50c Postage and Handling
Pa. Res. Add 6% Sales Tax • Sorry No COD's

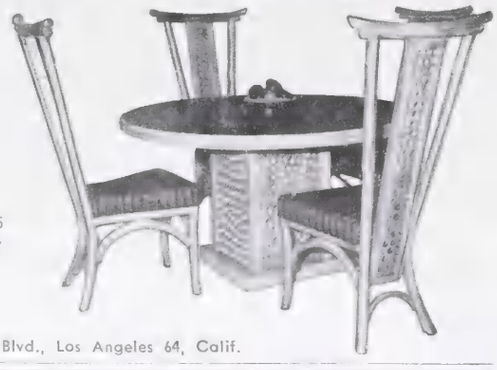
VICTORIA GIFTS
Dept. HB6, Bryn Mawr, Penna.

another **Ritts** ORIGINAL from the distinctive

TAN-SU COLLECTION

Five-piece Continental Group $725 F.O.B. factory.

Send 25 cents for folder on the Ritts collection of fine custom furniture.



RITTS CO. Factory,
Dept. H-62, 2221 So. Sepulveda Blvd., Los Angeles 64, Calif.

BEAUTY BONNET KEEPS HAIR-DO IN while you sleep, bathe, work, play!



Wraps Coiffures in cloud-soft lanolized cotton that ADHERES TO ITSELF . . . NEEDS NO PINS OR CLIPS! On in seconds; keeps hair beautyshop fresh while you toss & turn, bathe, ride: in wind & sun! Eliminates old tissue method! Lovely assorted colors. Order: BEAUTY BONNET $1 ppd.

Send check or m.o.—Satisfaction Guaranteed

SPENCER GIFTS
AT-50 Spencer Bldg., Atlantic City, N. J.



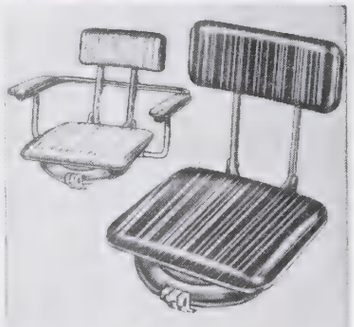
JUST BECAUSE IT'S JUNE, and we know you're scouting Window Shopping for wonderful wedding gifts with pocket-pleasing prices, we show you this wedding-ring ash tray. You may have it in sparkling silver or gleaming golden finish, and it comes engraved with the bride and groom's first names, the wedding date. 5" diam., $2.95. Gloria Dee, Box 2000, Mt. Vernon, N. Y.



POP A PUFFER? Mad for meerchaums? Bats about briars? Give him a terrific tobacco pouch that fills and tamps pipes automatically at the press of a plunger. And it keeps his favorite mixture fresh and moist. Heavy vinyl with a lifetime spring filler mechanism, it comes with his three initials in gold. $2.59. Crown Craft, HB6, 3-5 Mt. Hope Place, New York 53, N. Y.



AMERICANA CUP PLATES were once used as saucers for tea cups. They're reproduced in the original molds of the Early American glass manufacturer. Use them as coasters or on a window shelf. Let their jewel colors turn sunbeams to technicolor. Set of 4 specially gift-boxed with story of their origin. $2.98 plus 45¢ postage. Here's How Co., HB6, 15 W. 26th St., New York 10.



CAN HE TWIST and turn while he reels in the big ones from his fishing boat? With this free-moving, portable, swivel seat clamped to any backless board seat, he'll cruise in comfort. Blue, tan, or green finished steel frame with foam-padded seat and contour back. Covered in striped vinyl. $10; with folding padded arms, $19. From Humes of Delaware, Box 300, Milford, Delaware.



CLEANS HOUSEHOLD STONE and BRICK

New patented Kleanzone Household Cleaner restores dirty, sooty, grimy household stone and brick to original color, cleanliness and beauty in minutes. Simply brush liquid formulation on surface, let dry, then rinse clean. No rubbing or scrubbing required. Not an acid, alkali, bleach, detergent or abrasive. Will not damage clothing, wood, upholstery or carpeting. The same proven formulation used commercially to clean leading buildings and monuments without sandblasting or acid. Cleans all stone, cement, stucco, asbestos shingles, slate, tile, terra cotta, etc. No other product like it. 15 oz. av. plastic bottle only $2.00 plus 25¢ postage and handling—covers 35 to 75 square feet. Money-back guarantee.

ALSTO COMPANY
Dept. HB-6, 4007 Detroit Ave.
Cleveland 13, Ohio



ELECTRONIC BUG-KILLER

Just Plug In—Forget About Bugs! New scientific Bug Killer is guaranteed to kill flies, fleas, moths, ants, roaches, mosquitoes, spiders, silverfish, gnats, etc. Insect does not have to come in contact with unit. Safety approved for use near children, food or pets. Kills fleas on dogs and cats! Used by restaurants, hospitals, hotels and farms. Clean, odorless and unbreakable. 10-yr. guarantee. One unit sufficient for 15,000 cu. ft., the equivalent of an average size home. Special offer: **$3.95** each, 2 for **$7.50. BUG-ET-TRON, DEPT. HB-62, P. O. Box 34711, Los Angeles 34, California.**

EAGLES AND EMBLEMS qualify handsomely for bookends for the library table, as a grateful thank you to an understanding teacher. A distinctively designed eagle with full wing spread tops an Early American flag shield in red, white, and blue. Antiqued gold or matte black finish on cast iron with felt base. 7″ h., 5″ w. $4.95 pr. Crescent House, HB6, Box 621, Plainview, N. Y.



MEISSEN ROLLER TOWEL. In this age of mechanical marvels in every kitchen, a traditional touch is most welcome. With this thought we show a pine-finished rack in a mellow, aged tone with a natural linen towel, 17 x 58″, in our favorite Meissen onion pattern. The print is in multi-blue shades. Towel *and* roller, $5.50 from Jeredith Manor, HB6, Box 130, Nyack, N. Y.

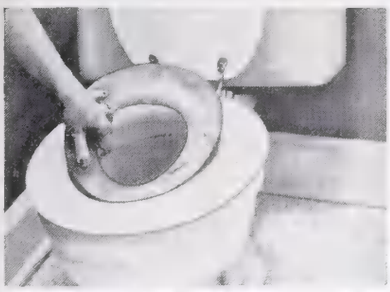


MEN OF MIGHT and main were three famous figures from our history—Washington, Jefferson, and Lincoln. Presidential plaques by International Silver are artistically produced in Durabrite-finished brass from sculptures by Edward W. Widstrom. Shadow box frames remind us of antique porringers. 6½″ diam., $10 ea., 50¢ post. Gifts for Giving, 2511 W. York, Philadelphia, 32, Pa.



SPRAY-ON FIRE PROOFING on rugs, draperies, slip covers, blankets with Del-Val, a chemical agent that never shrinks fabrics, is non-toxic, can't irritate skin. Effective on synthetics, foam rubber, silk, wood, and paper products. Treat important papers, stock certificates, licenses, too. Large can covers 250 sq. ft., $5.95, 75¢ post. Scott Mitchell, 415 S. Broadway, Yonkers, N. Y.





Child's Toilet Seat

PERFECT BABY GIFT. Fits all adult toilet seats. No metal brackets—just set it on. Won't mar. **Will not slide off.** Made of non-breakable, marbleized plastic. Lightweight, easy to pack for traveling. Only $2.98 each, postpaid. 3 for $7.50. Satisfaction guaranteed or money back if returned postpaid in 30 days.



NEL-KING Products, Dept. HB-62V
811 Wyandotte Kansas City 5, Mo.

FROM FLORIDA

LIVE SEAHORSES



Receive a pair of MATED LIVE DWARF SEA-HORSES by Air Mail. Supply of food, our catalog and simple instructions on how to raise these fascinating little creatures of the deep. All you need is a jar, bowl or aquarium. Every one young or old enjoys watching their bizarre movements.

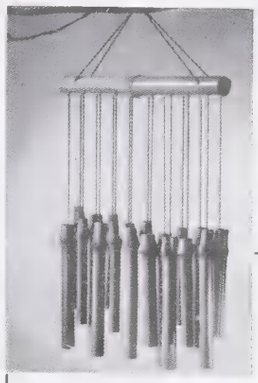
$3.50 a PAIR.

$7.00 SPECIAL: Order TWO PAIR and receive another pair FREE.

Educational, Interesting, Hardy and Easy to Raise.

Guaranteed Live Delivery Air Mail Ppd.

F. F. MARINE LIFE
P. O. BOX 626-HB DANIA, FLA.



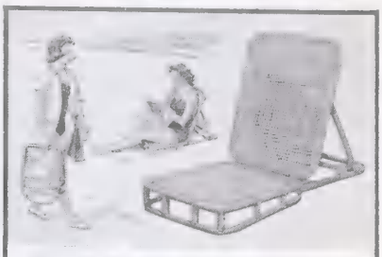
KYOTO WIND CHIMES

Long ago the ancient Japanese discovered the secret of capturing the sounds of the four winds. These chimes will tinkle on a quiet, starry night and the sound is sweet enchantment. Hang them on a tree near terrace or patio and the shy breeze will stir a melodious chord. Eighteen natural bamboo chimes, measure 12″ wide x 15″ overall. Chimes like these are found in the exotic temple gardens of Kyoto, ancient center of culture.

$2.50 ppd.

FREE—*Write for Magazine Catalog of 200 exotic imports from 25 countries. (Subscription, 3 issues, free with order.)*

WORLD HANDICRAFTS
Division of Shopping International, Inc.
Dept. 549.25 No. Main St., White River Jct., Vermont

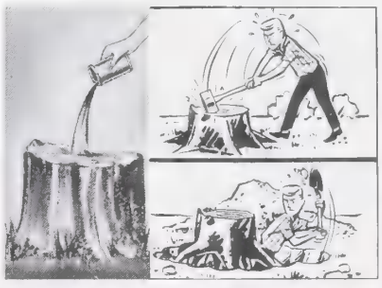


Back Rest Beach Chair

You're sitting pretty — at the beach, in your backyard—and in real, cool comfort! Back Rest Beach Chair is durably constructed of bamboo and wicker with openwork pattern that permits cool air to circulate around and beneath you. It is lightweight, portable, sets up in a flash and holds securely. The chair folds flat for easy carrying. 20″x16″x 15½″. Order No. **XL057T-6**—Beach Chair, **$5.95** by mail ppd.

Write Today For Free Catalog!

Miles Kimball
42 Bond St., Oshkosh, Wisconsin



MAGIC STUMP REMOVER-$1.49

Don't dig! Don't chop! Don't blast to get rid of ugly tree stumps on your property. Remove them like magic with this new chemical which decomposes wood fibres all the way to root tips. Simply pour it into center of stump. Final removal's a cinch. Harmless to nearby planting. 8 oz. (for 1-2 stumps). *Money-back guarantee!* STUMP REMOVER, only $1.49; two for $2.79. Postpaid. Order from Sunset House, 430 Sunset Building, Beverly Hills, Calif.



Lovely Rococo
SWITCHPLATES
Only **$1.00** Ppd.

This lovely Rococo switchplate has a soft gold finish that never dulls or requires polishing. Perfect for any home decor. Of beautifully molded sturdy plastic. 9″ high by 4″ wide, they're also available in porcelain-like white finish. At these tiny prices you will want them throughout your home.

2 For $1.75 Postpaid

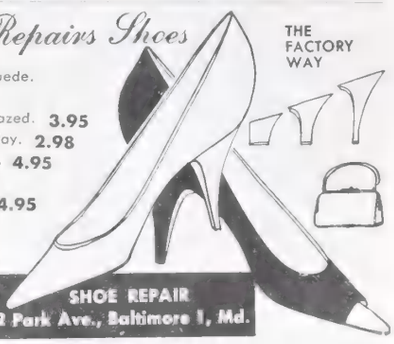
Matching Double Switchplate. Ppd. $1.25 ea.
Pa. Residents Add 4% Sales Tax

WHAT'S NEW SHOP
Dept. HB6, Bryn Mawr, Penna.

Century Re-Styles and Repairs Shoes

THE FACTORY WAY

NEW HEELS . . . any style, height, leather or suede. Reptiles slightly higher. **4.95**
REPTILE and LEATHER shoes or handbags reglazed. **3.95**
SUEDE SHOES REDRESSED . . . the Factory Way. **2.98**
PUMPS CUT DOWN . . . shell or D'Orsay style. **4.95**
POINTED TOES to SQUARE . . . **3.95**
RENEW YOUR SHOES . . . with soles and heels. **4.95**
SHOES Covered to Match Your Ensemble.
HANDBAGS Repaired and Refinished
Mail shoes with complete instructions



Free Send for catalog and mailing carton

CENTURY SHOE REPAIR
212 Park Ave., Baltimore 1, Md.



Light Your Garden Pool

Exquisite natural looking Lily-pad lights, which give a soft underwater illumination, so you can see and enjoy them after dark. The realistic-looking 7½″ "pads" float on the water surface. Rubber watertight construction. 12 foot cord. Clip fastener for light bulb made of stainless steel.

SINGLE PAD, $7.50 ppd.
DOUBLE (as shown) $14.00 ppd.
Dept. HB6

Ludlow STUDIOS, INC.
[illegible] New York 36, N.Y.



not for sale

(in any market, that is)

These primest of filets mignon are not sold in any market. Yet, you've probably enjoyed them in luxury restaurants. They're U.S. Prime Pfaelzer steaks—tender, flavorful, aged. Now you can enjoy them at home, or have them shipped in gift box, with personalized card. Quick-frozen, packed in dry ice for guaranteed perfect arrival.

Box of 16—
6 oz. each, 1¼" thick— **$33**
Railway Express Prepaid.

Write for free catalog listing more than 100 gift items

pfaelzer BROTHERS
(pronounced FELZER)
Dept. NG · Chicago 32, Ill. · YArds 7-7100
O.P.B.

A WAYNE ORIGINAL

Write for Catalog.



Mizpah Coin

Mizpah, symbol of enduring love and everpresent thoughtfulness. Halves are match-mated to fit only each other. Face of split coin quotes the Holy Bible, Book of Genesis, Chapter 31, Verse 49. Ideal bond uniting two people.

STERLING SILVER OR 12 Kt. GOLD-FILLED
1" dia. $2.50 · 1¼" $4 · 1½" $5
14 Kt. GOLD
1" $25 · 1¼" $35 · 1½" $50

Inscriptions on reverse side, if desired, at 10¢ per letter.

Coin with two 3" Key Chains add $2 to above prices. In 14 Kt. add $20

Distinctively Gift Boxed, 1 Week Delivery

Prices include tax and postage.

Wayne Silversmiths
546H South Bway. Yonkers 5, N. Y.

Catch Wax Drippings

IMPORTED CRYSTAL BOBECHES



#010 (ROUND) **29c** each

#012 (ETCHED) **59c** each

These lovely, inexpensive wax-catchers will prove the best investment in table glamour you've ever made. Slips down over the candle to catch the candle-drip and save table linens. And . . . it's radiant crystal, glitters with the flash of the candle flame above. Each bobeche is 3" across . . . with a 1" opening for candles. Perfect too for candelabra, sconces, chandeliers. Satisfaction guaranteed.

- Minimum order 6 bobeches.
- Check or money order.
- Other styles available.
- Add 45¢ for postage and handling.

PAULEN CRYSTAL CO.
36 White St., Dept. HB-62, N.Y. 13, N.Y.



OIL PORTRAIT KIT

Now you can preserve the image of yourself or loved ones in a genuine oil painting. No experience necessary!

Send only $9.95 and a photographic portrait, snapshot or color slide, to receive a "portrait kit" which includes: a 16" x 20" canvas panel diagrammed to paint the portrait by numbered blanks; 24 cups of **PRE-MIXED** oil paints; two fine brushes; full instructions and your unharmed photo. Indicate hair and eye coloring, etc. Our new paint by-numbers process (pat. pend.) enables you to paint a fine portrait without the usual patchwork appearance. Makes a wonderful hobby. Prompt delivery. Thousands of satisfied customers.

Send only **$9.95** to

PORTRAIT CRAFT 620 Avalon Blvd. Wilmington 42, Calif.



ELASTICIZED TERRY SWIMSUIT 3.99. Nothing hits and flatters curves like elasticized terry. In fine quality terry in new wonderful sunloving colors—White, Blue, Pink. You'll want more than one. S.M.L.

SHAPE-UP 2.99. Same style as above in cotton-knit. Red, White, Black, Aqua. S.M.L.

Send check, money order or C.O.D.'s to:
PARIS SHOPS, Dept. HB6-1, Box 390, Centre Ave., New Rochelle, N. Y. (Add 35c postage) Dollar deposit required on all C.O.D.'s, to be applied to price of item.
SATISFACTION GUARANTEED OR YOUR MONEY BACK.



PUSSYFOOTING AROUND

2.98 pr.

Pussyfooters are cat-talk for California's on-the-prowl playshoes. Custom-made of kitten soft suede leather for barefoot comfort. Saddle-stitched on to flexible cowhide soles . . . ankle-tied with a cat's whisker bow. Sizes 4 to 10 in 4 fashion-purrfect colors—Siamese Tan, Tomcat Black, Angora White, Persian Red. 2.98 pr.

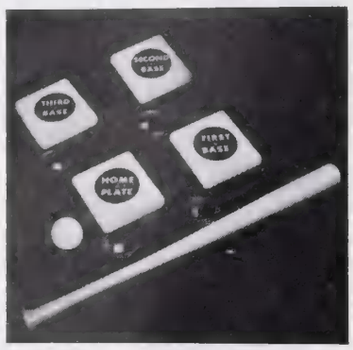
Cal Leather Co., Dept. PFHB-600
963 Harrison St., San Francisco 7, Calif.

Send ____ prs. of Pussyfooters @ 2.98 pr.
Check ☐ M.O. ☐ C.O.D. ☐
CIRCLE SIZE AND COLORS DESIRED
Sizes: 4 5 6 7 8 9 10
Colors: Tan ☐ Black ☐ White ☐ Red ☐

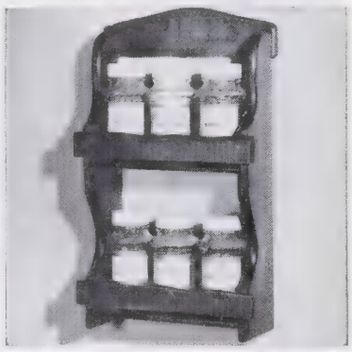
Name _____
Address _____
City _____ Zone ____ State ____
PLEASE PRINT



THE 5TH IN THE 4-SOME is a fairway find! It's a lightweight portable bar in a plaid golf bag with leatherette top, bottom, and handle. Twin crystal decanters with golf ball caps fit in zippered top section. Two shot glasses in bottom section. Bag with lock, key, 3 tees, 17 x 7", $9.95, 45¢ post. Camalier & Buckley, HB6, 1141 Connecticut Ave. N. W., Washington 6, D. C.



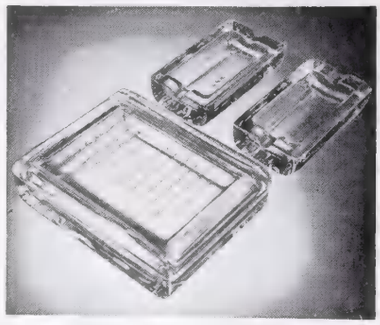
POOL BASEBALL. The great American pastime switches from diamond to pool with this summer-fun game. Four Ethafoam floating bases marked home plate, first, second, and third base with anchors attached by nylon cord, come with a lightweight plastic ball and bat that float, too. $5. Pool basketball with vinyl ball, $6. Patio Sales, Box 25, Highland Park, Illinois.



THE BRIDE'LL SEASON her spouse's stew with a soupçon of spice that will have him bragging of her prowess at the skillet. And she'll love this antique-finished wooden spice rack stocked with six of the most popularly used seasonings. It will look mighty decorative on her kitchen wall, too! 7 x 12" h., $4.95 plus 45¢ post. Mastercraft, 275B Congress St., Boston 10, Massachusetts.



PRESSED INTO SERVICE, scenting your loveliest lingerie, your pretty percales, are these three sachet cakes. You may choose magnolia, lemon verbena, lavender; potpourri, bayberry, or sandalwood. Tuck a box into the bride's shower gift, order another for the Europe-bound's luggage. 3 sachet cakes, gift-boxed. $1; 6 boxes, $5. Jack & Jane Hicks, HB6, Southern Pines, N. C.



WEDDING CIGARETTE BOX

Send us your invitation and we will cut it into the top of a Fostoria crystal box. Ash trays have one name on each. Gift Boxed and Postpaid.
Box (5½" x 4½") $11.50
Box and Ash Trays $17.95

Brochure on request —no COD's

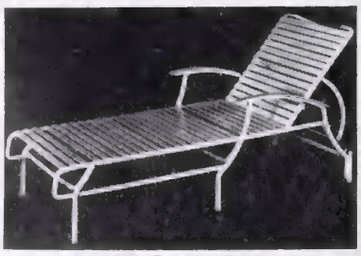
The Hill Shop
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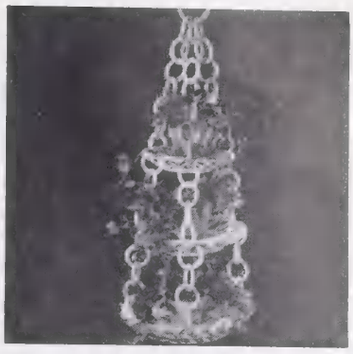
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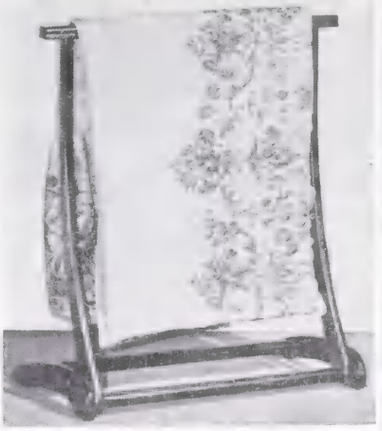


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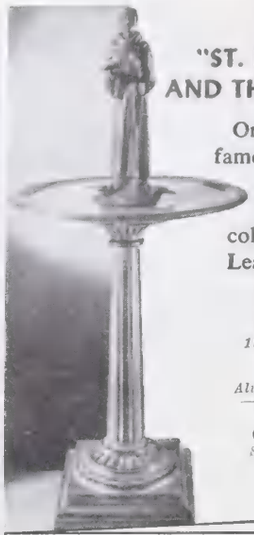
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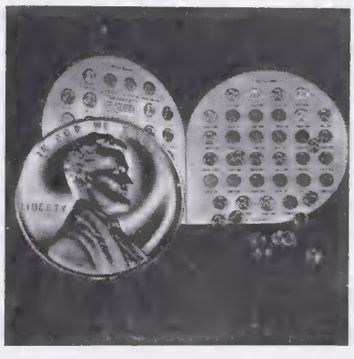
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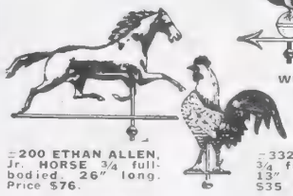


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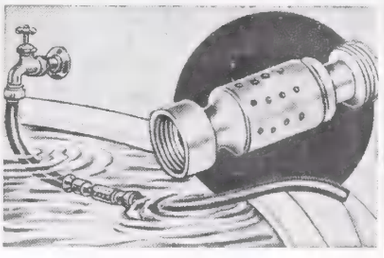


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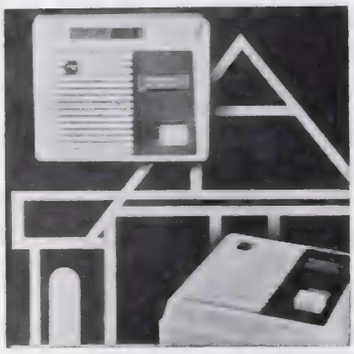
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20 W. 47th St., Suite 504. New York 36, N.Y.

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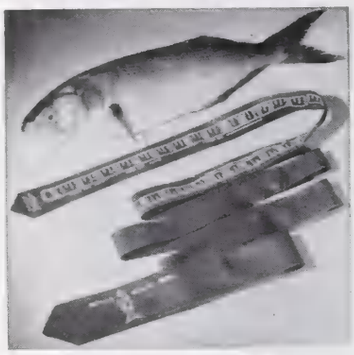
SPOKE-N LIKE AN EXPERT in master craftsmanship is this honey-toned pine magazine basket. It's hand-rubbed to a mellow patina, lacquered to keep it glowing through years of use, has sturdy hardwood dowels. For a boy's domain, or for Dad on Father's Day! 21" long. 8½" wide, 13" high. $9.95. Seth & Jed. B6, New Marlborough, Massachusetts.



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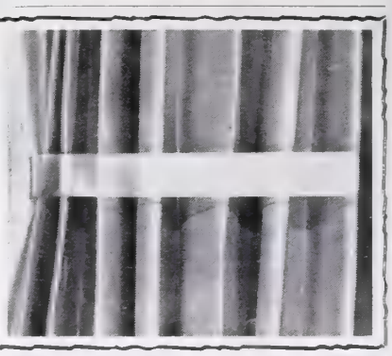
CHARMED, I'M SURE, is what she'll be with a disc for her bracelet that reads: "Sunday's Child, fair, wise, good and gay," or "Monday's Child is fair of face," and so on through the week. Children-of-the-week sterling charms ¾". $2.50 each. 1", $3.50. 14k gold ¾" $9.60. 1", $13.60. Name & date engr. free on back. Tax incl. Jamaica Silversmith, B6, 50 Delancey, N. Y. 2.



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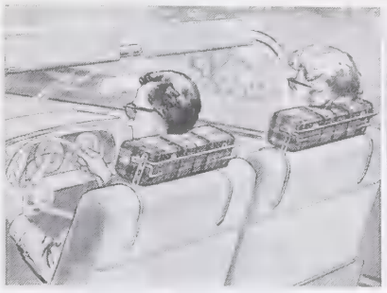


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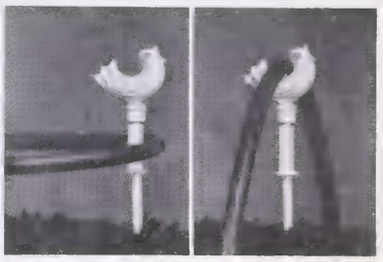
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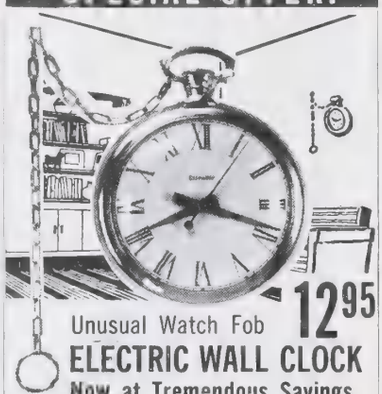
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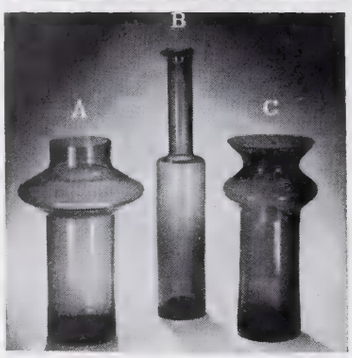
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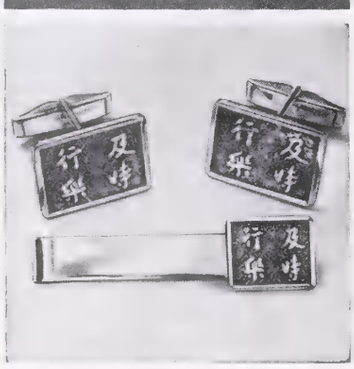
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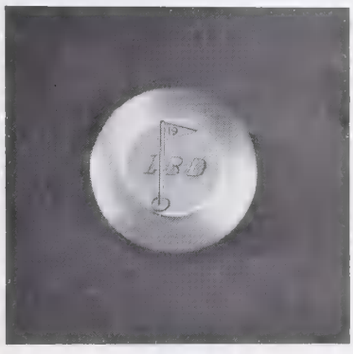


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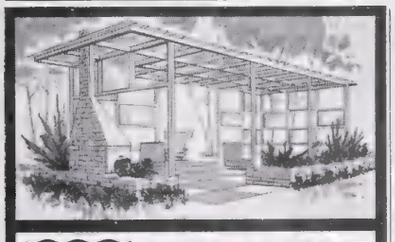


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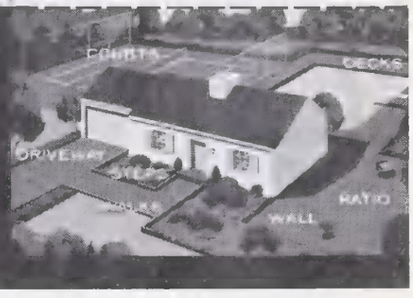
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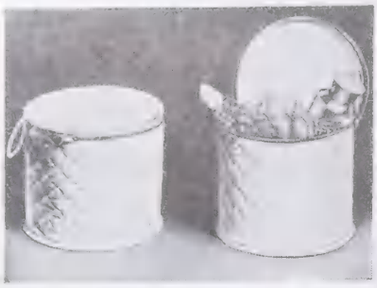


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Leather sandals with all gold instep-strap and toe-ring, on white, gold or black airfoam innersoles. **$6.95** pair

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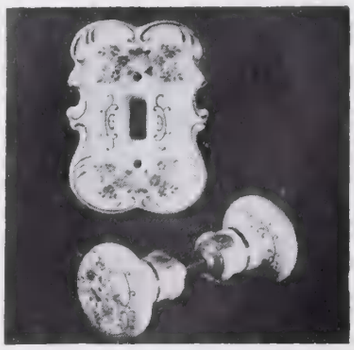
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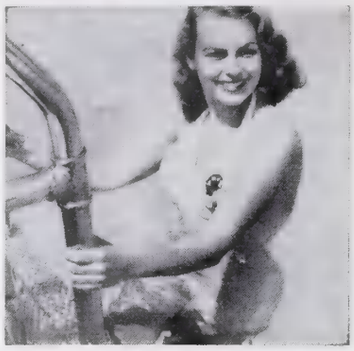
Folding Magnetic Playing Board, Deck of quality cards, Card pack holder and gift carrying case. Only **$6.95** ppd.

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extra deck magnetic cards $3.00 ppd.



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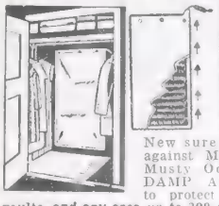
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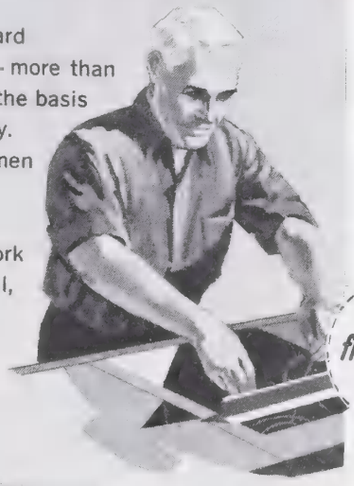
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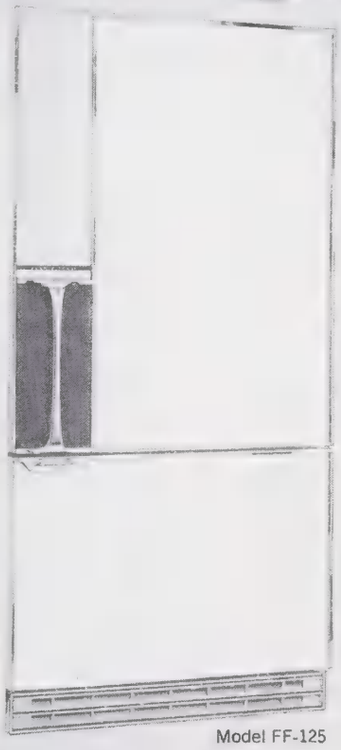
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Model FF-125

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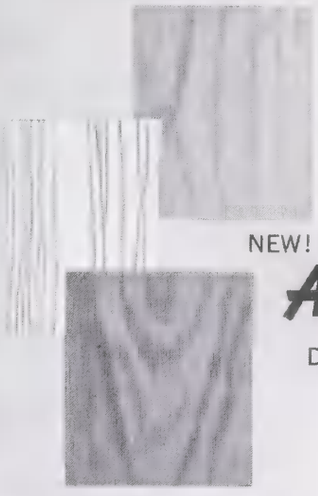
FREEZER-*plus*-REFRIGERATOR

Only the new Amana Free-O'-Frost Freezer-*plus*-Refrigerator gives you both genuine contact freezing and no defrosting ever.

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The spacious refrigerator section has full, wall-to-wall storage with organized convenience for every kind of food – even room for 4 one-gallon milk bottles stored at easy table-top height. Features include a scientifically designed Amana Meat Keeper that maintains "just right" meat-keeping temperature and humidity . . . twin Amana Crispers with Air-Tight Seals for keeping vegetables crisp and garden-fresh, longer . . . plus a separate, thermostatically controlled butter conditioner that keeps butter at the spreading consistency you want, always.

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DECORATOR'S DIARY

CONTINUED FROM PAGE 30

use your living room, do you?"

"Why ever not?" she asked in some surprise. "They have their own playroom, but the last thing we'd think of doing would be to banish them out of the rooms we live in. How will they get to know us, how will they learn how to appreciate fine things and respect them if they spend all their free time banging about in an asphalt-tiled rumpus room?"

Well, no one could argue with that point of view. My job was obvious—to find that lovely compromise, a fabric that could be all things to all people. We needed acres of it, too. I discovered when I saw the Baker living room. The house is a 19th-century mansion, the kind that now takes a 14-in-family group like the Bakers, and a live-in housekeeping couple to fill economically. It seems to have countless rooms, most of them broad and high-ceiling. There are turreted upstairs chambers and mysterious architectural ins and outs that make a house enchanting to grow up in.

The living room is really two rooms—library and parlor thrown together—with two fireplaces. The floor is covered, wall to wall, with carpet in a sort of grayed plum color. There's enough gray in it, Mrs. Baker pointed out, to do a good job of camouflaging footmarks. And before each fireplace was, of all things, an oriental rug. They're surprisingly tough, according to the mother of the house, and stains "get lost" in their pattern.

What stopped me, of course, were the four sofas and small storeful of assorted chairs—there's upholstery yardage for you! The upholstery, most of it in grays, plum and gold, did look a little tired, but no drearier than much I've seen in far smaller households.

"The kids don't seem to have done as much damage as I thought they had," I commented.

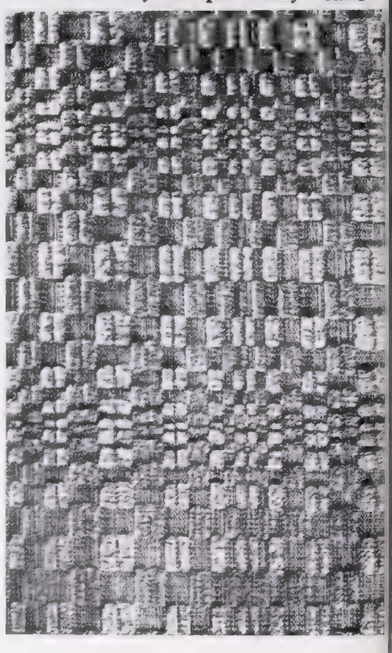
"Oh, we make them toe the mark pretty much, and the older ones take turns with the cleaning chores so *they* don't let the little ones get out of hand. Still and all, it's certainly not *my* idea of the way furniture should look. With all the wonderful synthetic fibers these days, I don't see why I can't have better-wearing materials than this. I hear nylon is a real toughie, and comes in beautiful weaves. I'd like to see some of it."

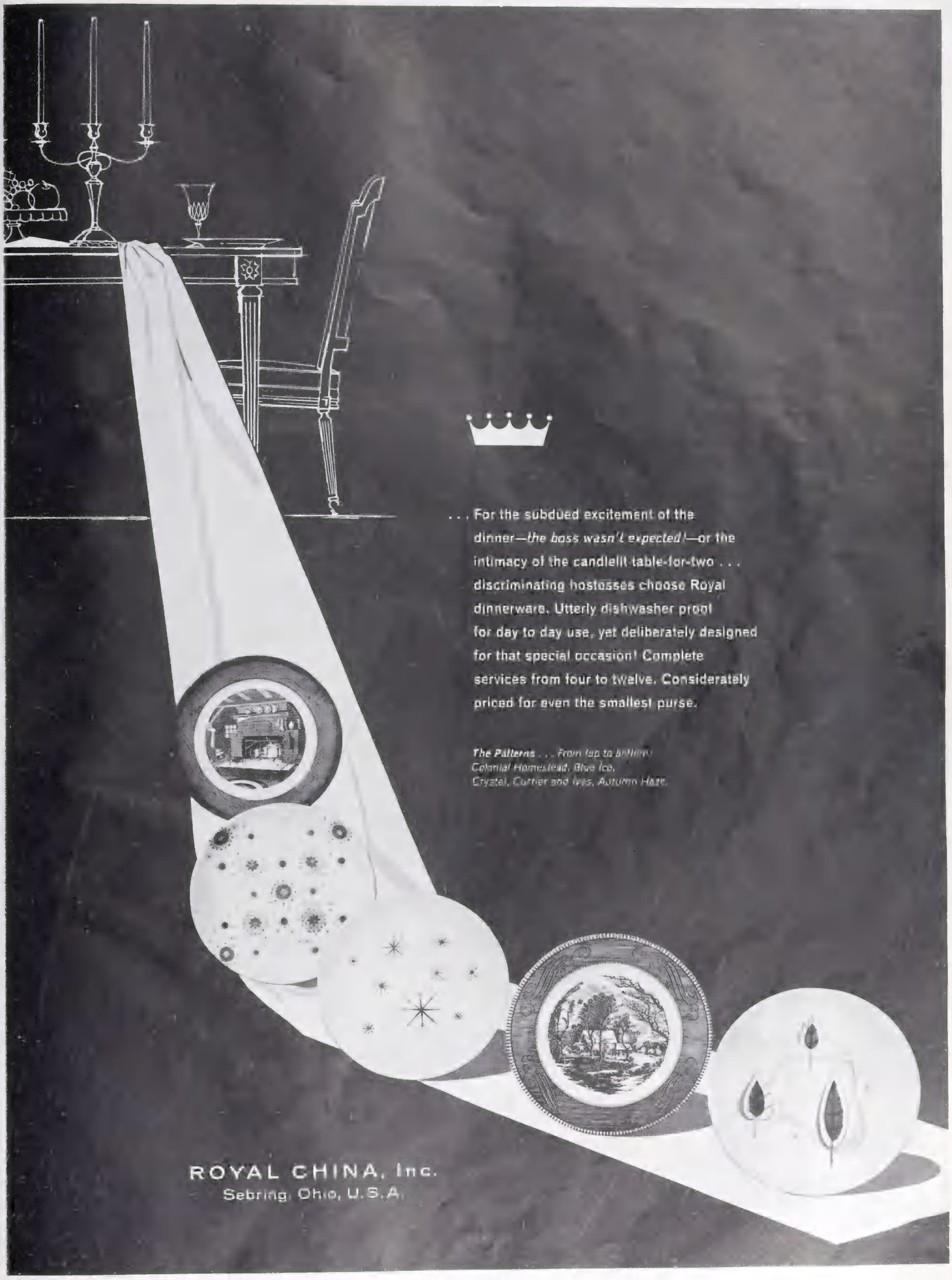
We went over to Jack Lenor Larsen's primarily to let her see what I consider some of the most inventive and decorative weaves of nylon that I know of. But she wouldn't just look—she wanted to stay, not that I could blame her, for the new Gold Rush collection, based on designs, colors and even the landscape of the Pacific Northwest and the imported national influences that affected it—Spanish, for instance, and Japanese—is a fascinating eyeful. There are casement cloths, drapery fabrics, smooth fabrics and textured ones, woven in wool and cotton. But it was one particular nylon upholstery fabric that specially caught Mrs. Baker's eye. It's called "McCloud," a complex, warm pattern of wool-like nubs, really as tough as a goldminer's boot, although it feels as soft as a baby's wool bonnet. We saw it colored in a combination of bronzy tobacco brown like the trunks of fir trees, and a purplish-plummish color that might have been inspired by a distant mountain. It is a lofty filling of purple and brown on a dense brown child-defying warp.

"This is it," she said quite briskly. "It will go with the rug, and the gold chairs and I'll do over all that old gray stuff in something that will go with *it!*"

And it so happened we found that fabric, too, right there, in another nylon upholstery cloth called "Montauk," one of those smooth weaves that seem to belong anywhere, in colors thoughtfully correlated with the colors of "McCloud." The colors are, incidentally, besides our choice, beige and sand, orange and gold, royal blue and olive, and black and brown. The fabric is 50″ wide.—M.G.

"McCloud" nylon upholstery weave




. . . For the subdued excitement of the dinner—*the boss wasn't expected!*—or the intimacy of the candlelit table-for-two . . . discriminating hostesses choose Royal dinnerware. Utterly dishwasher proof for day to day use, yet deliberately designed for that special occasion! Complete services from four to twelve. Considerately priced for even the smallest purse.
The Patterns . . . From top to bottom:
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ROYAL CHINA, Inc.
Sebring, Ohio, U.S.A.



Dunster, Somerset, has a castle.

Here are Britain's six prettiest villages, according to the British themselves. How would you vote? See page 148



Castle Combe, Wilshire, has stone roofs.



Selworthy, Somerset, climbs a wooded hill.

How to leave home and like it



Milton Abbas, Dorset, a "planned village."

PHOTOGRAPHS COURTESY OF BRITISH TRAVEL ASSOCIATION



Finchingfield, Essex, has a pond.



Downham, Lancashire, in "witch country."

How to see Britain as the British see it

By MARION GOUGH

● In England there is London—which is a place all by itself. And then there is *England*. And most of us, our imaginations nurtured by everything literary we've ever been exposed to, from Mother Goose to the Angry Young Men, think of England as the rustic scene. It's the place where the wild thyme grows, and there are thatched cottages and sweet little gardens of roses and stock, and hedgerows and squires and beech groves and oak forests, and Thirkell-esque vicars and schoolmistresses wheeling through it all on their bicycles. In other words, the Britain most Americans dream of going to see is village Britain—and it's there in remarkable diversity of atmosphere and architecture, climate and dialect, for Britain is England, Scotland, and Northern Ireland. There are fishing villages on its seacoasts; market towns in its meadow lands; hamlets in its forest country; villages of stone, of Georgian brick, of Elizabethan plaster and lath, thatched and unthatched. For the traveler who thinks he has seen all English villages when he has been to Shottery and Ann Hathaway's cottage, here is a whole, easily accessible new world to explore. And in the doing of it, in the intimacy of the High Streets, in the village pubs and local inns, he is getting to a very important part of everyday British life.

Village Britain is Britain's own vacation country, too. So when the British Travel and Holidays Association lately invited Britishers to indicate which villages they themselves considered the prettiest and most picturesque, the results of the poll represented a knowing choice. And if you're heading in that direction, you couldn't do better than to make their top twelve prettiest village selections the basis of an off-the-beaten-path itinerary.

These villages range from southern England to Scotland, and from Devonshire in the west to Suffolk in the east. Several are within a (*Please turn to page* 79)



The new Mercedes-Benz 220 SE Coupe photographed at Helbrun Castle in Austri

Coupe d'Etat

or over half a century, it has been the leasure of men of state to drive or be riven in a Mercedes-Benz. Now Mercedes-enz offers its newest car, a veritable coupe f state, to the discriminating few who can fford to be seen in this, the finest of machines.

It is the new 220 SE coupe with a fuel injection engine, optional power steering and a choice of automatic or four-speed transmission. Its interior is completely hand-fitted with leather and wood embellishments. There is no similar car in the world. It combines sports-like performance with the dignity of diplomacy. Further, it carries its silver three-pointed star in the restful silence of complete discretion. That, of course, is entirely in keeping with the seventy-five-year-old tradition of Mercedes-Benz.

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Fast, cool, clean cooking gets a new look in the new RCA WHIRLPOOL Gas range!



Use of trademarks RCA and RCA by Whirlpool Corporation, Benton Harbor, Michigan, manufacturers of RCA WHIRLPOOL appliances, authorized by Radio Corporation of America.

New "Flame-Set" Burner-with-a-Brain lets you adjust flame-size to pan-size, still gives that famous automatic, thermostatic Gas cooking with **any** pan. Holds pre-set heat **automatically** to prevent scorching or boiling over.

Whirlpool-engineered for easy upkeep, from easy-to-clean, seamless swing-up top to lift-off oven door! Removable burner-heads can be washed in your sink — even the broiler-pan is "sink-size" for easy cleaning.

New RCA WHIRLPOOL Mark 30 combines beauty, convenience! New counter Control-Center puts the controls in a group, where they're easy to see and use — Gas, of course, gives them the instant response and fine tuning ability that makes most cooks [illegible] new Keep-Warm Gas-oven control; new "Flame-Set" Burner-with-a-Brain™, new Automatic Meatthermet†; new full-view oven door; hidden gourmet [illegible] are here to make cooking quick, great and easy.

Fast, cool, clean as always — because it's Gas! And, handsome as this Gold Star Award-winner is, it will *save money for you, too* — because it's Gas. Your Gas company or appliance dealer will be glad to tell you why, and exactly how much.

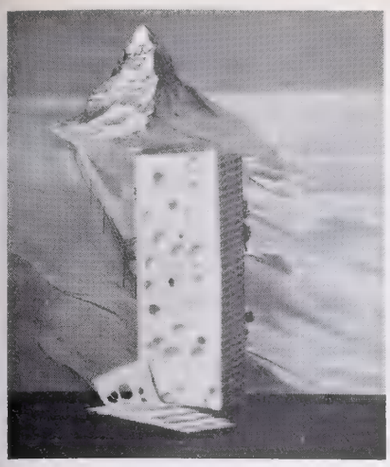
Guaranteed by Good Housekeeping

AMERICAN GAS ASSOCIATION

WHEN YOU SEE THIS GOLD STAR ON A RANGE, YOU KNOW IT COOKS FASTER, COOLER, CLEANER — AUTOMATICALLY!

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one matterhorn...

14,701 feet of soaring mountain that stands apart in its rugged beauty, dwarfing even its lofty neighbors in the vast mass of the Alps at the "Roof of Europe." Fittingly, the Matterhorn symbolizes Switzerland to the world.

one switzerland swiss

that also stands apart from all others . . . in taste, distinctive nutlike flavor and subtle bouquet. It's the finest example of the famous Swiss art of cheesemaking — an art that has been painstakingly passed on from one generation to the next for more than 2,000 years.

The Swiss shun mass production methods in making genuine Swiss. They're perfectionists — which means they lavish care and attention on each wheel they make. And they know you just can't hurry a cheese that takes months to cure. So they wisely gear their production to quality rather than quantity. And they permit only the best cheese they make to take the trip to America. Why don't you try the result of the Swiss cheesemaking art today? A Matterhorn Salad is the perfect departure point:

MATTERHORN SALAD

Top your favorite greens with sliced tomatoes, cucumbers, hard-cooked eggs and a tall mound of Switzerland Swiss Cheese spears covered with a dressing made of mayonnaise flavored with vinegar and onion.

SWISS CHEESE COOKERY

—a selection of typical Swiss recipes is yours for the asking.

Switzerland Swiss Cheese

Look for the word Switzerland on the package or rind

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HOW TO SEE BRITAIN AS THE BRITISH SEE IT

CONTINUED FROM PAGE 76

day's easy drive from London. And the British Travel Association assures us that you could cover them all in about ten days, although if we were doing it we wouldn't be in such a hurry. We think we'd dally a little longer to get the feel of each place, and if we found one we fell in love with, we'd linger a while.

In such villages grand hotels and even inns are often missing. The technique is to put up at the local pub or at an inn in a nearby town—either method giving you the incomparable experience of getting acquainted with the people themselves. The twelve-village itinerary is predicated upon motor travel, which means that the entire adventure takes you close to the country and gives you the flexible opportunity to turn off the highway into a byway as the spirit moves you. You could, of course, cover much of the distance by train. And if you wanted to do it in real close-to-nature British style, you'd do it by bicycle.

You'd start your picturesque excursion from London, visiting the villages not in the order in which they were voted prettiest, but in logical sequence as they appear on the map. First stop would be Dunster, in Somerset, about 168 miles from London, and not far from the Bristol Channel. You're out of the world you're used to with a vengeance when you hit this ancient town, for it is dominated by a hillside castle, built in the 14th Century, and in the center of town today's Austin Minors must circumnavigate a gabled Elizabethan wool market. The town has a nunnery and its inn, the Luttrell Arms, where you certainly must stay, was once part of a medieval monastery. And no one seems to visit the place without being charmed by its rose-clad cottages and the quaint, overhanging second stories of its old architecture.

Travel on a mere five miles, and you're in Selworthy and a village that couldn't be more different. It sits on the slopes of Bossington Hill, and, past the church, its thatched cottages wind up a bosky path through the center of a wood that looks like the setting for a fairy tale.

You're not far from the sea here, so, with a complete change of scene, you can drive the coastal road to Clovelly, some fifty miles further west, one village you're bound to have heard about before

(*Please turn to page 147*)



Photo Penthouse Kitchen

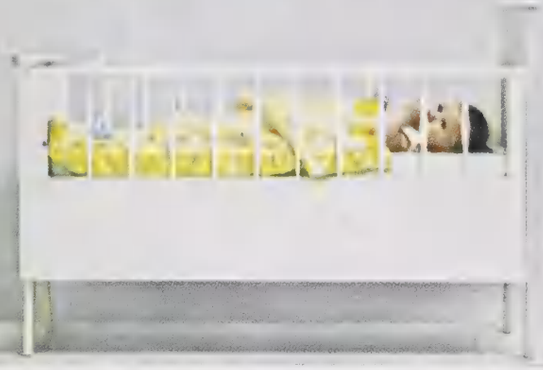
See how Home Interphone can serve your family around the clock



9:10 A.M. Hard at it in his basement workshop, Grandad takes all the early morning calls. He can relay them to any member of the family without shouting or walking.



11:15 A.M. While Mom's busy in the sewing room, the front doorbell rings. But she doesn't miss a stitch. She just answers the door by telephone!



2:01 P.M. This young man's *too* young to telephone, but Home Interphone carries his coos and cries to Mom wherever she picks up the telephone.



4:30 P.M. School's out, and Sis is spending her free time spinning her favorite platters. One's in her bedroom, but she can be reached from any other phone in the house.



8:14 P.M. It's "Do Not Disturb" time for Dad in his den. Without leaving his chair or climbing a stair, he can talk room-to-room or room-to-door as part of his regular telephone service.

Home Interphone makes any time a time of ease and pleasure for your family. Why not learn all about it from your Bell Telephone Business Office—or ask your telephone man?

BELL TELEPHONE SYSTEM

House Beautiful
JUNE • 1962



The wide terrace is an investment that pays a good return, for it doubles the living area, optically all year, actually half the year. Terrace is shaded from afternoon sun, offers a pleasant outlook over the lake and surrounding hills.

This $27,000 house proves once again:

It's not how much you spend but how you spend it

By CURTIS BESINGER

● Families planning to build often forget that they, as partners with their architect in the creative process, are partially—if not equally—responsible for the result.

Unaware of this responsibility—and very often not heeding their architect's advice—they may, at the expense of the total scheme, insist upon the use of certain stylistic gimmicks or of materials that are in vogue. In the end they have just another house, soon to be outdated, when for the same investment they could have had a good house.

When a family's budget is limited, as most of them are, some knowledge of what to seek—and at the sacrifice of what—becomes important. Otherwise their house will not give them long-lasting satisfaction.

Fortunately, although the best things in a house are not free, the things that are important and desirable are often comparatively less expensive, as shown on the next six pages.





The living room and the study, seen through opening above seat by fireplace, illustrate that the least expensive and most precious asset of any house is a visually rewarding spaciousness. Note that this space, though casual, has a certain dignity.

From the study one has a view over the living area and the outside terrace as well as into the kitchen opposite. These interior views, designed to conceal any possible unsightliness in adjoining spaces, keep the space from seeming small or confined.

The view of the living room, the terrace, and the landscape beyond, when first seen as one approaches it from the entry, is dramatic and breath-taking. Surprises such as this, designed into a space, can provide a long-lasting source of refreshment.

ALL PHOTOGRAPHS BY MAYNARD PARKER



IT'S NOT HOW MUCH YOU SPEND
continued

Space, both practically and aesthetically, is the most essential element in a house, and the one that costs the least. As human beings we need space that not only shelters us from the elements but that also stirs our spirits and lifts our lives above the routine and commonplace.

A space can be designed to accomplish this within itself. And this can be accomplished at less expense, as can be seen in the living room on these pages, by incorporating—and capitalizing on—those elements present in the natural scene by which we are all stirred and which we call beauty. Here, at no extra cost, the view of the landscape is architecturally framed as an integral feature of the room.

To the persons in or entering the room, this view, changing with the time of day and season of the year, is a continuing source of refreshment. This experience is heightened by the way in which one approaches and enters the room.

The guest approaching the house sees a very simple, somewhat non-committal, one-story house. He comes into the entry. This space invites, but it does not reveal. Then as he walks farther and passes around the chimney wall, the space opens and expands presenting him with a breath-taking view. This seeming expansion of space is partly due to the change in floor level. One's horizon is (*Please turn the page*)

enlarged: he looks out over the living room as well as the terrace and valley beyond it.

The interior spaces of this house illustrate that if one must choose between satisfying space and expensive materials it is better to choose the space. The finest of materials will never compensate for poor quality space. But common materials acquire a sense of quality in association with good space. In this regard it is important to remember that ordinary materials, sensitively used and without pretense or showiness, do acquire a certain fineness.

Here a limited palette of comparatively inexpensive materials was used. The masonry elements—the exterior retaining walls, the fireplace, and the floors inside and out—are all a locally produced common brick. The remainder of the construction is Douglas fir.

The over-all unity produced by this limited palette is furthered by the use of the same draperies and area rugs in all of the rooms. (*Please turn the page*)



As can be seen in this view of the entry, the antique chest, typical of furnishings, mingles quite happily with the two main materials used in house: Douglas fir and common brick.



The study offers the advantage of being a part of the main space, and yet, because of the change in floor level, any messiness here cannot be seen from the living room. A family with a baby could use this space as a temporary nursery.

The master bedroom is a handsome big space of a kind that many houses in this price range do not have for a living room. The sense of quality that this room has does not come from costly materials, but from the manner in which rather common materials have been used. Storage was provided under bed (photo below) as well as in headboard cabinets.



Bunk beds, built into the hallway, make this space into an extra room. It is a place where the daughter's friends can stay overnight. Or where the parents or daughter can sleep, if necessary, to allow either bedroom to be used for guests.

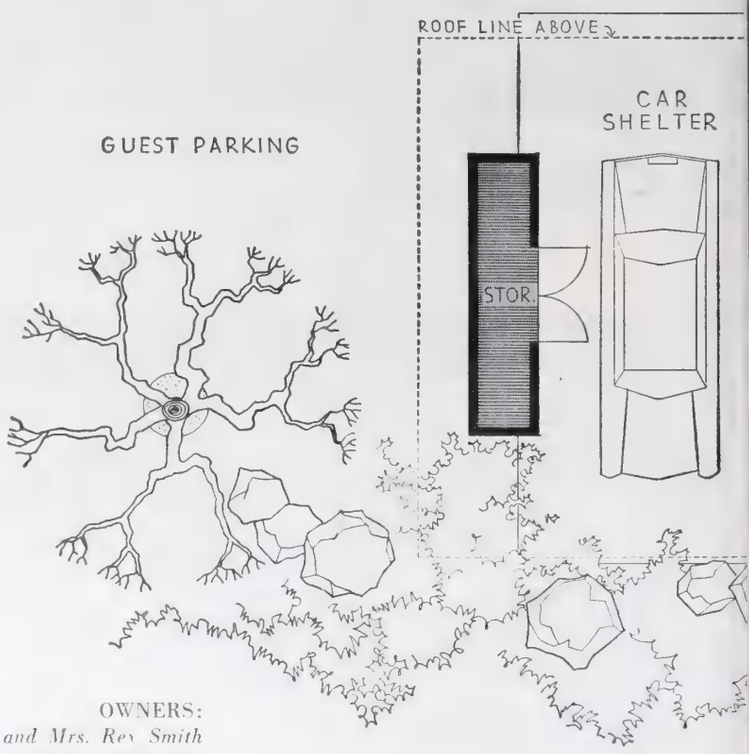




The prow-like living room and terrace, the dominant feature of the house, originated in the desire to place the living room so that the views up and down the valley, as well as of the hills opposite, could be enjoyed. Study the plan to see how the diagonal position of the living room provides these views for the study and kitchen as well as the living room.



Built on a steep hillside overlooking a lake and with the road on the uphill side of the site, the house is closed to the road for privacy and opened to the view. The slope below house will be planted in ground cover. Outdoor maintenance areas are limited to terrace and specially defined planting beds.



IT'S NOT HOW MUCH YOU SPEND
continued

Many building sites have some feature or quality that, if recognized and used to full advantage, can add to the pleasantness and general livability of a house. If one fails to recognize these qualities, much that might have been gained is lost. But if one attempts to make the site into something that it isn't, money and energy that could be used more positively go into negative and non-productive operations.

The sloping site of this house, with a road on the uphill boundary and a view to the east of the lake and surrounding hills, suggested an elongated plan, placed parallel with the slope, closed on the approach side and open to the view. To gain full advantage of the views up and down the valley, as well as across it, the living area was placed diagonally and extended into an outdoor terrace. This terrace serves as a vantage point and dramatically emphasizes the hillslope, making one more aware of it. It also provides an outdoor living area that in this climate is usable for a good part of the year.

Short-sightedly it would have been more economical to have done as many developers (*Please turn to page 159*)

OWNERS:
Mr. and Mrs. Rex Smith
Fayetteville, Ark.

ARCHITECT:
Euine Fay Jones

For information on the cost of this house, please turn to page 159

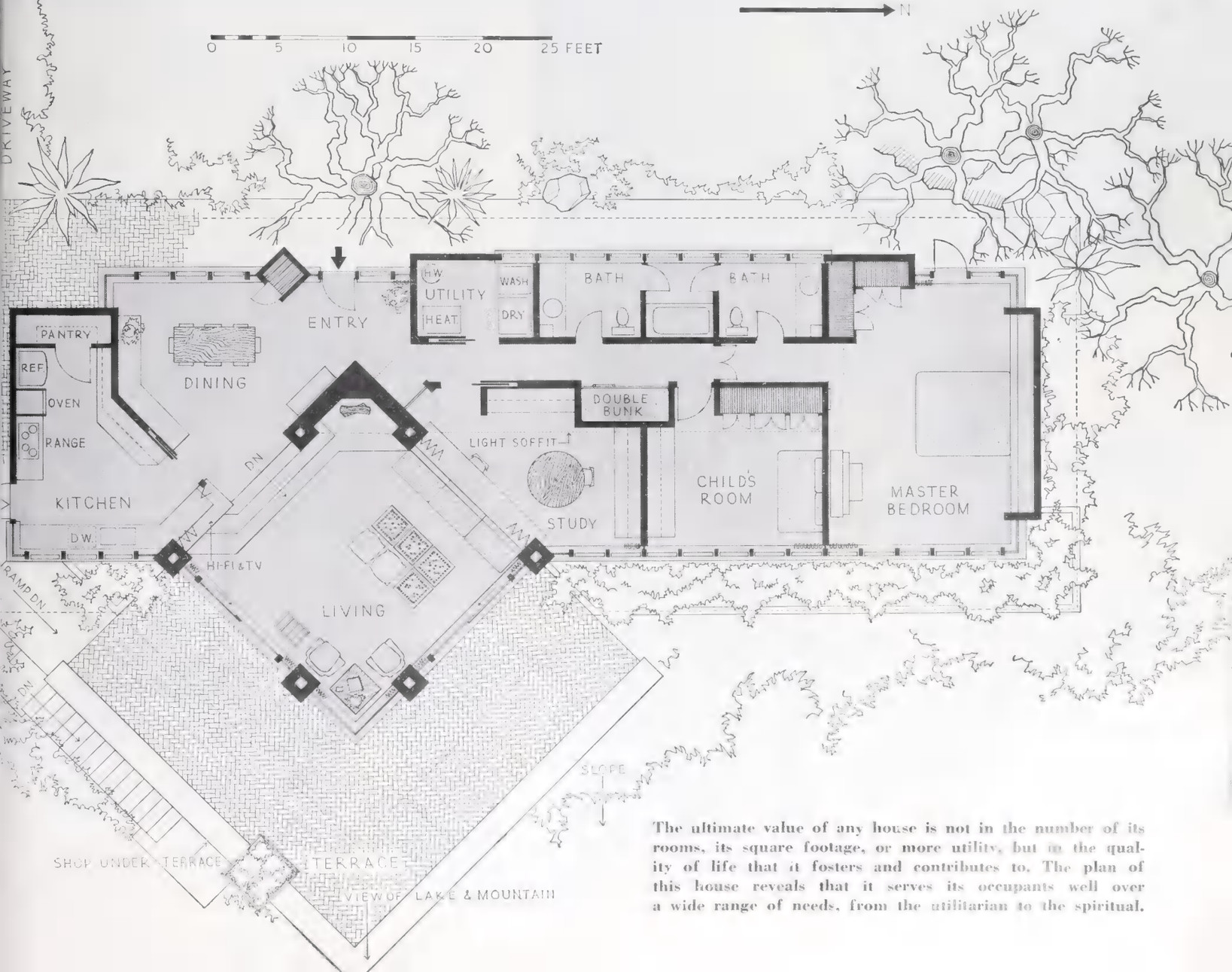






The entrance door opens into a space that does double duty as an entrance hall and dining room. A closet for guests' coats, a diagonally placed square repeating the form of the living room (as can be seen in the plan) helps to mark the entrance on the exterior. On the interior it suggests a differentiation between the dining and entry areas but still leaves them intact as one large space. Compare this with the cramped and uninviting entrances of many larger houses.

DRAWING BY MADELAINE THATCHER



The ultimate value of any house is not in the number of its rooms, its square footage, or more utility, but in the quality of life that it fosters and contributes to. The plan of this house reveals that it serves its occupants well over a wide range of needs, from the utilitarian to the spiritual.





Pyramidal shape of this glass-encased cabinet and the graining of its cherry wood create an interesting, importantly scaled pattern against the wall. Additional eye interest is given by the colors and forms of the objects on the glass-enclosed shelves. By Union-National.

←

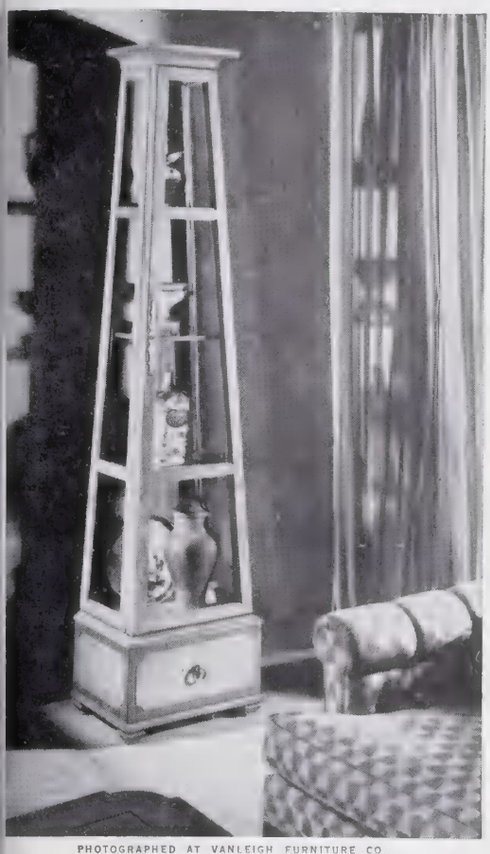
The fine china in this two-door mahogany cabinet is a reminder that the contents of a vitrine should be worthy of display, thoughtfully arranged in an orderly manner, for they become part of a room's decoration. Piece is from the Tidewater Collection, by Heritage.

The revival of the Vitrine makes the word "storage" mean good decoration

By JOHN ELLESTAD

• The vitrine (vee-treen) is in the spotlight, just as it was in the time of Louis XVI when this glass-encased cabinet with shelves was designed to display and protect the precious luxury of porcelain. It has a way of recurring in furniture history. The Victorians loved it. And who doesn't remember its first cousin, the china closet, full of our grandmothers' most cherished dinnerware?

It persists because it makes good sense, letting you enjoy the sight of your treasures while you store them against dust, tarnish, and breakage. But up-to-date versions offer the added decorative attribute of tall, wall-filling shapes that can lend a look of architecture to any room that needs it—and many modern rooms do. Here are eight current vitrines.



PHOTOGRAPHED AT VANLEIGH FURNITURE CO

A vitrine need not be massive to give a look of architectural distinction. Here a slimly scaled, obelisk shape builds up a corner in a small room. From the Pavane Group, by Tomlinson.



You can create your own vitrine by setting a glass-paned hutch on a completely wood-enclosed cabinet. Teamed here, a cherry curio hutch and chest. From Le Normand Group, by Fancher.



Why store silver in darkness when it can add so much beauty to a room? Here Oneida silver is shielded from tarnishing air by the glass enclosure of a vitrine by Consider H. Willett.

Vitrine in the old French manner is paned with broad windows designed for clear viewing of the fine bibelots it holds, and stands high off the floor on cabriole legs. The Weiman Company.



ALL PHOTOGRAPHS BY GEORGE SMALL

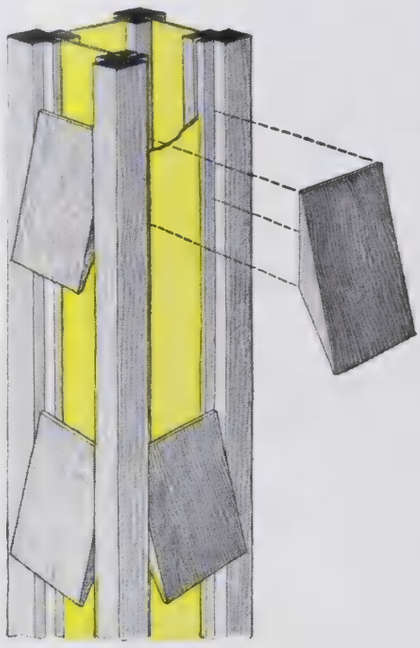
Antiqued white and gold vitrine holds Wedgwood Jasper ware while it gives a pillar-like finish to a mantel wall. It's a hutch on a pedestal base. From the Modavanti Collection, by Heritage.



Fruitwood curio cabinet, in 18th-century style, is fitted out with modernisms like glass shelves and interior lighting. Drawers are scaled to hold small objects. By John Widdicomb Co.







These tall lanterns (left and facing page) are built of redwood and translucent plastic. Sketch (above) shows general technique of assembly. Complete plans that will enable you or your cabinetmaker to duplicate any or all of the lanterns in this article are available. For ordering information, turn to page 95.

Garden lights should do more than light

By day, as well as by night, outdoor lights should ornament the garden and add to its magic. Here are six wonderful new lantern designs that do. You can build them yourself or have them built.

● Garden lanterns should both light and delight. They should be as good-looking by day as they are by night. On these pages are six new lantern designs that fulfill both these requirements and do it with an inspired touch.

There is more to a garden light than a bulb and a shade. Yet many garden fixtures available today are little more than that. They ignore most of what light has to offer. They do not show an understanding of light except on the most elementary terms. They overlook what a fixture itself can offer.

Wonderful things can be done with light. With the proper physical housing and structural accompaniment, light can be given form, extension, gradation, color. It can be blended and patterned with shadows and shapes, so the light itself assumes a tangibility, with corners, curves, dimensions, and design. Light can be, by turn, rich, sensuous, dramatic, mysterious, even spiritual in its nature and impact. It can be somber and serious, or sparkle with gaiety.

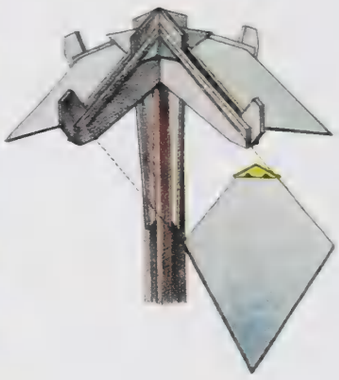
Over and above that, a fixture can be beautiful in its own right. It need not be something to hide or camouflage. When we realize this, we will stop making garden lanterns that look like anything but what they are and begin making them in the forms light requires if it is to be fully exploited and its nature revealed. (*Please turn the page*)

The purpose of crossing a garden stream over a bridge like that shown above is not to get to the other side so much as it is to savor the pleasure of crossing. Similarly, the point of the garden lanterns there is not to illumine so much as it is to delight the eye. Above, the glowing dashes of the lanterns stretch longer as they rise, accenting the tower quality of their structure. Right, the lanterns proclaim the ingenious touch of man, yet are as appropriate to the woodland scene as the shaggy-barked trees beside them.

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES







Shooting up like an abstract iris, this lantern, at night, diffuses light downward while shining bright triangular eyes of light outward in four directions. The leaves of the lantern and its lens hoods slide into slots. The lenses are translucent plastic. Tiny spurs, bent up from the copper leaves, hold the plastic lenses in place.

By day, this lantern is not an intruder among the foliage. Its copper leaves and redwood echo the colors and forms of nature. As these materials age, they grow in color interest.

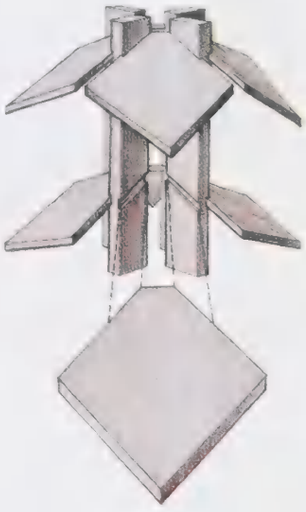


GARDEN LIGHTS SHOULD DO MORE THAN LIGHT
continued

A good garden lantern, producing beautiful light, can be a thing of art, just as a musical instrument may be art. Its shape is not arbitrary or a matter of whim. It is determined and dictated by what it does. A violin does not have "f" holes as a matter of design. They are not superfluous decoration. It is through the "f" holes that its music is projected. Similarly, there is nothing dispensable or superfluous about the design of good garden lanterns. What they do with light determines their design. Their location in the garden and the necessity of being one with it also contribute to their design. Their architectural relationship to their house may be yet another influence. Born out of harmony and purpose, they present an orderly and meaningful appearance by day as well as by night.

All this is true of the lanterns shown here. Created by architect Alden Dow, their shapes may appear fanciful and stylistic at first glance, but they are in actuality designs dictated by the nature of light and expressive of its capabilities. They do what most garden lanterns do not even attempt: use the power of light to evoke emotion and mood. Lighted or unlighted, they are striking works of art.

We hope that the spirit of their (*Please turn the page*)



The lantern shown in the drawing above and in the two photos at right appears in slightly varied form in the photo directly below this caption. Here, outriggers are added on each side of the diamond-shaped redwood leaves. The construction is essentially unchanged. The leaves fit into slots, are securely angle-nailed into place. No finish is applied to hide the natural beauty of the grain. Illumination is provided by a string of lights suspended within the shaft. Imagine the wondrous appearance of such lanterns following a snowstorm.



As decorative as sculpture, these lights (above) create a welcome center of interest outdoors. At night, as friendly guiding beacons, they are no less sculptural, as shown below.

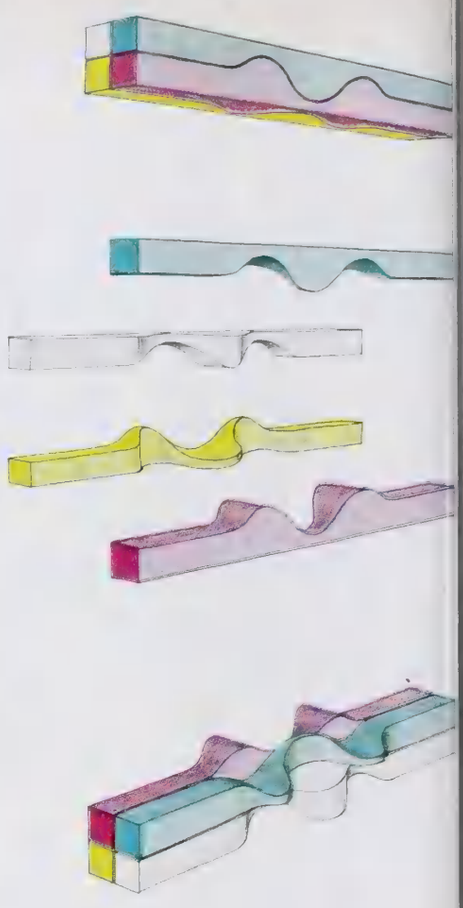
A lantern like this, to anyone familiar with operating a power saw, is simple to build. There is particular satisfaction in building something so elegantly handsome and useful.



See what the design of these lanterns does to light at night. It patterns it, shapes it, literally gives it wings. The nature of light is exploited, its mystery and beauty revealed.







Two lengthwise cuts on adjoining sides of a square strip of wood are all it takes to produce the carved shapes for this lantern.

The stacked segments composing this lantern are assembled by threading with wire. The strikingly dramatic ribbed form is decorated with pigmented stains. It hangs by a chain from tree.







Lighting is a part of architecture. This driveway lantern echoes the roof line of its house (which you can see on page 93) and its materials are those of the house. It thus carries the conception and grammar of the house to the lot line.

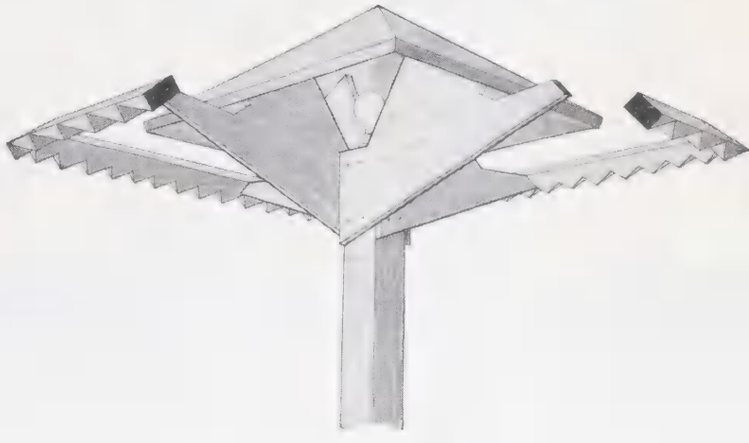
GARDEN LIGHTS SHOULD DO MORE THAN LIGHT
continued

conception will stimulate the design-minded among you to experiment on your own in evolving new forms of garden lighting. We hope it will give others a better insight into what to look for in shopping for garden lanterns. If you would like to duplicate the designs as they appear on these pages, or would like to make a closer study of what has gone into them, complete working drawings for all the lanterns are available at a nominal fee. Ordering instructions are given in the box at right.

None of these lanterns is a difficult home workshop project. Anyone who can operate a power saw can make most of the designs shown. One design requires the use of a bandsaw. If you want to have the lanterns made for you, inquire of local cabinetmaking, millwork, or stair shops, listed in the yellow pages of your phone book. A good carpenter or skilled handyman could also handle the assignment.

You can use the lanterns to create centers of decorative interest as well as for practical seeing. For seeing you need brighter light than you require for merely decorative use. Decoratively, you may want no more than a glimmer. You can have both. Control your lanterns with dimmers and you can vary their brilliance to suit your needs and the occasion. It will add another dimension to your lighting.

For pathway lights you can buy, see page 149



How to order complete plans for making the six garden lanterns shown in this article

• A set of detailed working drawings for all six lanterns is priced at $2. With these drawings, you or your local woodworking shop can duplicate exactly any or all of the lanterns illustrated here. Plans include material lists, all dimensions, wiring details.

You don't have to write a letter. Simply send a check or money order to Alden B. Dow, Inc., Architect, 515 Post Street, Midland, Michigan.

The graceful line of this curved façade and the bold sweep of the terrace establish a serene and dignified repose seldom seen in a small house. Low brick wall gives a sense of shelter and privacy without interfering with the view down the slope of shaded lawn, seen below. The building materials, inside and out, are common brick, plaster, and tidewater cypress.

Curves make a small house seem big

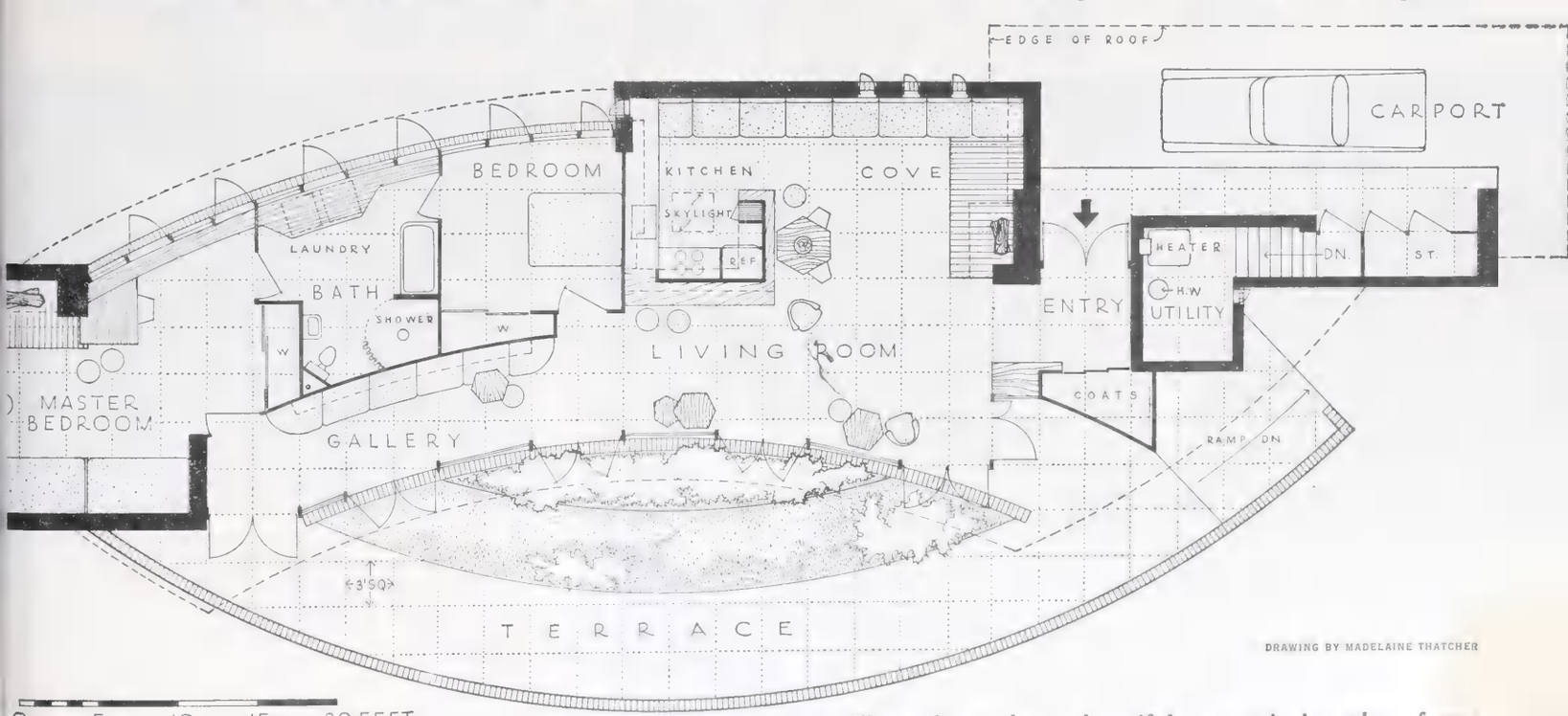
ALL PHOTOGRAPHS BY MAYNARD PARKER



● Here, in one of his best small houses, Frank Lloyd Wright has shown that bigness is not necessary for beauty or spaciousness. Although this is basically only a four-room house, it has the presence and interest of a much bigger and more complex building. Its graceful elegance, inside and out, is achieved mainly by the long flowing curve of the plan. This same disposition of rooms in a conventional straight-line layout would produce the same square footage, but by curving the rooms in a gentle arc the proportions are lengthened and the lines of the house become longer and more imposing than they would be if they were straight.

In addition to a longer, lower appearance, the house gains an element of mystery because all is not revealed at once. Instead of the usual static rectangular limitations, there is an easy flow from room to room and a quiet drama in the long vistas. The interior seems especially large because the inward curve of the glass wall focuses attention on the broad terrace and lawn beyond. Instead of existing as a sharp barrier, this wall draws the terrace in as part of the house, achieving a continuity of space with an unusual sense of privacy and sheltered protection. Another secret of the success of this design *(Please turn the page)*

Flow of space seems continuous from living room to terrace. Curving walls add to the illusion of bigness with vistas that do not end but disappear around the end. The same floor area with rectangular planning would seem rigid and uninteresting by comparison. Broad overhang and concave glass wall give interior a deep sense of protected shelter and privacy.



DRAWING BY MADELAINE THATCHER

OWNER:
Mr. and Mrs. Kenneth Laurent

ARCHITECT:
Frank Lloyd Wright

Floor plan makes a beautiful geometric interplay of arcs and rectangular forms on a groundwork of three-foot squares. Within its limited space the plan provides for a variety of areas from the quiet seclusion of the master bedroom to the protected cove of the living room to the sunny openness at the front of the living room and the paved terrace beyond.

Front of living room extends like a long gallery almost the full length of the house. Low winter sun makes it sunny and cheerful. In summer deep overhang turns it into a sheltered portion of the terrace. Bedrooms open off gallery beyond. Living-room cove is at right. All furnishings were designed by Frank Lloyd Wright and built of cypress to match walls.





Built-in seat along gallery has storage space below. Horizontal board and batten partitions give accent to long lines of house.

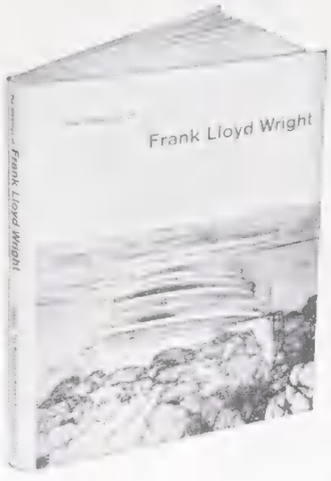
Cove of living room provides a recessed area around fireplace. Long continuous seat makes space seem larger. Narrow slot windows in brick wall give a balance of light and ventilation without destroying feeling of snug shelter.



In this design for a small family, the kitchen area and dining space are made part of the living room. Wood partitions and cabinets screen kitchen from full view yet family activities are kept together. Living-room seating even extends into the cooking area. Low dining table doubles as library table and for games. Cooking space has a central skylight.

is its boldness of scale. Although it is rich with many interesting details, the house has an over-all simplicity and unity because of the underlying geometry of the floor plan. Where free-form curves or various arbitrary arcs would produce a restless uncorrelated result, these walls, springing from one central focal point, form an organized interplay with the three-foot-square unit system. This unit size also establishes all the minor divisions in the structure—sizes of doors and windows, locations of walls and partitions, and even built-in cabinets and seats.

Although it is not visible in the completed building, this unit system serves, like the measures in a musical composition, to give an underlying cadence to the structural form—a framework for the interplay of the arcs and squares. Without this subtle consistency, a house this size would seem even smaller, and the open flow from room to room would be chaotic, serving only to expose more and more unrelated elements. But since there is continuity from one space to another, in the scale of the parts as well as in the use of materials, the bold sweeping curves give this house expansive openness with beauty and repose.



For your collection, we recommend *The Drawings of Frank Lloyd Wright*, a fascinating new book, containing 300 black-and-white reproductions of his original drawings. Many are projects never published before. You will enjoy the beauty of the drawings as well as the insight they offer into the vision and dreams of a great artist. Edited by Arthur Drexler, it is available from your bookstore or from the publisher, Horizon Press, N.Y.C. $15.

Spanish Cooking has Many Accents

By BETTY WASON

● Suddenly we are aware of our Latin-American neighbors as never before. Most of them (except the Brazilians) speak Spanish, but we are learning that the accents differ from country to country. Most of them cook Spanish, too, and the accents of their various cuisines differ even more. In Mexico many of the foods are fiery-hot, while in Peru delicately flavored sauces and elaborate seafood stews are more typical.

When the Spanish conquistadores journeyed to the New World in the 15th and 16th Centuries, they carried with them a complex and highly developed civilization and they left the fruits of that civilization throughout Latin America. The Spanish carried back to Europe exotic new food products which were to prove more important to the world than the gold they sought. Some of these were tomatoes, sweet and white potatoes, chocolate, vanilla, and many varieties of a vegetable which the Mayans called "aji" but which the Spanish renamed pimiento, their word for "pepper."

The Spanish brought over foods equally strange to the natives of Mexico: cattle, sheep, and pigs (the Mexicans until then knew only the meat of rabbits and deer), oranges, lemons, almonds, bananas, sugar cane, and rice. In trade for cacao beans and vanilla, they brought their olive oil and casks of sherry, the unique wine of Spain.

They brought, too, an oriental food heritage going back to the days when Spain was under Moorish rule and part of the Islamic world. It is this oriental strain that makes the cuisine of Spain so different from that of Italy. At the time when Imperial Rome was at the height of its power, there was much traffic between Rome and Iberia, the Spanish peninsula. Both Spanish olive oil and the wines of Spain were highly prized by Roman gourmets.

Then Rome fell before the onslaughts of barbarians from the North, while Spain was conquered by the Moors who brought to Spain the riches of an oriental civilization stemming from Persia. During this period, artisans created intricately designed objects in leather, silver, and wrought iron. In enclosed courtyards, gardens blossomed with orange, lemon, and almond trees transplanted from the Near East.

The Moors also imported the spices most popular in oriental cookery, particularly cinnamon, saffron, mint, and cumin. They introduced rice dishes as intricately compounded as those of Persia. The paella of Spain bears close resemblance to the ancient Persian pilau. No people today prepare rice with such imagination as the Spanish, except the people of Latin America, who learned the art from the Spanish colonizers.

Today each Latin American country has its own version of Arroz con Pollo and Paella, its Albondigas (meat balls) and Escabeche de Pescado (pickled fish), its Queso de Almendras (almond cakes), and its Flan (custard).

The most definitive study ever made of the cookery of Latin America was that undertaken by the managers of the New York restaurant, La Fonda del Sol. For three months, Frederick Rufe, the manager, and chefs Albert Stockli and John Santi, toured each country south of the border in turn, making copious notes about native foods and the way they were prepared. Their findings confirmed the influence of history on cooking and the cross-pollination of cultures. The cuisines seemed to fit into four distinct groups.

First is that of Mexico and nearby Carribean and Central American states, in which foods of the Mayan and Aztec civilizations still abound—guacamole, tamales, the thin cornmeal pancakes which the Spanish named tortilla (though in Spain a tortilla is an omelet) and many *moles* (sauces highly seasoned with red-hot aji which we now call "chili peppers") made smooth with the addition of bitter chocolate.

The second group traces its culinary traditions back to the Incas and includes the countries now known as Peru, Bolivia, Ecuador, and Columbia. Here potatoes are used in wondrous ways—26 different kinds of potatoes, white and yellow, of many sizes and shapes. It was in Peru that the potato was first cultivated; 500 years ago the Incas had learned how to dehydrate fresh potatoes to store for use the year 'round.

The third culinary group has its center in Brazil, which was settled by the Portuguese and developed with African slave labor so that today's Brazilian cuisine is a blend of Portuguese, African, and native Indian.

The fourth group is that on the southern end of the peninsula, stemming from Argentina, where beef is so plentiful and cheap that meat appears in every course.

The Spanish influence on Latin American kitchens accounts for the use of olive oil as a favorite cooking fat (it is virtually the only fat or oil used in Spain) and the frequent appearance of sherry in (*Please turn to page* 155)

PHOTOGRAPH BY HOWARD GRAFF

Some Spanish-American dishes use foodstuffs unfamiliar to American homes, but many are made from everyday ingredients blended or spiced in a different way. In the foreground here is a simple Spanish rice, garnished with olives, anchovies, and pepper slices. Wooden bowl and spoon from Chequer; rice dish from Julia E. Kuttner; candles from Georg Jensen, other accessories from Spanish Trading Center; all in New York City.





PHOTOGRAPH BY GOTTSCHO-SCHLEISNER

Not so rounded as many others, the flowers of *Allium tuberosum* indicate the variation within the family. The foliage of this species, as well as many others, is very handsome and continues to be, long after the flowers have gone.

You really have to see *Allium giganteum* to believe how impressive it can be. In this growing field, they are about the height of the men. They sometimes grow to eight feet tall. A few of these would be enough to brighten almost any garden.

PHOTOGRAPH COURTESY WAYSIDE GARDENS



You've never seen a flower till you've seen

The delightful and disregarded Alliums

This elegant cousin of the common onion is a sure-fire eye-catcher—indoors and out

By **ELSIE LOUISE SCULTHORP**
Landscape Architect

● It is strange that the striking flowers you see here are not better known. The Alliums comprise a large and fascinating groups of bulbs, with an impressive list of admirable qualities. They are hardy, attractive, easy to grow, good for cutting, and they come in many colors and sizes. But, still, they are not generally seen in our gardens.

The Allium is an ancient plant. It has been known and appreciated since 2000 B.C. Like many old plants, it has been deeply involved in the history of medicine and witchcraft.

One of the medieval superstitions had to do with naming an Allium bulb for someone to whom you wished ill-fortune, then putting any curse you wished upon the bulb. By the time the bulb dried up, the curse would be fulfilled. While our first consideration is not with this aspect of the plant, it is not without interest—as a scientific experiment, of course.

Flowers of the Allium are quite unique. The individual florets are always small. But the clusters of large, small, rounded, or flattened umbels at the head of the stem give the plant its distinctive appearance. They bloom from spring to fall, with many in midsummer when few bulbs are in flower—another definite point in their favor. Colors are white, golden yellow, pink, shades of red, and a range of blue, lilac, and purple. Their value does not end with garden performance. They keep very well in water after cutting, and they are easy to preserve by drying. Anyone interested in flower arranging should try these beauties.

The upright stems, firm rounded flower heads, and the ornamental foliage give the entire plant a distinctive appearance that will strike a refreshing note in any garden bed or perennial border.

There are hundreds of species native to Europe, Asia, and North America. But I have so far discovered only about 20 sorts available to the gardener here. As bulbs they are planted in the fall. But you can also grow them easily from seed. The Saier Catalog of Seeds, Dimondale, Michigan, has a good selection to choose from.

There are several groups of Alliums, divided according to the type of foliage. One kind has round hollow stems; one has broad flat leaves, like tulips; and one bears flowers on three-sided stems. They grow best in a sunny place, do well in any garden soil, and require (*Please turn to page* 161)

PHOTOGRAPH BY EZRA STOLLER ASSOCIATES

It takes little else to create a striking arrangement, when you have flowers with the spectacular form of the Allium. These flower heads are dried. But the same dramatic structure (plus color) is yours to enjoy in the garden when they are in bloom. The blue, dimpled polyester vase was made by Charles Breed.



When photographed in bloom, you see the unique form that sets the Allium flower apart. The individual flowers are small. The drama of the plant is in the way they are carried on a rounded umbel—usually one to a stem—as shown here.





PHOTOGRAPH BY GOTTLIEB HAMPFLER

This "captured cloud of blossoms white" is the double flowering cherry in the warm light of late afternoon. Translucent flower clusters change mood with the light of day. Yet to come is the carpet of petals that will fall as the first new leaves unfold.
PHOTOGRAPH BY HOWARD GRAFF

Rose-colored glasses could do no more for this scene than the lavish bloom of *Magnolia soulangeana*. Like the cherry, the blossoms appear before the leaves. The hawthorn (lower right) offers a change. It blooms after the foliage develops, has a more orderly habit, and shows a color play between red blossoms and green leaves.

How to have

Flowers by the treeful—all season long

By CARROLL CALKINS

JOHN GRANT, LANDSCAPE ARCHITECT

PHOTOGRAPH BY MAYNARD PARKER



● No matter where you live, you can enjoy the matchless bounty of flowering trees throughout their growing season. In some climates, you'll have bloom the year around. In others, the flowering time is short. But if you know what trees to use in your garden, they'll give you more continuous bloom, with less trouble, than any other plant.

The secret is knowing when the best of them bloom in your climate and choosing those with flowering times that overlap from the beginning to the end of the season.

On the following pages there are charts that show exactly what trees to plant to get a continuous chain of bloom in eight different climates across the country. All major climates are represented, from the year-around mildness of Florida and California, to the two-month season for flowering trees in Minnesota.

For all the refreshing beauty of the trees in the fulness of flower, this is only a part (*Please turn the page*)



TWO PHOTOGRAPHS BY HOWARD GRAFF



There are many ways to train and use flowering trees. The crabapple, above, in an intimate corner of the garden, is kept small and shaped to arch over the pool, reflecting warm color in the cool blue water. Landscape architect: Janet Darling Webel. In contrast, the crabapple at left is allowed to bloom freely to create a strong accent and call attention to the curving walk from the driveway to the front entry.

FLOWERS BY THE TREEFUL
continued

of their total contribution to a garden, neighborhood, and the community as a whole. As the largest thing you can plant, a tree makes a greater impact on the landscape than anything else in the garden.

When such lovely specimens as cherry, dogwood, crabapple, and magnolia are in bloom, just a few of them can brighten the outlook of an entire neighborhood—and that's not all.

When they are out of bloom, the foliage of the deciduous kinds (which most of these are) is ever-changing. In the leafless season, the bare branches etch striking patterns against the winter sky. And, as garden sculpture, what can match the form of a fine tree? Among the charts on the next three pages you will find a climate similar to yours and the best trees for the longest show of flowers.

What trees to plant for a chain of bloom

The charts below and on the following pages give the recommendations of outstanding arboretums and botanic gardens in eight regions across the country



Here are the locations of the arboretums and botanic gardens that recommmended the trees in the chain-of-bloom charts. As you can see, they cover all major climate areas. A chain of bloom can be set up for your garden—wherever it may be.

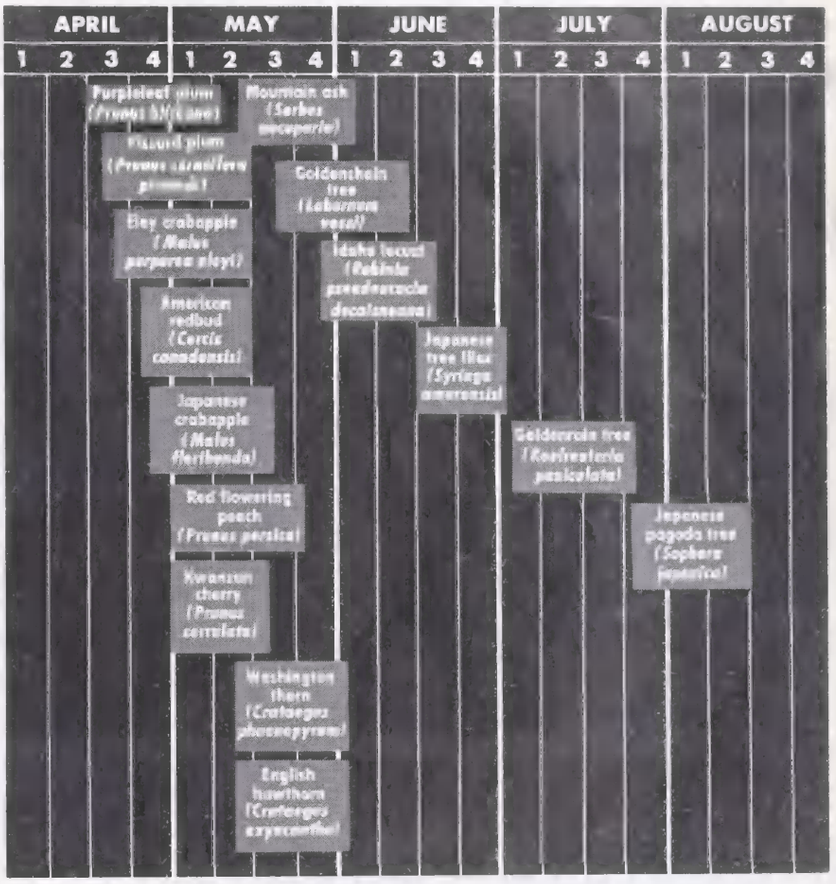
● Because the dazzling bloom of flowering trees is so rewarding in spring, there's a natural tendency to plant them for springtime show only. But instead of planting a half-dozen cherries or dogwoods, consider the added beauty you'd get from a half-dozen different trees that bloom in succession—all through the season.

To help you do just this, we asked the directors of eight outstanding arboretums in different climates across the country to recommend the best all-around flowering trees for a chain of bloom in their climate. On these pages you'll find a separate chart for each of the eight.

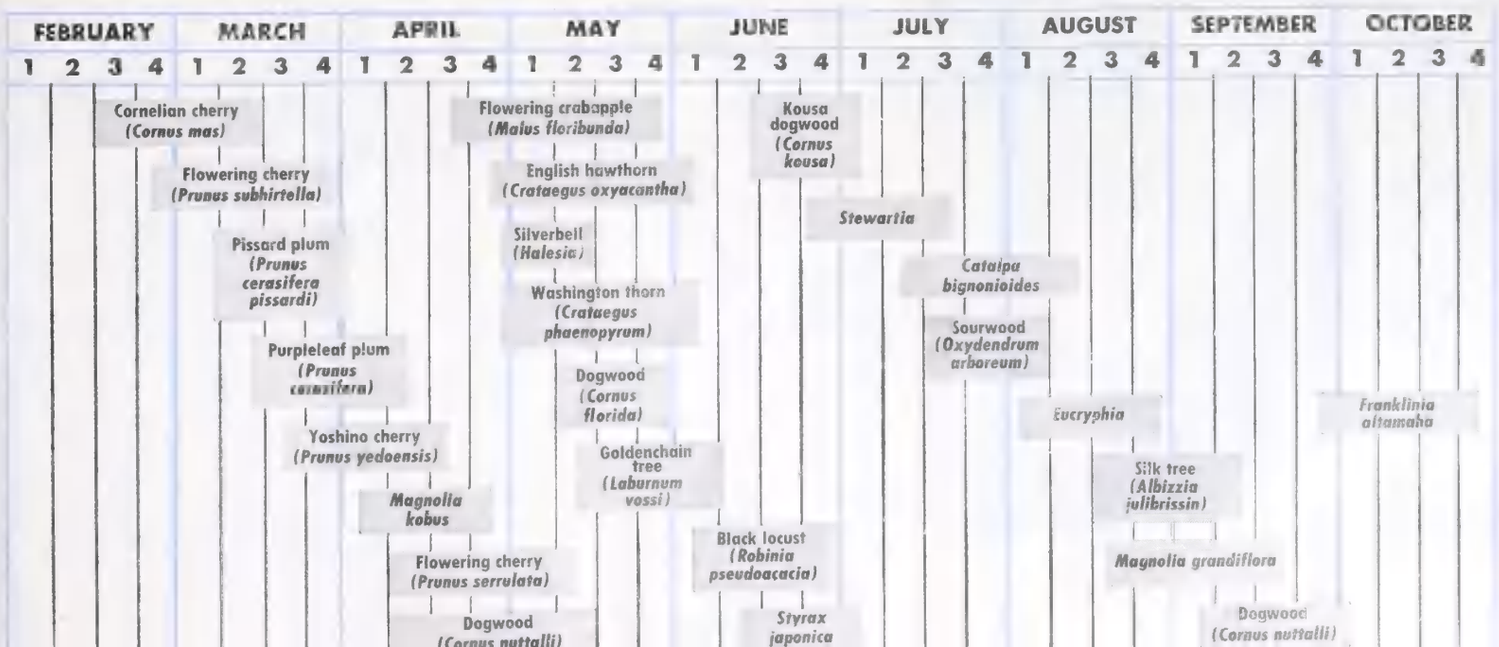
The chart for the arboretum with a climate most like that of your own garden shows the flowering trees best adapted to your use. Usually the recommendations of the arboretum closest to you will be best—but not in all cases. Such things as the warming influence of large bodies of water, or abrupt changes in altitude, can make a considerable climatic difference in a short distance. To assess your own climate, keep in mind such factors as humidity, precipitation, summer heat, wind, day length, and minimum temperature. Of all these, temperature is the most important single criterion for determining what will grow where.

Bloom time varies from year to year. The timing on the charts is for "average" years. There are, of course, many other fine flowering trees for each area. Local nurserymen can give you more specific recommendations and, in case of question, tell you which trees will do best in your climate and the time of year they are likely to flower.

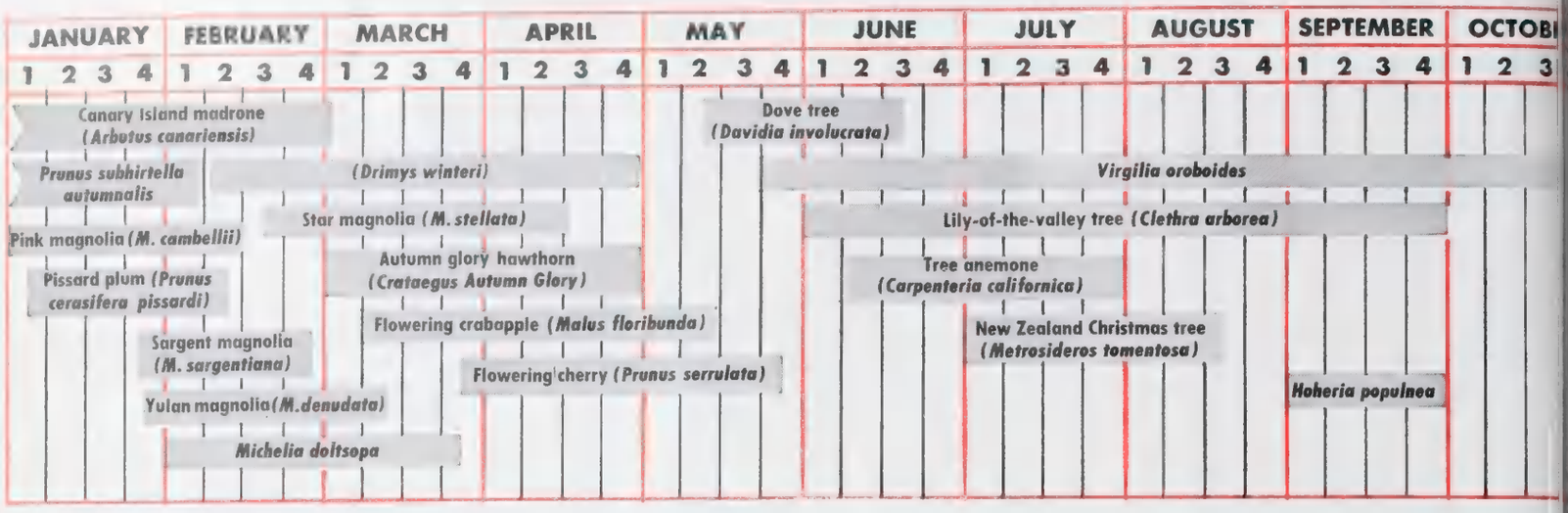
Provo, Utah. *Botanical Garden, Brigham Young University*



Seattle. *University of Washington Arboretum*

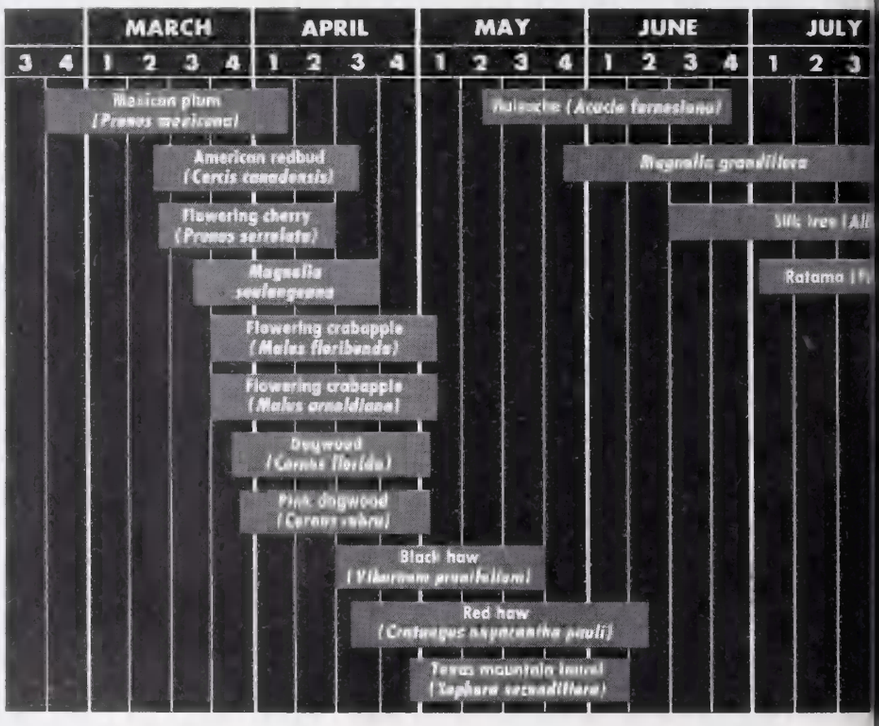


San Francisco. *Strybing Arboretum, Golden Gate Park*

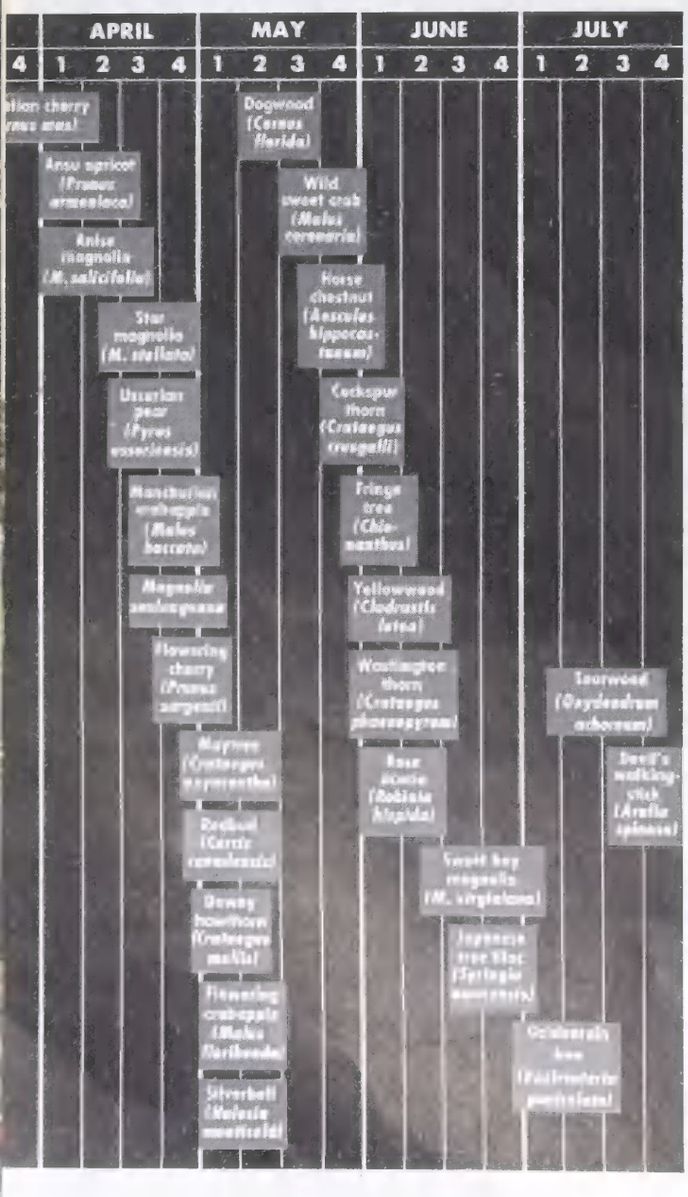


WHAT TREES TO PLANT
FOR A CHAIN OF BLOOM
continued

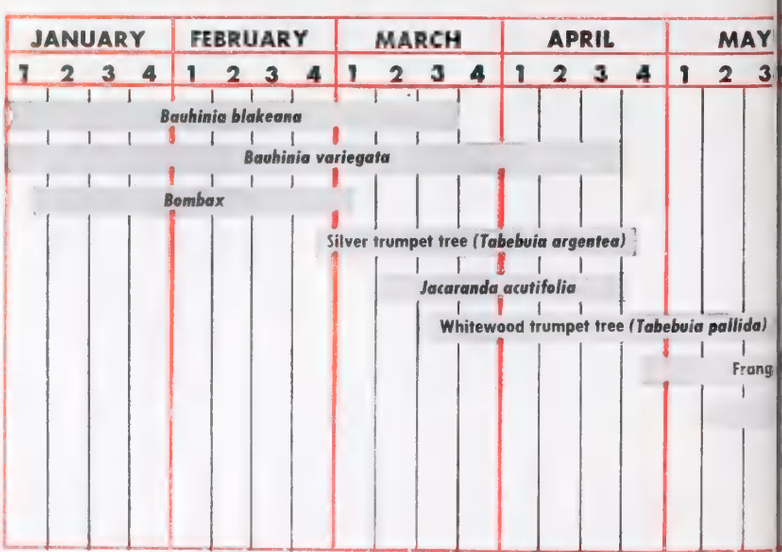
Fort Worth, Texas. *Fort Worth Botanic Garden*



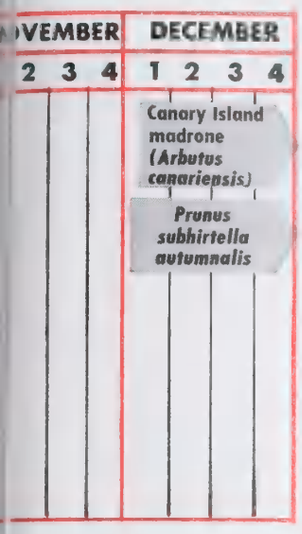
Lisle, Illinois. *Morton Arboretum*

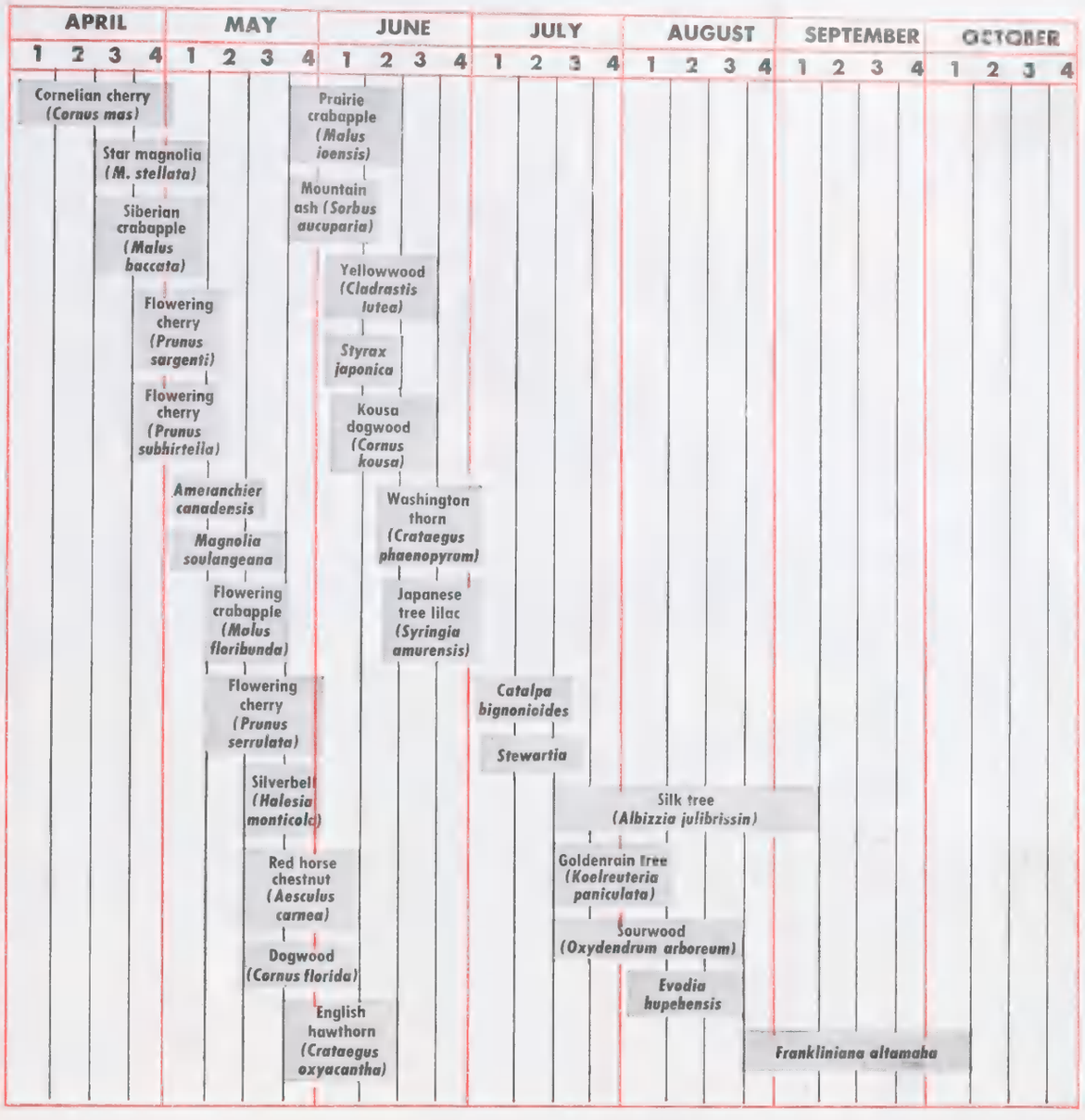


Miami. *Fairchild Tropical Garden*



Boston. *Arnold Arboretum, Jamaica Plain*

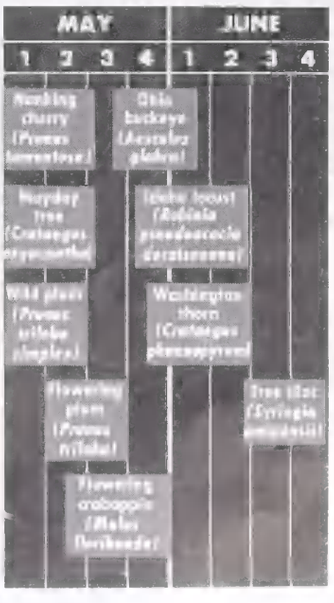


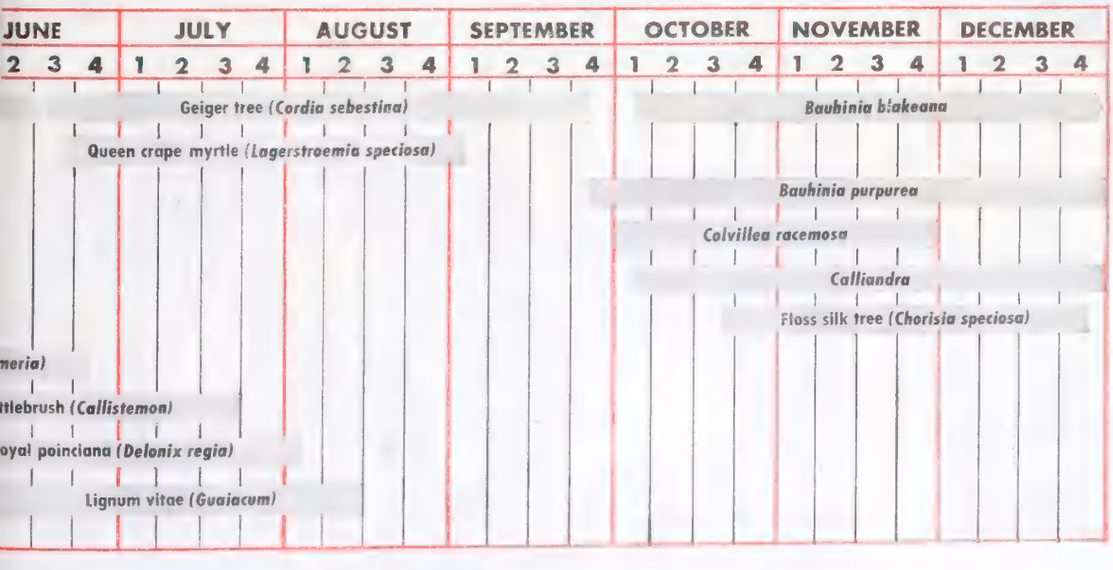




St. Paul.

University of Minnesota Landscape Arboretum





BEFORE AFTER



With very little undoing of previous landscaping work, the new garden deck pushes out and gradually down towards the lower level, where a new pool shelter provides a focus for the whole garden. The original garden (left) fell far short of interesting, or even adequate, use of this lovely site.

There was a missing

By CAROLYN S. MURRAY

Where before there was a constant battle between selected plants and native weeds (below), there is now a great shaded deck that requires an occasional hosing off (right). Native live-oak trees, now beautifully pruned and incorporated into the deck, have root systems well preserved by a deep tree well.

BEFORE AFTER







OWNERS:
Dr. & Mrs. Richard Gonzales

LANDSCAPE ARCHITECT:
Thomas D. Church & Associates

ARCHITECT OF MAIN HOUSE:
Bolton White



BEFORE



AFTER



The many changes in grade suggested this solution: a winged deck placed 2'6" below the original terrace level. At the next lower level, shown right, is a simple path planted with lots of juniper and Algerian ivy and oleander, all hardy enough to survive the hot California summer.

ALL AFTER PHOTOGRAPHS BY MAYNARD PARKER

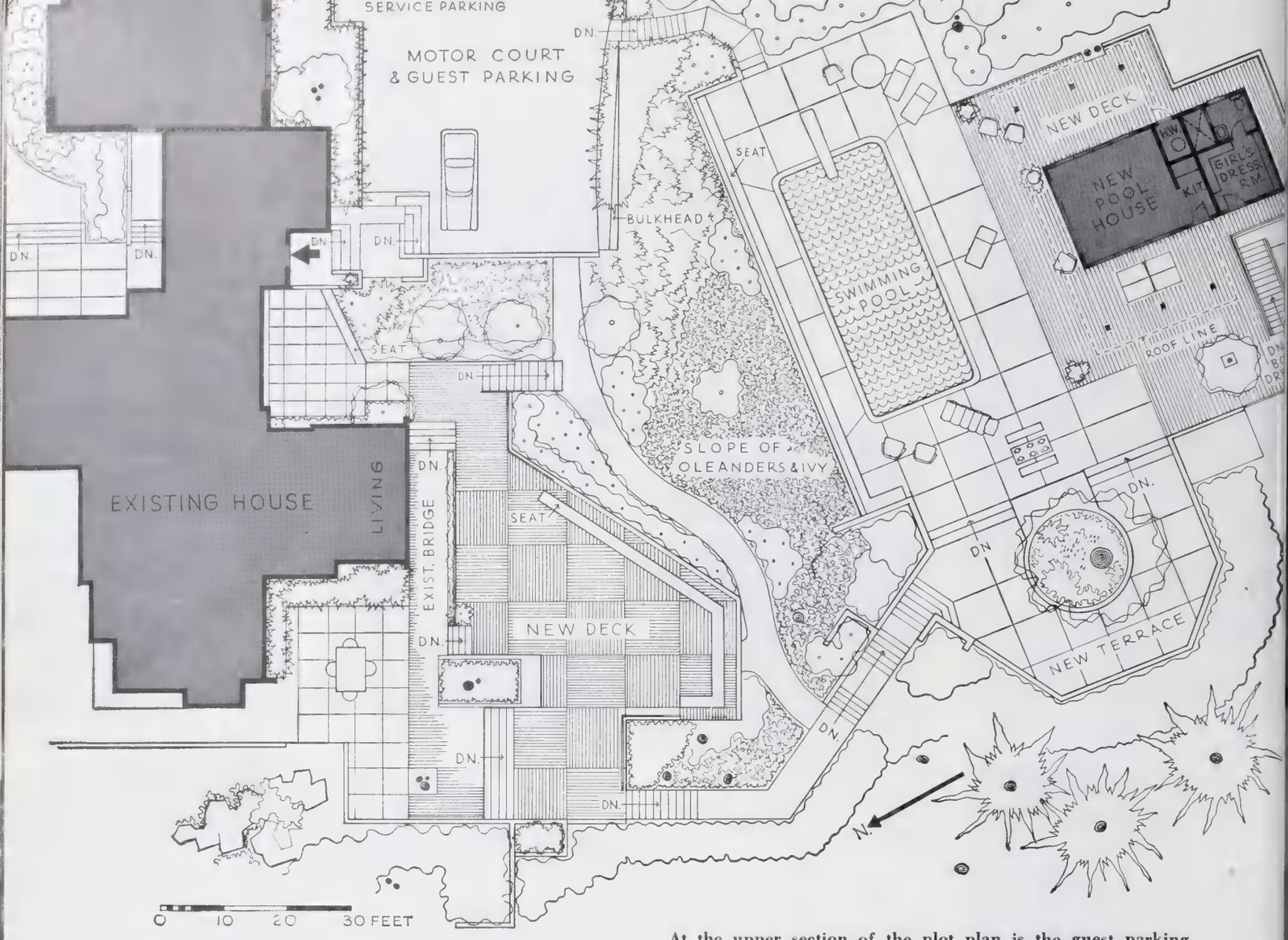
link in their garden

● Diagnosing the ills of your own garden is a pretty impossible job. You may know a garden or terrace isn't functioning up to your expectations, but you'll find it hard to put a finger on the trouble spot. The best move is to call a garden doctor, and that is what Dr. and Mrs. Richard Gonzales of Woodside, California, did in 1957.

It didn't take long for the seeing eyes of "old pro" Landscape Architect Thomas Church to spot and diagnose the situation. There was no basic site problem. They owned lots of space, with interesting changes of grade and good native trees, and there were miles of beautiful countryside from which they could "borrow scenery." It was, in fact, the kind of site landscape architects love, as opposed to a dull, flat lot. The carefully planned house, with a terrace that was much too small, had been built at the upper level of the property. A long-wanted swimming pool had been wisely installed on a lower (*Please turn the page*)



In profile, you can see how the two important new forms, the deck and the pool shelter work as a visual magnet for each other. One form without the other to balance it out would have been only half a solution to the missing link problem.



At the upper section of the plot plan is the guest parking area, which is about middle level in the sloping site. From this point two kinds of visitors choose their direction. For swimming parties, table tennis, or picnics, guests go directly down to pool. For house parties they can be greeted from the front door or from the deck if the family happens to be there.

Since land continued to slope away from the existing pool area, another floating deck was designed as a base for the pool shelter. The innocent-looking posts which seem to be merely supporting the wide roof overhang actually end in concrete footings sunk into the hill beneath the deck.



THERE WAS A MISSING LINK IN THEIR GARDEN
continued

level. It is far enough away so that the noise of pool activity does not dominate the entire garden, yet it's close enough to permit adult supervision when necessary. But the hike down the hill and the lack of facilities down there took the edge off the family fun. The hoped-for swimming-hole quality always bordered on being messy.

Storage details and dressing rooms are easy things for a landscape architect's office to develop, but what was really needed here was a big idea, one that could pull the whole garden together. A unifying element was missing.

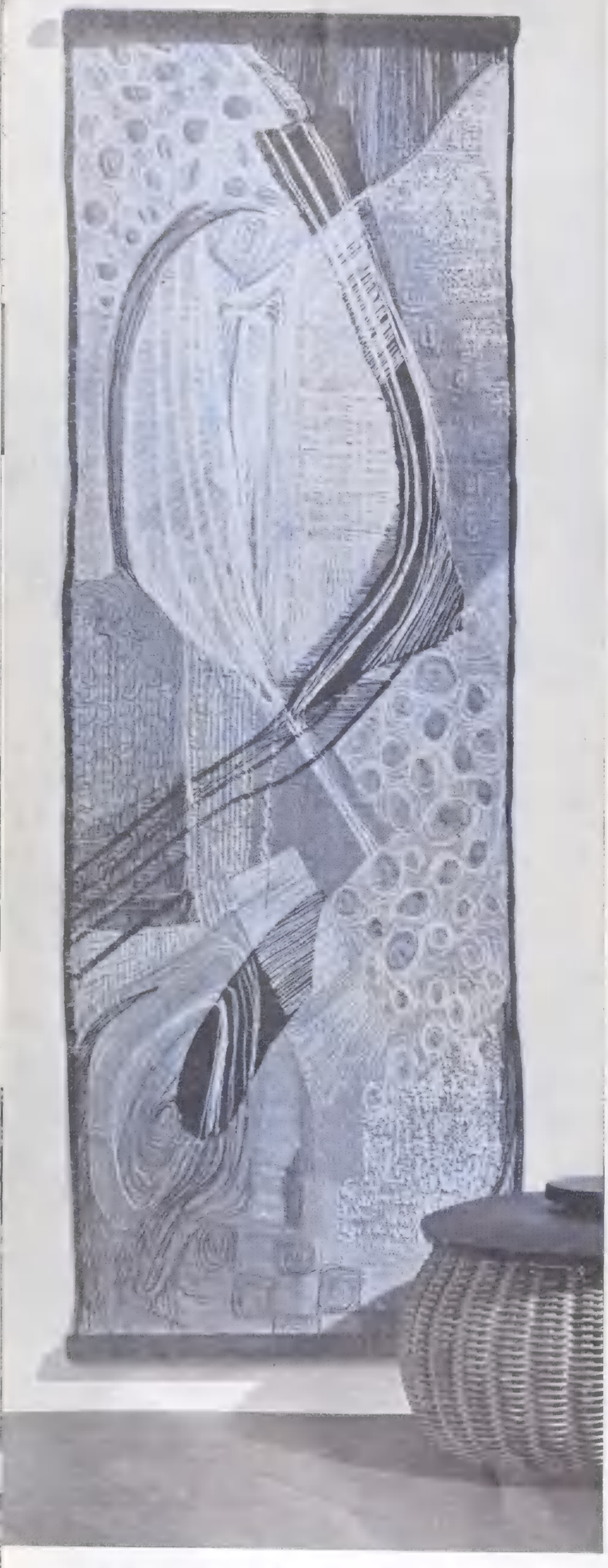
When Mr. Church explained his missing link theory and the solution to it, he also pointed out one other major flaw in their garden—the absence of a visual focal point. From the Gonzales living room and terrace there was a long view of the country, but there was nothing in the foreground to focus on, no highlights or perspective point. So the owners decided to include the new wide-roofed pool shelter, where now so much of their children's activity and family social life are centered. As a form, it interacts with the new winged deck to forge the link between the two main living levels in this garden.

AFTER

BEFORE



Existing retaining wall has been supplemented by an addition of adobe block which is now the back-rest for the long wood seat. Photographs above and below show how many kinds of sun and shade there are during the day. No matter how hot the sun or cool the breeze, there is always a comfortable spot, be it shady porch or sheltered sun pocket. And now there is a verdant green belt between house and pool area.



Wall hanging a yard in length was done entirely on the sewing machine in white, black, and gray thread on lavender background by Akron artist-craftsman Frances Robinson, whose tapestries are exhibited in museums. She does not work from a color plan or even a drawing. Her design evolves as she sews.

THE ARTS OF GOOD LIVING
CREATIVE EMBROIDERY

LESSON No. 9

How to use your sewing machine to expand the horizon of creative embroidery

A new art form:

Machine Embroidery

If you can stitch on a sewing machine,

you can make these beautiful embroideries

● The simple, neglected provision for darning found on the sewing machine makes creative embroidery a breeze. It lets you draw on cloth with colored thread as if the needle were a pencil. It's a lot like operating a Ouija board—and ten times more rewarding!

The uses for machine-stitched embroidery are limited only by your imagination—borders and decorative effects on placemats, pillow covers, bedspreads, curtains; patch pockets and decorative designs for dresses and aprons. These are only a beginning. When you acquire proficiency at your craft you will want to try a wall hanging as a "masterwork."

Is stitchery on the sewing machine any less an art than stitchery by hand? The answer, of course, is up to you.

There are purists who stress the uneven "look of the hand" as a sign of quality who might disapprove of the stitch-by-stitch evenness produced by machine.

But defenders of the medium contend that machine stitchery and hand stitchery are two distinct craft arts. Any mechanical device that makes fine work possible without drudgery is acceptable, they reason, if its use is appropriate to the material. The sewing machine is merely a mechanized hand tool.

The debate is an old one. It is how well material and technique combine to express your personal creativity that really counts.

Machine embroidery is so easy that, for most people who try this fascinating medium, the initial hurdle is design.

The person who has had no formal training in design is often timid about beginning. Embroidery patterns are for sale in hobby shops, but patterns not only aggravate this insecurity, they actually hamper creative imagination.

Finished work is not really your own unless the design is yours. The best impetus to getting started designing on your own is the delightful experience of buying thread. Coats and Clark's mercerized sewing thread is available at 10-cent stores in some 120 colors in (*Please turn to page* 136)



Machine stitchery, done with darning attachment of any sewing machine, is easy, fun, and fast to do. The brown and green leaves on the border of the linen placemat above have been appliquéd with fine line stitches representing veins.

Seven appliqués and a dozen different colors of cotton thread on a white background infuse a bold pattern of sunflower forms with an intricate interplay of delicate colors and textures. The magical result would be impossible by hand.



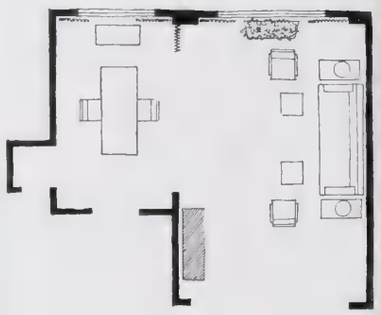
PHOTOGRAPHS BY WESLEY BALZ



Sunflower consists of a round patch and two leaf-shaped ones appliquéd to a tan background, which was cut out and appliquéd in turn to a linen table mat. Purposely slackened tension in the bobbin permitted green bottom thread to show on the surface.



Stage 1



First $800 investment bought essentials—sofa, dining table, chest, lamp tables, snack tables, and four dining chairs. Two chairs pinch-hit in living room until fully upholstered chairs are bought. (Other furnishings are couple's wedding gifts.)

The Progressive Way to Furnish a Home

You can acquire your first furniture without makeshift living or straining the budget if you follow this plan-ahead method of buying it in three stages. These three rooms, budgeted at $2,400, show how

By FRANCES HEARD

● Home was not built in a day—a fact that soon becomes apparent to anyone attempting to furnish a house or an apartment completely from scratch. It's a problem that confronts career women, bachelors, and newly-marrieds. But to newly-marrieds it's particularly frustrating. That roseate vision of their first home is usually brought into the cold focus of reality at their first encounter with the price tags on chairs, sofas, and tables. Furniture, they discover—the very essentials of civilized sleeping, sitting, eating, and storage—is hard on the budget, representing the major investment in furnishing a home. And few can acquire all they need in one fell swoop.

The usual starting-out buying pattern begins with the basic necessities of bed, something to sit on, and dining table. And behind this is usually a nebulous plan for filling in with more seating, tables, and chests, as funds become available. Meantime, the beginners brace themselves to "make do" with the bare essentials.

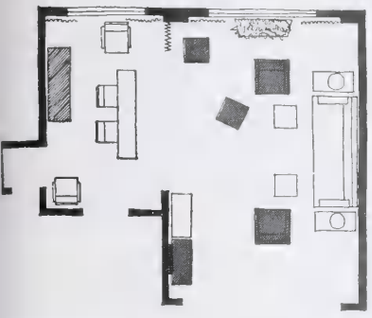
The nebulous plan is the pitfall. There is a limit to how long most people can "make do" happily. The temptation is great to fill in the gaps as quickly and inexpensively as possible with whatever bargains come to hand. But if you succumb to this erratic buying method, a few years' time may find you living in a hodgepodge of bits and pieces.

It is precisely to forestall such ineffective investments that we have evolved this three-stage plan. The plan starts at the end. In other words, you must decide what furniture you want your finished home to have. The over-all plan is your goal, and you must stick to it. Its total cost is your over-all budget. By dividing the budget into three substantial investments, spread out and timed as suits your income best, you can acquire by progressive stages (1) the absolute essentials, (2) additional seating and storage, and (3) the supplemental amenities.

To demonstrate this, we show here how a budget of $2,400 for living, dining, and bedroom furniture was progressively invested in three $800 "takes," as a couple of wise newlyweds might spend it to turn a standard New York apartment into a completely furnished home. Note particularly Stage Number 1. It shows how, by plotting all your furniture needs in advance, even the bare essentials can create a charming room. Furniture is by Kroehler, wood pieces are from their "Pendant" collection in hackberry and turrae woods.

(Please turn the page)

Stage 2



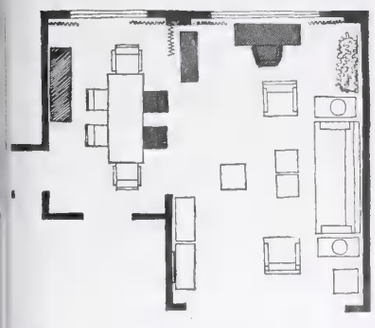
Living room acquires two upholstered chairs, two extra-seat ottomans, a mirror, and a chest matching the one in dining room. Both now pair up to replace heirloom armoire on living-room wall. Wedding-present fernstand fills window until a desk can be acquired.



APARTMENT BUILT AND MANAGED BY WEBB & KNAPP, INC.

ALL PHOTOGRAPHS BY HOWLAND ASSOCIATES

Stage 3



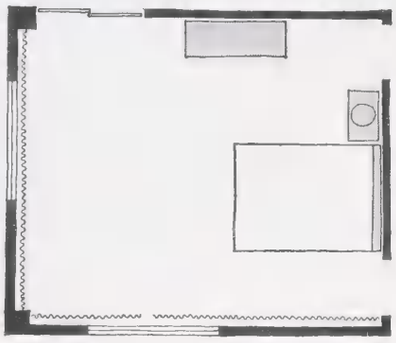
Final furniture purchase brings the living room to comfortable and visual completion with a serving cart, a desk and chair, and two additional dining chairs which also function as living-room seating. The flip-top harvest table opens to seat six, but can fold slimly back for two.







Stage 2



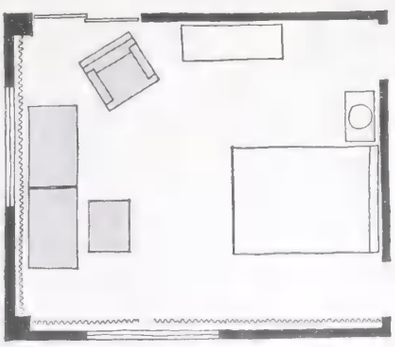
These first-time furnishers put the main budgetary emphasis on the living room. Starting bedroom furniture consisted of a box spring and mattress. Their second investment, above, bought a headboard, a night table and a tall Beau Brummel chest. Chest, paneled in dark brown graining of an exotic wood called turrae, shares the same design character as the Kroehler living-room furniture, might be used in a living room.

We assume that the typical young-marrieds who might have furnished this apartment bought their furniture with what they would consider their *own* money—that combination of premarital nest egg and post-marital savings that most young couples use for their major purchases. Wedding checks could take care of curtains, cotton rugs, bedspread. Lamps, accessories and tableware were gifts. They inherited an armoire, for which others might substitute a temporary wall-filling device like a plant stand. An inherited double box spring and mattress would add about $150 to another couple's budget.

But the validity of their furniture-buying system is unquestionable, based on shopping principles which ensure a lasting investment. They chose the best quality they could afford. They planned in advance and didn't let themselves change the plan. For all three rooms they chose pieces of similar quality and harmonious design, all conceivably usable together in one future room. They bought small pieces in pairs—ottomans, chests, snack tables—thus guaranteeing flexible furniture grouping possibilities for future quarters. They related their furniture in color, so that it can be used interchangeably.

Detailed 3-stage budget and list of furnishings on page 166.

Stage 3



The third slice of the $2,400 budget included, besides living-room additions, a chest, a dressing table, an ottoman to become its seat, and an upholstered chair (left). The coloring of bedroom furniture as well as its style is related to the living-room furniture, so that pieces like this chair and ottoman can even now be used in the living room without looking out of place on occasions when extra seating is needed.

Painting isn't what

The paints are different and so are the directions on the can. Read the label carefully, do what it says, and you may be amazed at the wonderful, wonderful results

● The way you paint a wall or finish a floor is not the same today as it was five years ago, or even one year ago. A revolution has taken place. Old paints are out, and new and better ones have replaced them. Whether you plan to wield a brush or roller yourself, or have it done for you, it will pay you to know the best that technology *now* offers. See what has happened.

Paints have become more beautiful. A dealer once stocked 18 to 20 colors. He could lighten or darken them somewhat to suit your taste. Now he can offer you more than 1,300 colors. Color blending has become automated, done by machine, and there is almost no limit to your choice. Take any color sample to a dealer who has such a machine and he can match it exactly.

You can get walls finished in rich multitones and in many special textures. Walls need not be a single positive color. By applying one or two color-glaze coats to a texture paint, you can have walls with subtlety, depth, and variation.

Paints have become more durable. Any way you look at it, painting is a nuisance. It disrupts your living; it makes work; it hurts your budget. The way to avoid frequent painting is to use the best paint for the surface to be covered and see that it is applied according to the manufacturer's directions. New exterior paints, applied according to instructions, will last twice as long as any paints you have used before.

New latex exterior paints resist blistering, keep their color better than any paint has in the past. They are less subject to mildew attack. They don't oxidize away. If the walls of your house are properly built, an exterior latex paint film can last ten years or longer. (Proper building includes air vents, flashing, and a continuous vapor barrier to stop moisture penetration from inside the house.) If you build your house with siding that has been factory finished, the finish, in truth, may outlast your mortgage.

New urethane varnishes have doubled the toughness of clear finishes. Some of the companies manufacturing urethane varnishes are listed at the end of this article, as are manufacturers of other products to be mentioned. The urethanes dry fast and require no waxing or polishing. On urethane-finished floors, you can't make a rubber-heel mark that a cloth won't wipe away. Outdoors, the new urethanes far outlast the flintiest spar varnishes, and they *don't* turn yellow as they age.

Paints have become easier to apply. You can now get *exterior* paints that thin with water. Your clean-up is at the hosecock. And you don't have to wait for sunny weather to use these paints. They can be applied over damp surfaces. They dry so fast, you can do two coats in one day. Paint odor is gone, and so is fire hazard. A new no-drip interior paint is so easy to control you can literally paint in your good clothes. For small jobs, more paints than ever are available in aerosol spray cans.

There are also new tools to make your job easier. A guide that clips onto a brush steadies your stroke, makes it simple to paint trim and edges unerringly. New inexpensive spray guns make paint go on five times as fast, and smoother too. Browse the paint counter in your hardware store and you will find it loaded with protective hand-creams, disposable drop cloths, quick brush cleaners, and dozens of other improved products to make painting easier, faster, better.

Here's what to use on walls, ceilings, and woodwork. Get either an alkyd or a latex paint. Both are good. The difference is that alkyd is more durable, latex is easier to apply.

Most professional painters use alkyd. It's a solvent-thinned, odorless enamel and has superior washability. When you think of enamel, you think of gloss. But that's not completely true of these alkyds. They also come in flat.

Flat paint is best on all walls and ceilings except in bathrooms and kitchens. Flat has better light reflectivity. It diffuses, doesn't glare. Flat also hides surface defects better than gloss and is easier to touch up.

it used to be



By DAVID X. MANNERS

In bathrooms and kitchens, you want a gloss or semi-gloss alkyd. It has superior impermeability to moisture, and it's always a good idea to keep all the moisture you can out of walls. Also, you may want to scrub these walls more frequently. The higher the gloss, the more scrubbing it will take without showing wear.

One good new alkyd wall paint has acoustical properties. Applied to both sides of a partition it can reduce noise transmission through the wall three decibels. Through the speech range of sound, this can be an important difference. Used on both sides of playroom partition walls, for instance, the added relief from sound can be most welcome. It is applied by roller, produces a heavier film than standard paint and is especially good at hiding wall irregularities. It has an attractive fine-stipple texture, and you would never guess it to be any different from ordinary paint.

If ease of application is your aim, choose a latex wall paint. Latex goes on beautifully with a roller, shows no lap marks, and cleanup is with water. You wash your brushes right in the sink. Most latex paints come only in flat, but you can match their color in alkyd enamels for surfaces that require added washability. (There are also some latex semi-gloss paints.)

Don't let the various names for latex paint confuse you. There are three kinds of latex paint: acrylic, PVA (polyvinyl acetate), and styrene-butadiene (sometimes called rubber-base). They're all latex paints, merely different varieties. You'll also hear some latex paints called plastic paint. Take your choice. They're all good.

One new latex paint is a special no-drip, no-spatter variety. It has the consistency of mayonnaise, but thins out effortlessly as you brush or roll it on. You may find it a little less smooth than standard paint, but it's so much less mess to apply, you'll be all for it. Since you don't have to take elaborate precautions to keep the paint from getting on things, and since cleanup is with soap and water, you can do an hour's painting here and another hour there, until you're done. You never have to make a big production of it.

Here's what paint to use on inside walls to stop outside blistering. If you are troubled by paint blistering on the outside of your house and have been told it's due to a lack of a vapor barrier in the wall, paint your inside walls with a semi-gloss chlorinated rubber enamel or varnish, then apply any decorative paint over it. Or you can use two coats of aluminum or alkyd flat paint, topped by one coat of alkyd semi-gloss or varnish. It will serve as a vapor barrier. (Also recommended is adequate louvering on outside of walls.)

Here's what to use on floors. On woods such as maple or oak, a penetrating sealer is effective. This is a nonsurface finish which binds the wood fibers and makes them tougher. There is no finish above the wood to be damaged. A penetrating finish can be used clear or colored. It is a low-luster finish, but it can be given luster by power steel-wooling.

If you are varnishing floors, a urethane varnish (satin or gloss) gives superior durability.

If you are painting floors, either wood or concrete, use a latex floor enamel (water cleanup). With this finish, you can't paint yourself into a corner. You can walk on it in less than an hour. Actually, these days, you can do a good job with any quality floor enamel. Chlorinated rubber enamel is excellent on concrete floors. (It's used on swimming pools.)

The toughest paint for floors or any other surface is epoxy. (It's also sold as pool paint.) Though called a paint, and applied like one, it is unlike paint in many ways. It is made of the same stuff as the miraculous epoxy adhesives which have been so widely publicized, and which stick to just about anything with tremendous tenacity. It dries, not by evaporation of solvents, but by a chemical reaction which starts when you mix together the two liquids which make up the paint. They come in separate cans.

Formerly you could buy epoxy paint only at marine-supply stores. Now it is being given national distribution by many companies and you can buy it at hardware stores, lumber and paint dealers, and department stores. It may cost twice as much as top-quality paint. (*Please turn to page* 142)



What do those labels mean?

Are you confused by the many trade names applied to man-made fibers? Best way to buy wisely is to learn the meaning of their "family" names, required by the Federal Trade Commission to appear on fabric labels

● The test-tube fibers that simplify our living are not simplifying shopping for most of us. There are 16 major chemical families or genuses of man-made textile fibers, but within these there are literally hundreds of trade names to try to keep straight. Rayon has shown up in the stores tagged by more than 68 different trade names. Nylon has at least 14. And new fiber names and changes in former names occur so often even experts have trouble with the nomenclature.

Some of the names refer to fibers that are virtually identical. They are simply identifying trade names of different makers. On the other hand, some of the names represent variations in the chemical composition or physical treatment of the same basic fiber to give it particular characteristics. It is staggering to learn, for instance, that there are at least 28 different *types* of nylon—meaning that while the basic chemistry of the fiber remains the same, it can be "engineered" for special purposes. It can be given greater toughness or crimp or loftiness for carpeting, softer luster for upholstery, stretchability for slipcovers, and so on.

Clearly, so far as the makers of fibers and the textile manufacturers who weave these fibers are concerned, there's a practical need for names to distinguish among this great



By MARION GOUGH

fiber diversity. And the more trade names you master, the better shopper you'll be.

But, by whatever name a fiber is called, your major question, as a consumer, is "How is it going to work?" This can be baffling in this day of technological ingenuity when fabrics are increasingly made of blends or mixtures of two or more fibers. The purpose behind this is to give you the advantage of the special, peculiar virtues of several fibers by marrying them into one yarn or one fabric—to combine in a carpet yarn, say, the resilience of wool with the high abrasion-resistance of nylon, or to give a curtain the stability and sun-resistance of polyester along with the soft drapability of silk.

By all means, try to acquaint yourself with trade names and their makers' claims for them. But your best bet in knowing how these man-made fibers are going to work is to learn what their generic or family names mean. All members of any one of these chemical families can be depended upon to exhibit certain similar traits. All members of the nylon family, for instance, in all their manifestations, are characterized by remarkable toughness and resistance to abrasion. The polyester clan promises drip-dry performance and resistance to sunlight. If you know what each fiber family excels at, you're on the right track to choosing the fabrics that will best fill your needs. It should go without saying, however, that the quality of a fiber in itself will not insure good performance if the dyes, finishes, weaves, and fabrication involved in any article are not properly handled. Unfortunately, as a consumer, you cannot always judge these things, and so you must rely, as always, on the reputation of manufacturer and retail dealer. But you are at least one step ahead of the game if you know how the generic fiber can be expected to perform.

These generic or family names are the ones that show up on the labels that the Federal Trade Commission now requires on all textiles. The labels tell you not only the family names of the fibers used in a fabric, but also the percentage of each fiber used. So, if you know what the intrinsic "family" characteristics of the fibers are, you can anticipate the kind of family traits that will predominate and hence the kind of performance you'll get from the fabric you buy.

In the list that follows, we detail for you the generic names and the major distinguishing characteristics of the twelve man-made fiber families you are (*Please turn to page* 144)

MADEIRA

A wine for the appreciative few

By SAM AARON



PHOTOGRAPH BY HOWARD GRAFF

Such decanters of Madeira and such glasses to sip it from once graced the buffets and sideboards of George Washington and Thomas Jefferson. Now once again Madeira is appearing in the homes of the appreciative few who know how to use it in a meal or in the kitchen. Decanter and sign from James Robinson. Silver tray in the "Abercrombie" pattern by Lunt Silversmiths. Glasses by Imperial Glass Corporation.



Steep terraces characterize the vineyards of the Madeira scene.

A wine that shines from soup to nuts

By PAULA PECK and FLORENCE AARON

● If at this very moment you were a guest in my home, I would probably be offering you a wine glass two-thirds full of a gleaming tawny liquid. I would say: "Madeira, Sercial, and old." Let us assume you are now holding the glass and breathing the bouquet of the wine.

Since you have a sense of history (all of us have some emotional attachment to past glories), you will contemplate for just a moment or so the treasure in your hand. This is an eloquent relic. If you wish, it can conjure up for you a vision of great wine-laden sailing ships on the long voyage from Africa to Boston. It can call to your mind a picture of quiet drawing rooms in Georgian homes, adorned with Aubusson rugs and stately highboys.

This is the wine that was drunk throughout colonial America—on Boston's Beacon Hill, in mansions on the James River, in homes of Southern planters. Madeira was the most acceptable wine that might be offered guests as an aperitif, through the meal and after the meal. It was an all-purpose wine, and a decanter of it always stood on the buffet. It also presided in the kitchen, where it was used in many dishes, especially those indigenous favorites, turtle soup and terrapin stew—when the Madeira was as indispensable as the turtle itself.

Although Madeira won favor in India under the British Rajahs and in England in Victorian times, it is a peculiarly American wine. This is the scene of its zenith. The popularity of Madeira in this country continued for more than two centuries. On the menus of the fine restaurants and inns of a hundred years ago—in New York, Boston, Philadelphia, Baltimore, Savannah—more Madeiras of different sorts appear on the lists than all other wines together.

Then through a series of mishaps, unending vineyard pestilences and wars, the decanters of Madeira disappeared from American buffets. Barrels of Madeira were no longer ordered for the well-stocked cellar. By the time Prohibition was repealed, it was an almost forgotten wine.

Now it is enjoying a vigorous revival. This is not a fad. Madeira is one of the world's great fortified wines—third member of the triumvirate that includes Port and Sherry. It is incredibly long-lived, the hardiest of any wine known today. Most of the old Madeiras (I have tasted the vintage of 1792) are held jealously by shippers so that their body and richness can be blended in small quantities with present vintages. Occasionally a small number of very old bottles is shipped to this country, and I, for one, experience a certain

(*Please turn to page* 150)

Americans once used Madeira extensively in the kitchen. It was, and is still, the classic wine for cooking. The French know this. Though they are not drinkers of Madeira (being notorious nationalists when it comes to wines), the French chefs have discovered its value. Sauce Madère is one of the great French sauces. If you love fine foods as well as fine wines you need Madeira in the kitchen.

There are wines that are so negative, or so delicate, that their flavor disappears in cooking. There are others so aggressive that they drown out all other flavors. Madeira has the ability, more than any other wine, to blend, to add of its own characteristic flavor without overpowering others. More than this, it tends to fuse all other seasonings. Perhaps it is so at home in the kitchen because it has already been through a heating process of its own, so takes kindly to heat and can act nobly as a catalyzing agent for other food flavors.

Rognons de Veau, Duc de Clarence

(Veal Kidneys in Madeira Sauce)

2 veal kidneys
2 tablespoons butter
1 carrot, diced
8 small white onions
½ cup chopped parsley
2 cups sliced mushrooms
Salt and pepper
½ teaspoon thyme
1 small bay leaf
1 cup Rainwater Madeira
½ cup brown meat gravy (canned may be used)

Trim fat and core from kidneys. Slice ½ inch thick. Cover with cold water. Place over a medium flame and bring just to a boil. Remove from heat and drain kidneys.

Melt butter in a heavy pot. Add carrots, onions and a little parsley. Cook over low heat till vegetables are soft on the outside. Stir in sliced kidneys and mushrooms. Season with salt, pepper, thyme, and bay leaf. Add ¾ cup Madeira. Cover pot tightly and place in a 350°F. oven for an hour and a half, or until kidneys are tender.

Remove lid from pot. Skim off fat, if any. Liquid in the pot should barely cover kidneys. If there is too much, reduce it over a high heat, after removing kidneys, till it has cooked down. Stir in meat gravy. When mixture begins to bubble again, add remaining Madeira. Arrange on serving plate, sprinkle with chopped parsley and serve. Serves 4.

Celeri Zino

(Celery Hearts, Portuguese Style)

3 green onions, minced
1 clove garlic, minced
2 tablespoons olive oil
3 cups celery hearts, cut in 1 inch pieces
Salt and pepper
¼ cup chicken stock
¼ cup Madeira
2 egg yolks
1 teaspoon chopped fresh dill

Sauté green onions and garlic in olive oil till soft and golden. Add celery, salt and pepper to taste, and chicken stock. Simmer, covered, about 15 minutes, or till celery is just tender. Stir egg yolks and Madeira together. Add some of hot pan liquid to yolk mixture. Then stir yolk mixture into celery. Continue to cook over a low flame, stirring constantly but gently, until the sauce thickens. Sprinkle with chopped dill. Serves 4.

(*Please turn to page* 153)

No. 9 in the Series: How to Explore and Exploit the Nature of Materials

Discovering the Beauty of Lead

Lead in sheet form is the easiest of all common metals to cut, shape, and form. You can use it to create countless objects of uncommon beauty

By ERNST AUERBACH

● For centuries lead has had widespread use in garden statuary, fountains, pools, urns, as well as in architectural ornamentation and structure. The reason is simple. Lead is a material of quiet, understated beauty, and it is easy to use. You don't need a vast array of special equipment. You need only a few everyday tools and patience to shape it to your will and create countless objects, both useful and decorative.

Immune to corrosion and wasting, lead is ideal for use outdoors. It needs no special care or maintenance. Time and weather are kind to lead, softening its already soft gray color to one that is a perfect foil for flowers or foliage and a pleasing complement to cut stone, natural rock, brick, and painted or unpainted wood.

One method used in the fabrication of lead objects is casting. Casting makes possible a comparatively rapid and endless duplication. But cast objects are heavy in proportion to their bulk, and this means added cost. Aesthetically, they usually lack definition and clarity. Of special importance to us, the casting of any metal is not a task to be undertaken lightly in a home workshop or without some special skill and experience.

These disadvantages are avoided if lead in sheet form is used. It is cut with tin snips and easily joined by soldering. If added rigidity is needed, the lead can be overlaid on a stiffening form of wood or applied as an overlay on a commercially available item which you wish to decorate and upgrade. Lead is an informal material. The unevenness and irregularities of its fabrication are a part of its charm. If worked with the casualness proper to its nature, it assumes a character that is unique and gratifying. The little errors you do make will add interest to the result.

Detailed directions are given here for making the bird bath and reflecting pool illustrated on these two pages. Neither of these is beyond the abilities of a normally aware and interested person. Once either or both of these pilot projects are done, a personal technique will have been acquired ample enough to cope with any of the pieces shown on the pages which follow. As your technique will be personal and your needs individual, it is highly improbable that you will want to make a spitting image of any of the pieces shown, which is as it should be.

Smaller variations of the bird bath make excellent plant containers for either indoors or outdoors. An unfluted version is ideal for a bonsai. Small leftovers can be folded or bent into ash trays. Prominently placed fence posts can be capped with lead, which can be ornamental as well as a help in checking weathering.

Lead is useful in masking or shielding exposed lights in outdoor illumination. Bird houses (*Please turn the page*)

ALL PHOTOGRAPHS BY EZRA STOLLER ASSOCIATES



A fluted, oval bird bath, like that shown at left, is a simple project, but it can teach you much about the nature of lead, and enable you to go on to more elaborate projects like those shown on the pages which follow. All projects are made with 4-pound sheet lead, readily available from plumbing shops. Lead is an enduring metal, requires no maintenance.

This reflecting pool, measuring 42″ square and 6″ deep, can be made of lead placed over a cedar or redwood form. A single sheet of lead covers the bottom, sides, and extends downward on the outside. Only the corners are fitted separately. Lead is so tractable, it can be fitted by hand, coaxed into place. You can have the wood form made at a millwork shop.

For complete step-by-step instructions on how to make the fluted bird bath and the quadrant-cornered reflecting pool, please turn to page 141.





Seven lead projects grouped at this entrance (above) include a lantern, intercom housing, mail slide, lockset, numberplate, door surround, and a pair of plant tubs. Accompanying photos show close-ups of major items. Construction details are given in captions on facing page. In some cases, lead was used to overlay existing hardware. In others, work was from scratch.

Mailbox below was made by overlaying a regulation galvanized box. Lead extends beyond end of box, concealing original door. Seams act as stiffeners. Finials are wound stranded cable. Cartouche, a chased copper sheet, carries monogram.





A Decorated lead lantern with brass grilles and screens.



B An existing cast mail slide covered with patterned lead.

C Number plate of alternately matted and unmatted lead.





Lockset, above, was a standard one, like millions of others. Now, covered with lead and pewter, it has become a highly personal expression of owner's special interest (fishing).



Plant tub (above) starts as a cedar tub 16″ square and 15″ high. After sides are covered with 4-pound lead, corners are framed with lead angles, the edges of which are turned under to create more relief. All joints are soldered, then design is stamped. The strap work is made with ½″ strips, bordered with lead angle. The nails used are #16 brass escutcheon pins. Their heads are covered with solder before driving.

Doorframe and bell plate shown below are a variation of those on facing page. Door molding like one seen here is milled in two sections, fitted, then removed and sheathed in 4-pound lead, the lead fitted by gently tapping with a hammer. Two surfaces were decorated by stamping. The bell plate passes under top molding, with ½″ of it recessed. Escutcheon pins fasten the plate on its left side. Push button is standard type. Molding screws are covered as described in caption C.

DISCOVERING THE BEAUTY OF LEAD
continued

can be made in part of lead. Push plates can protect exterior doors that are painted and much used. The area around bell-buttons can be similarly protected.

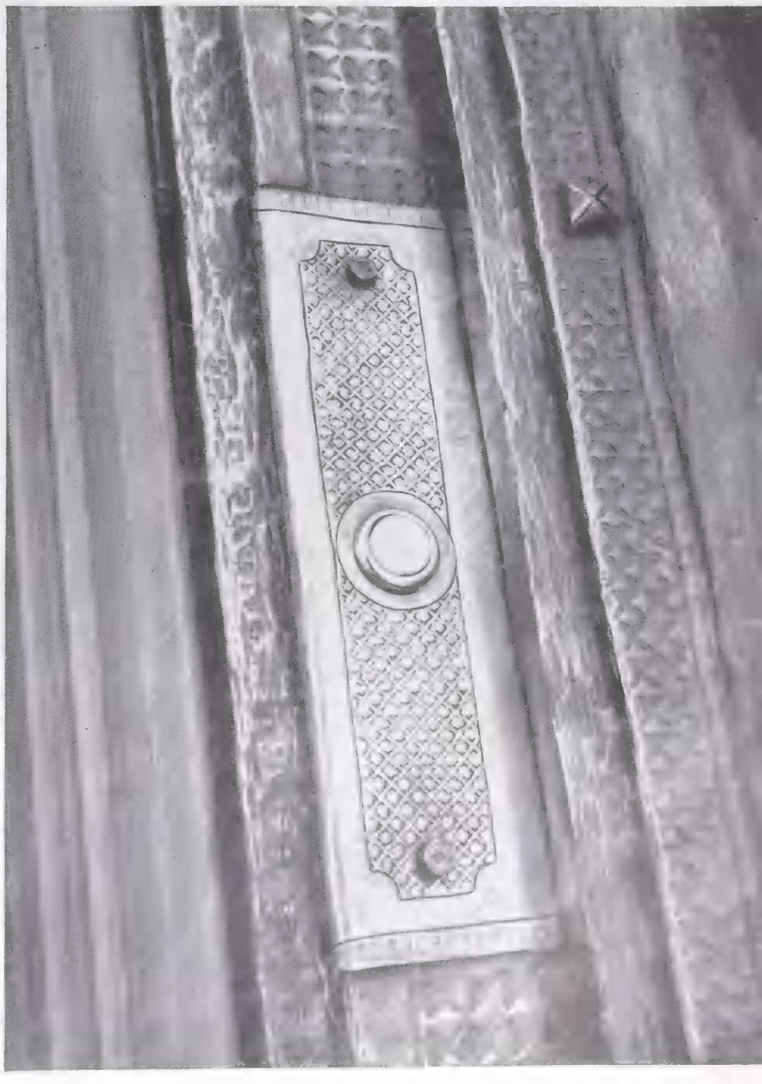
Sheet lead is designated by the weight of lead in each square foot and is fabricated in two-, four-, six-, and eight-pound weights. It is available in widths up to eight feet. The six- and eight-pound weights are magnificent to work with but they are, unfortunately, hard to get in most parts of the country. For that reason, all the pieces and fitments shown here were designed to be made with four-pound lead.

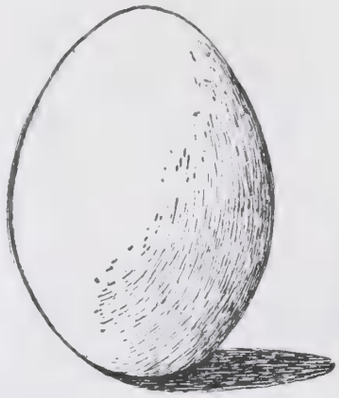
If the heavier weights can be (*Please turn to page* 139)

A Lantern shown on facing page is made by overlaying lead on a 16-oz. copper body. Body has no top or bottom, but is flanged, as are lead sides. Lead top and bottom are then crimped to these flanges. Ornamentation is stamped before top and bottom are added. Body measures about 11″ x 9″ x 20″. Three 100-watt lamps are mounted below level of opening. Grille on side is door. Bottom is shaped into a drip tip.

B Lines on mail slide (left, center) are made by striking chasing tool held slightly off vertical and away from travel direction. Stamping is with decorating tools held vertically.

C Strap work on number plate (left) was made with ½″ strips of lead, their ends soldered to the base. Numerals are cut from 14-gauge sheet brass. Two layers of lead are soldered to backs of numerals, adding relief. Screws fastening plate to door go through squares of lead. Corners of squares were folded over to hide the screw heads. Matting of lead is done with a matting tool. See tool list on page 139.



The bright blue yonder of  an egg

A woman muses engagingly and knowingly about what to cook

By KATHLEEN B. GRANGER

● Give me a few eggs, brown or white, it doesn't matter which, and I'm as happy as a juggler with his golden balls. I toss them high into the bright blue sky of my thinking and they tumble into an exciting pattern of omelettes, soufflés, and crepe suzettes. I play with the ideas that unfold—two eggs, six eggs, a dozen—which shall I use? And then, simply by adding salt, sugar, flour, baking powder, butter and milk, what a dazzling array of possibilities!

Shall I use one egg only? Very well, with half a cup of milk, a cup and a half of flour, two tablespoons of butter and three of sugar, a dash of salt, and three teaspoons of baking powder. Muffins of course. But I hesitate. Do I actually want to make muffins, or should they be popovers? Nick loves popovers, and I'd be using exactly the same ingredients, but in different proportions. Except, no need for baking powder or sugar. This time, *two* eggs, *one* cup of milk, one cup of flour, two teaspoons of butter, half a teaspoon of salt. Into the hot buttered pans and pop they go!

Or I could make a puffed, golden omelette, using four of my eggs. One cup of milk mixed with two tablespoons of flour, half a teaspoon of salt and the eggs, beaten until smooth and poured into a hot well-buttered frying pan. Gently, gently, I will raise the edges with a spatula as it begins to brown underneath, let the liquid portion flow to the bottom until all is entirely cooked through, then whisk it to the broiler where it will rise, higher and higher, till the top is bubbly, gold and brown. From there to the table to be admired, exclaimed over, eaten with delight.

On the other hand, Nick adores the small, thin pancakes I make him for a treat: Four eggs, one and a half cups of milk, one cup of flour, two tablespoons of sugar, and one-fourth teaspoon of salt. About three tablespoons of the batter on a well greased pan tipped sideways, this way and that, until it has spread thin, browned lightly, flipped over for a second or two, and rolled. But of course, unless Nick is right in the kitchen to eat these hot from the pan, I might just as well not make them. We don't like them cold.

Perhaps, though, I should make a sponge cake; it will last a while. Unfrosted, plain, delicious, and moist, with a glass of milk. This will take (*Please turn to page* 148)

EGGS	MILK	FLOUR	SUGAR	BUTTER	SALT	EXTRAS	
1	1 cup	2 cups	3 tbsp.	2 tbsp.	1 tsp.	3 tsp. Baking Powder	Muffins
2	1 cup	1 cup		2 tbsp.	1 tsp.		Popovers
4	1 cup	2 tsp.			1 tsp.		Omelette
4	2 cups	1 cup	2 tbsp.		1 tsp.		Pancakes
8		2 cups	2 cups		1 tsp.	2 tsp. Vanilla	Sponge Cake
4		1 cup		1 cup		1 Cup Water	Cream Puffs



Not if you have a KitchenAid Dishwasher. KitchenAid's famous big blue wash arm scrubs each dish hundreds of times with detergent and extremely hot water under pressure. It's the heaviest, hardest-working wash arm in any dishwasher. So load in the dishes dirty, push a button on your KitchenAid Dishwasher, and go join your family. Fact is, your KitchenAid gets dishes more sanitary than hand-washing, because it washes in water hotter than your hands can stand. Another thing: KitchenAid Dishwashers are so solidly built, they actually weigh as much as 60 pounds more than most others. They have an astonishing record of service-free performance. Because we specialize in dishwashers, we've put all our efforts into making KitchenAid the most advanced dishwasher you can buy. It is. And KitchenAid gives you a wider choice of models than any other brand—including built-ins, portables, free-standing models, and dishwasher-sink combinations. We also make convertible portables you can build in later. With our Vari-Fronts you can match any color or finish your heart desires. Of course, KitchenAid Dishwashers may cost a little more to buy (but less to own.) The best always does. *KitchenAid Home Dishwasher Division, Department KH-2, The Hobart Manufacturing Company, Troy, Ohio.*



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What Makes Music Good?

Never before in history have so many been surrounded by so much music, but how do we know if it's good?

By HERBERT KUPFERBERG
Record Editor, New York Herald Tribune

• Good music, no matter of what kind, epoch, or intention, has a compulsive quality.

You can be waiting in line before the teller's window of a bank, as this writer recently was, fretting at the delay despite the soft music floating from hidden speakers. Suddenly the "Song from Moulin Rouge" fills the air, and you're listening to it, carried aloft by its haunting melody, and the man behind you in the line is actually humming it as *he* waits.

This is what good music can do. It makes you listen. The "Song from Moulin Rouge" happens to have been written by Georges Auric, a renowned modern symphonist who was a founding member of a French group called *Les Six*. But in the framework of a popular song he composed music which becomes part of your consciousness whenever you hear it and which retains its power to command attention even after many rehearings. This is the characteristic of music that lives, whether it be symphonies or pop songs.

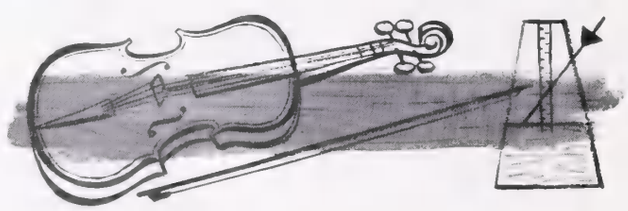
With so much music around, people can be excused for wondering how to judge its quality. This, in a way, is the same question the Devil asked in Kipling's poem, "The Conundrum of the Workshops:" "It's pretty, but is it Art?" Is all the music you hear in a concert hall or an opera house necessarily good? Is it all the music you get over a restaurant loudspeaker necessarily bad? And how do you tell—or at least form an opinion—with some degree of confidence?

There's no sure way, of course, for one man's Mozart will always be another's Thelonious Monk. Furthermore, not all music was written with the same intention. Long before Muzak, music was being used as a background for flirting, frivolity and just plain table-talk. One such scene was even incorporated by Mozart into his opera *Don Giovanni*, in which a nobleman sits discoursing with his servant during dinner on the quality of his table and cellar while his musicians play in the background.

Today only a small portion of music goes by the name "classical." Such designations as semi-classical, light popular, dance, jazz, background, and mood music indicate the tremendous variety to which the listener—or even the non-listener—is exposed. Obviously, it would be unfair to judge a record called—as several have been called—"Music for Dreaming" by the same standards as Handel's *Messiah*.

Perhaps the best measure of quality is the degree to which music will not only monopolize your attention at first hearing but re-

(*Please turn to page* 134)



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WHAT MAKES MUSIC GOOD?

CONTINUED FROM PAGE 132

tain it at subsequent encounters. Good music lasts; it is of a coinage which is neither debased nor corroded by time. Haydn, Mozart, and Beethoven all wrote for their own era and audience, even as Shakespeare did. For all their artistic devotion they were practical men who wanted to please their customers and get paid for their work. But they also had more than an inkling that posterity would be listening to them, too. Simply writing a pleasant melody, these composers knew, wasn't enough. They had to give it the harmonic underpinning, the architectural strength and the imaginative spirit to sustain it through the centuries.

Good music not only lasts; it offers more at each hearing. It holds back some of itself so that repetition leads to new discoveries. Each listening gives you the pleasure of recognizing old friends among the themes and harmonies but it also stimulates you by revealing new depths, new intricacies, new subtleties.

Good music requires your attention. This is a little different from the compelling quality mentioned at the beginning of the article. There is a slightly aloof quality about good music; it insists that you come to it. It doesn't give up its riches too easily. Music of quality requires your alert ears and your background of previous experience.

GOOD music does more than set forth a good tune. It changes it, varies it, examines it from different angles, puts it through its paces, says musically all that is to be said about it. That's what is meant by musical "form," which in good music is always there whether you realize it or not. It is form no less than content which enables a Beethoven symphony to be listened to with pleasure and interest time after countless time, when even the catchiest pop tune will pall quickly and give place to the next entry on the ever-changing, yet always similar, hit parade. Good music is music that isn't discarded, day by day, year by year, or century by century.

Musical form, or patterning, whether expressed rhythmically, melodically or harmonically, is never repeated monotonously. Variations develop the musical idea being presented so that a musical blossoming results. Beethoven's *Fifth Symphony* is a good example of such development. The opening theme (sometimes referred to as "Fate knocking at the door") is used throughout the four movements. It is a simple four-beat theme, yet so ingeniously has Beethoven varied its rhythmic and melodic pattern that its presence throughout the symphony grows in interest and becomes even more exciting in the final movement.

COUNTERPOINT, a form in which similar melodies overlap each other, creates a superpattern of these patterns played on top of each other or in canon. This superpattern, when made by a master, is a whole greater than the sum of its parts. A good example is Bach's "Prelude and Fugue in c# Minor."

Still another kind of patterning is "theme and variations," a musical form that permits seemingly infinite development. Brahms' "Variations on a Theme by Haydn" (see HOUSE BEAUTIFUL, March 1961), takes a simple melody and repeats it ten times, varying rhythm, key, orchestration, and harmonies so richly that the original theme seems to be a springboard for Brahms' exuberant inventiveness.

Good music communicates. The composer must have something important to say and then be able to say it in a language known or knowable to his listeners. History, custom, and tradition have shaped the language of music. For example, the gong suggests the Orient, the snare drum suggests marches, slow, minor scale music is "sad," fast, major scale melodies are "gay" and so on. But we cannot expect to stay permanently in one era of music with its easily recognizable language. Music grows, changes, and develops. We listeners need to increase our musical vocabulary and even learn new musical languages if we are to enjoy all the wealth of good music available to us. But an absence of all familiar musical landmarks would leave us lost and frustrated, unable to understand or appreciate. The great composer roots his music in



tradition and in so doing provides a bridge to the new. Beethoven is reported to have said that a good composer must learn all the rules before he breaks them.

The decision that music is good is a highly personal one, for it depends on your interest, your musical background, and all the other ingredients that compose your individual taste. While knowledgeable music critics are helpful in their judgments, the final decision is your own. The many differing opinions of the critics themselves indicate this.

Your receptiveness as a listener plays a part, too. One isn't always in the "mood" for music, or at least for certain kinds of music. To hear a late Beethoven piano sonata demands a certain seriousness of approach not required for, let us say, a Liszt rhapsody, and there will be times when one touches a more responsive chord than the other.

Nevertheless, the importance of mood can be exaggerated. Good music, well-performed, can often overcome a listener's indifference or even his resistance. If music really possesses, as William Congreve observed, "charms to soothe the savage breast," it also has the power to slip past closed doors, and to enter closed minds.

Despite variations in the abilities of performers and the receptivity of listeners—both of which tend to even out in the long run—the intrinsic worth of a musical work, or a work of any other art, lies within the product itself. In the 150 years since it was written, Beethoven's *Fifth Symphony* has received hundreds of poor performances and has been heard by thousands of people who weren't in the "mood" for it. Yet it still remains what E. M. Forster calls "the most sublime noise that has ever penetrated into the ear of man."

BEETHOVEN'S *Fifth* seldom makes an appearance among the music one is exposed to in a restaurant, a bus, an elevator, or a supermarket. It might prove distracting if it did. For most of the music piped into places of human congregation is intended to lull, soothe, and fill in pauses in conversation, rather than to distract anyone from the business at hand. And few things on earth are more distracting than good music.

What is the best way to start appreciating good music? In simple words, by listening to it. Not listening to a piece once, or twice, but ten or twelve times, in the expectation that each hearing will add a new level of discovery, and that its full worth and character, like those of a friend, will be revealed only gradually and with deepening acquaintance.

It's a matter of personal taste whether you seek an introduction to good music through a Tchaikovsky symphony, a Verdi opera, or a Richard Strauss tone poem. In music's temple there are many chambers. But if a suggestion is in order, you might start with a piece called *Eine Kleine Nachtmusik* (A Little Night Music) written nearly 200 years ago by Wolfgang Amadeus Mozart.

This is a kind of miniature symphony for string orchestra, lasting only twenty minutes and filled with attractive melodies, buoyant harmonies and above all, a healthy and affirmative outlook. Ernest Newman, the greatest British music critic of this century, once wrote an article on "deathbed" music in which he tried to decide which of all the great masterpieces he would elect to hear when he lay dying and listening to his last sounds on earth. He came to no firm conclusion, but he did say that he was sure of one thing: The first piece of music he wanted to hear *after* death was Mozart's *Eine Kleine Nachtmusik*—just to be sure he had arrived in the right place.

We, perhaps, need not make the choice under such dire circumstances as Ernest Newman. But *Eine Kleine Nachtmusik*, a piece that cheerfully observes all the rules of musical form, in every sense of the word a "classic," is nevertheless music abounding in life, vigor, beauty, and sheer fun. If, after hearing it a few times, it says nothing to you, you may be safe in concluding that good music is not for you. If, as is more likely, you find that such music can be not only mildly diverting, but actually refreshing and exhilarating, you will be on the road to many more such discoveries and revelations. In any case, the experiment is worth making, for perhaps the greatest of the gifts of good music is that once found, it can never again be lost.

RECORD LIST

The following music was mentioned in this article. Stereo, when available, is shown in parentheses.

BACH, J.S.

Prelude and Fugue in c#, from Well-tempered Clavier. Landowska. Vic. LM 1017. 6-Vic. LM6801.

BEETHOVEN, LUDWIG VAN

Sonatas for Piano, No. 30 in E and *No. 31 in A flat*. Hess. Ang. 35705.

Symphony No. 5 in c, Reiner, Chi. Symph. Orch. Vic. LM-2343 (LSC-2343).

BRAHMS, JOHANNES

Variations on a Theme by Haydn. Toscanini, NBC Sym. Vic. LM-1725.

HANDEL, GEORGE FRIDERIC

Messiah. Sutherland, Bumbry, McKellar, Ward, Boult, London Sym. 3-Lon. A-4357 (OSA-1329).

HAYDN, FRANZ JOSEPH

Symphonies Nos. 93, 94, 95, 96, 97, 98. Beecham. Royal Phil. 3-Cap. GCR-7127 (DGCR-7127).

LISZT, FRANZ

Hungarian Rhapsodies. Davis. Col. ML-5622 (MS-6222).

MONK, THELONIOUS

At Town Hall. Riv. 300 (1138)

MOZART, WOLFGANG AMADEUS

Don Giovanni. Brownlee, Souez, Hellestgruber, Mildmay, Busch, Glyndebourne Festival 3-Electra 80598/600.

Serenade in G (Eine Kleine Nachtmusik). Walter, Columbia Sym. Col. ML-5004.

STRAUSS, RICHARD

Don Juan and *Til Eulenspiegel*. Szell, Cleveland Orch. Epic LC-3439 (BC-1011).

TCHAIKOVSKY, PETER ILICH

Symphony No. 5. Ormandy, Phila. Orch. Col. ML-5435 (MS-6109).

VERDI, GIUSEPPE

Aida. Price, Tozzi, Vickers, Merrill, Solti, Rome Op. Hse. Orch. & Chorus. Vic. LM 6158 (LSC-6158).

MISCELLANEOUS

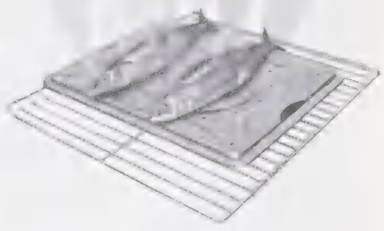
Song from "Moulin Rouge." Michel Legrand. Col. CL-1640 (CS-8440).

Music for Dreaming. Paul Weston. Cap. T-1154 (ST-1154).





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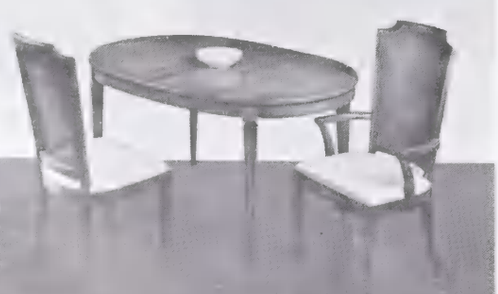
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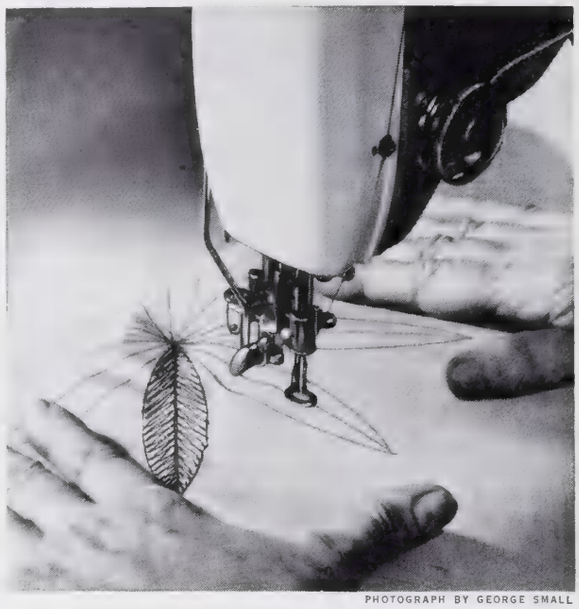


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A NEW ART FORM: MACHINE EMBROIDERY

CONTINUED FROM PAGE 114



PHOTOGRAPH BY GEORGE SMALL

Darning foot in action: Note fabric is moving toward you instead of away. Hands flat, holding fabric taut, offer best control in all machine embroidery.

large urban centers and in 60 colors in smaller communities. You'll find an assortment of hues in each color family.

Be experimental in your choice. It's much harder to go wrong than you may have been led to believe.

You might try a range of subtle, rich, *shibui* colors, made even warmer with touches of astringent colors (see "How to Compose Color Schemes," HOUSE BEAUTIFUL, March 1962).

Or be wildly gay! If you want red to predominate, you'll find that elements of red-orange (such as Coats & Clark's "Devil Red") in juxtaposition with a blue-red (like its "Petunia") produce a luminosity that red by itself will not give you.

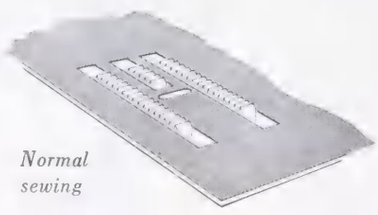
Before you make any plans for a finished piece, however, it would be wise to do an informal sampler on a small square of cloth. Use a firm material. It can be given more body, which is desirable when doing machine stitchery, by applying an iron-on, non-woven interfacing fabric, such as Keybak or Pellomite, to the back of the fabric before embroidering. These interfacings are available where suitings are sold.

Here's how to set up your machine for embroidery: Remove the foot; replace it with the special darning foot (which may be bought for $1.50 to $3.00 if your machine did not come equipped with one). This does away with the need for an embroidery hoop. The darning foot drops against the fabric and holds it during the instant the needle is penetrating, then lifts up as the needle comes out.

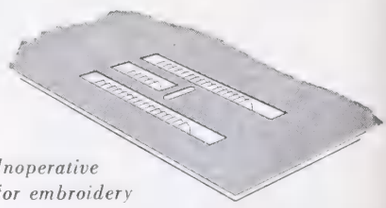


It is easy to slacken off tension on the lower thread by simply turning a little screw you will find on the bobbin.

Next you inactivate those little moving teeth beneath the needle called the "feed dog" that ordinarily push the fabric along as you sew. On the Pfaff the teeth lower at the flip of a switch; on



Normal sewing



Inoperative for embroidery

Feed-dog is made inoperative by either dropping the teeth or raising needle plate. Then you move fabric in any direction, make any size stitch.

the Singer the needle plate rises up; on older machines a little plate is slipped over the feed dog.

Now (with the stitch length regulator on *neutral*) you are free to move your work forward or back, side to side, in any direction you like without the usual necessity of rotating the fabric.

As you begin to sew, you will need to adjust the machine's tension until there is no strain on either side of the fabric, so that it won't pucker more than the slight amount that is natural to this technique.

To get used to the feel of a completely free needle, start out by making some simple geometric forms, diamonds, circles, checkerboards, curlicues, Greek keys.

Soon you'll be ready for a project. If you freeze up faced with a large piece of blank fabric, this is the time for the scrap box.

Cut out some circles, squares, and free shapes and perhaps some leaf forms. Lay them on your background material, then arrange and rearrange them until the effect pleases you.

Everyone has a sense of design. You can take it for granted that you're no exception. So you can trust your eye.

It is important to have the grain of these little pieces coincide with the background fabric. After you have pinned them where you want them, you can run a few lines of stitching in each direction to hold them securely. It's not necessary to turn their edges under, as they will work into the background better if they are not hemmed.

To integrate your patches into some sort of over-all design, begin sewing lines or textures that extend through and beyond them. Radiating lines can turn a circle into a daisy or a sunflower. The circle itself can be enriched with a pattern of freely interlocking circular forms.

WHAT you'll get won't necessarily look like a sunflower, nor do you want it to. If you wind up with something that gives you a kick, that pleases your own innate sense of design, that's good enough. You have moved ahead.

When you are satisfied with your technical proficiency you will want to try something more exciting. Where to turn?

Try the resource all artists use as a prime stimulus: nature. Make a collection—ferns, flowers, leaves, shells, coral, and seaweeds, vegetables and fruit. Look at small animals, bugs, butterflies, birds.

All are wonderful sources of inspiration for your own free interpretations of nature in stitchery.

Work boldly. Keep your scale large to begin with and fight the temptation to concentrate too long and too finely in any one area of your composition.

Feel free (those are key words) to work a little in one area and zip over to another as your fancy dictates. Interpolation is the very soul of facile creativity.

AS YOU work, you'll hit a stride —what jazz musicians call "getting in a groove." Colors will call for contrasting colors, a shape will call for a complementary one. You'll work with a kind of rhythm.

Make the design fill the fabric if you can. This does not mean completely covering the background with stitches like a tapestry. Such treatment is too time consuming.

Rely on patches from your scrap box for appliquéd changes of color and texture that cover large areas.

You may even prefer to leave the background untouched and concentrate on spot designs, but make them part of an over-all plan.

Once you get good at controlling an unfettered needle, the finest sort of work is feasible and you may be tempted to try some intricate designs. Little spots of color can be laid in:

Simply stop the motor, turn the balance wheel until the thread take-up lever is all the way *up* in its up-down motion, and move the fabric until the needle is aimed at a new place for another spot.

Afterward the threads that join the spots can be snipped away, though more than likely you will fill in around them with stitchery and sew right over the joining threads.

It's well worth pinning up your work in progress and stepping back for a look. If one area seems weak, concentrate on that.

Save yourself anguish by redesigning around your mistakes instead of stopping and picking out the threads. You will learn by your mistakes—by experimenting, by doing for yourself, by making your own decisions.

When do you know you are finished? This decision is sometimes hard to make. There must be a sense of completeness, of an integrated whole, whether you have done a lot of stitching or a little.

As you go on, you will develop co-ordination between the speed you run the machine and how fast you move the fabric between stitches. The faster you work, the

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A NEW ART FORM: MACHINE EMBROIDERY

CONTINUED FROM PRECEDING PAGE

more flowing and spontaneous your stitchery will look, heightening the character of craftsmanship in the final result.

If freehand designing with the needle is not your dish, you can perfect your design on tracing paper. Get a pad of it and simply keep sliding your design under the sheet beneath it to retrace it.

WHEN you get what you want you can go over the lines of your sketch with a Magic Transfer Pencil, then flop it over and transfer the design to the fabric with a hot iron. Magic Transfer Pencil is $1 postpaid, from Franwin Services, 52 Vanderbilt Ave., New York 17, N.Y.

If your object is to get as enriched a surface as possible, see what you can do with two needles, a different color in each.

Try using a heavy needle and threading two colors through the same eye. This may make your tension slightly uneven, but you'll get some exciting effects. Be careful!

Zigzagging (if your machine has this feature) fills in quickly but produces too random a line. It looks uncontrolled and uncraftsmanlike. Only a very slight zigzag is possible anyway with the darning foot attached.

One of the most satisfying ways to get richer color (and texture) in your work is by breaking one of the cardinal rules of machine sewing, "never touch the tension." But by changing the tension of your threads, the bobbin thread (which can be a different color from the top thread) can be pulled through stitch by stitch onto the surface of your work. This was done within the circle of the table mat sunflower in the bottom illustration on page 115 (top thread, red; bottom thread, green).

Here's a safe way to slacken off the bobbin tension: Think of the slot in the screw that controls the tension on the side of the bobbin as the hour hand of a clock and turn it counter-clockwise in "ten-minute" segments, testing each time until you get what you want. On most machines a "half-hour" turn from proper tension (the knot of each stitch buried in the fabric) is enough to bring the bobbin thread up on top and give you the two-color effect you seek.

You may find you have to tighten the top thread's tension slightly to pull the bobbin thread up in sight. This is easily accomplished on most machines by turning a dial.

Here is a way that might not occur to you for getting heavier texture in your embroidery:

Using the "wrong" side of your work as the "right" side of your finished piece, put heavy thread in your bobbin, thread as heavy as yarn. You can even use slubbed thread, with its characteristic thicks and thins along its length. It will be necessary only to loosen the tension on your bobbin to accommodate the heavier threads.

Tip: Keep from breaking your stride when you're working fast by learning to change colors rapidly. Do this by breaking off the color you are using near the spool, leaving it threaded through the guides. Then slip the new color on the spool pin and knot its end to the old color. Now just grab the old thread near the needle and pull it through the guides. Snip off the length of old thread, and you're all ready to thread your needle and keep going.

Tip: Lock-stitch your threads as you switch from color to color instead of tying off ends.

Tip: Keep organized by having someone handy with woodworking tools make you a wooden rack for your spools by simply inserting short lengths of doweling in little holes drilled in rows. Slit the top of each dowel with a razor blade to form a slot to slip the loose ends of threads into when you change your spools.

Tip: Purchase two spools of each color when buying thread and make a note of the numbers of the colors in case you run out.

AS YOUR work improves, so will you as a person grow creatively. You'll find that, unlike many other crafts, you can work at stitchery in odd moments, put it down and pick it up easily again. Once you get started on a project, it can be an adventure to let the mending go for a few days.

Surround yourself with beautiful colors of fabric and thread and let your fancy take you where it will. Machine stitchery is so easy and so much fun, you *can* expect miracles to happen.

Be sure and sign your work in thread. Write with the machine in linear script. It adds just the touch that bespeaks the material in the hands of a "master."

You'll be surprised how quickly you will rate the title.

DISCOVERING THE BEAUTY OF LEAD

CONTINUED FROM PAGE 129

bought in your locality, you are urged to experiment with them, particularly in the making of free-standing objects. Use of six-pound lead in the bird bath, for example, would permit a simpler construction of the sides and at the same time more complexity and greater freedom in the style and depth of the fluting.

The heavier weights are excellent in the fashioning of trays and naturalistic shapes, such as leaves. Objects that are to be raised or beaten into relief would also best be made of these heavier weights, or you can get an alloy called antimonial lead. It is more rigid than common sheet lead. However, there is no need for it in your earlier projects.

Sheet lead can be bought at plumbing supply houses, well-stocked plumber shops, and sheet metal shops. Because of its weight, transportation is a considerable factor in the price of lead, but fifty cents a pound is a generous average. A square foot of four-pound lead will thus cost about two dollars.

Lead can be used in conjunction with all common metals, except aluminum. In contact with lead, the life of aluminum is short. Metals like copper, brass, and pewter can enhance a lead project by giving it the accent of another color or sheen. (Complete details on working with pewter appeared in the January, 1962 issue of HOUSE BEAUTIFUL, page 90.)

Tools For Working With Lead

Common tools:
- Heavy pliers—type with slip joint is best.
- Soldering iron—gun
- Torch—propane
- Tin snips—8-inch
- Ball pein hammer
- C-clamps—8-inch

Materials:
- Sheet lead (4-pound)
- Soft solder (60-40)
- Soldering flux

Special tools:
(These special tools are available from: Allcraft Tool and Supply Co., 15 W. 45th St., New York 36, N.Y. Order numbers are from their Catalog No. 62.)
- Hammer—No. 2N4
- Matting tool—No. 3A6 (there is a choice of six styles)

Here is how to make this reflecting pool



A pool measuring 42 inches square and 6 inches deep is a convenient size to make. It is not too heavy for one person to handle. The pool could be made in this style as large as 7 feet square.

Use a single sheet of 4-pound lead large enough to cover the bottom, the inside and top of the

(*Please turn the page*)



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DISCOVERING THE BEAUTY OF LEAD

CONTINUED FROM PRECEDING PAGE

straight sides, and extend 4 inches downward on the outside. This is placed on a cedar or redwood form which has been assembled with brass screws. The quadrants of the form are bandsawed from solid blocks. Grooves ⅜-inch wide, spaced 1⅜ inches apart, are cut into the top of the straight sides. You can have the form made for you at a woodworking shop.

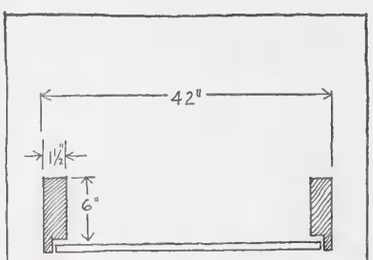
The form is placed on the lead and its outline traced. The form is then removed and another line is scribed inside the profile of the quadrants at a distance equal to the thickness of the quadrant wall, which should be approximately 1½ inches. Cut these corners out of the sheet.

Now lay the sheet inside the form and coax it into place. At this point, a willing but mute assistant would be most helpful. If you can't complete the fitting by hand, use a hammer, but avoid all but the gentlest blows. Use a wood block. Don't strike the lead directly.

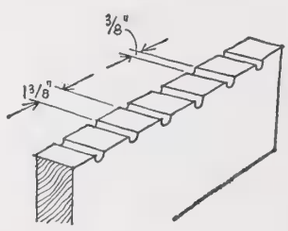
Next, fit pieces over the quadrants and solder them to the underlying lead with soft solder. As there is a considerable mass to be heated while soldering, it's a good idea to supplement the heat of the soldering iron with that of a small propane hand torch. After soldering is complete, check the pool for leaks by filling it with water.

To flute the top edges, clamp pieces of wood on each side, ½ inch below the top. Drive the lead gently into the grooves, the lead flaring slightly over the pieces of wood clamped on the sides.

Follow these diagrams to make the pool



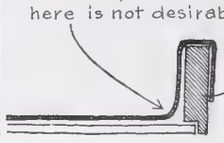
1. SECTION OF FORM FOR REFLECTING POOL



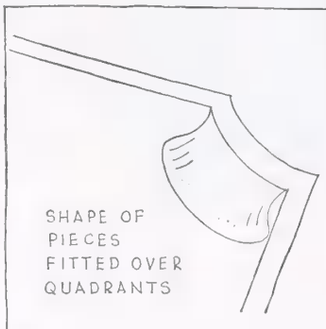
2. PART OF STRAIGHT SIDE SHOWING GROOVES CUT IN TOP



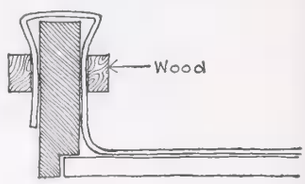
3. SHAPE OF LEAD READY TO BE FITTED INTO FORM



4. LEAD FITTED INTO FORM



5. SHAPE OF PIECES FITTED OVER QUADRANTS



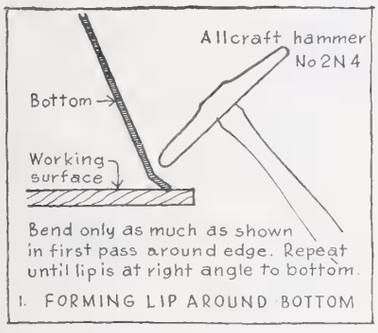
6. WOOD CLAMPED ON SIDES TO FORM FLARED TOP WHILE FLUTING



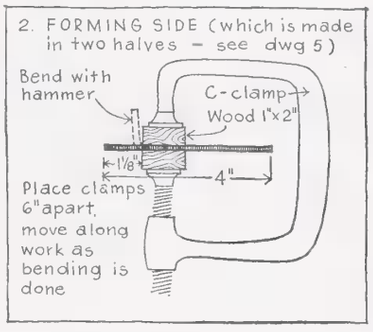
Making this bird bath will sharpen your skills

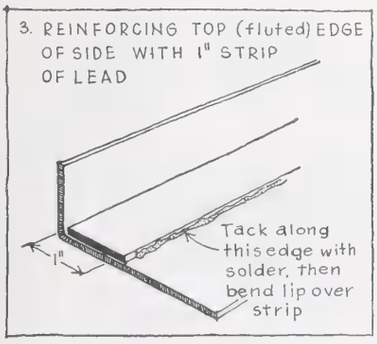
This pool is 16 x 24 inches when finished. After deciding on the size and shape, add ½ inch more on all sides of bottom to be turned up as a lip. Scribe a guide line ½ inch in from the edge of the sheet, then proceed as shown in the series of sketches below.

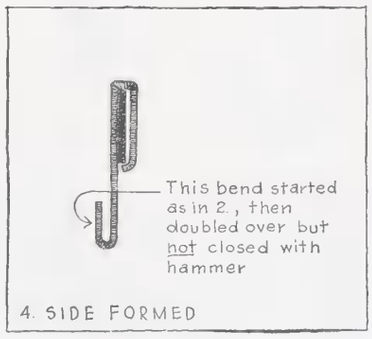
The average time for a beginner to complete project is 12 hours.



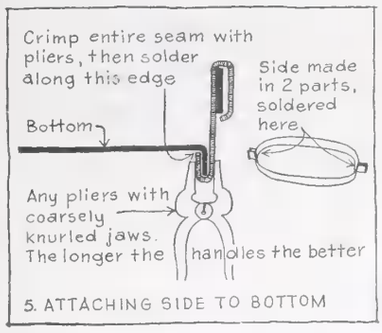
1. FORMING LIP AROUND BOTTOM



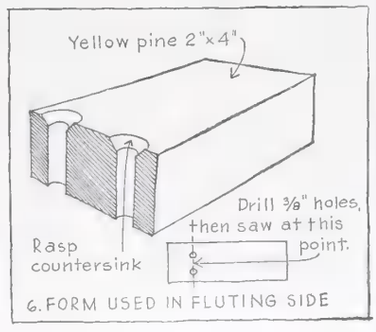




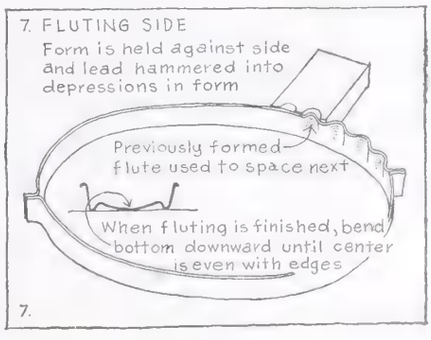
4. SIDE FORMED



5. ATTACHING SIDE TO BOTTOM



6. FORM USED IN FLUTING SIDE



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BALLET

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ANTIQUE

When your favorite eighteenth century ancestors dined elegantly, their crystal might well have closely resembled this beautiful Antique pattern by Bryce. Yet, so simple and forthright is the design, it is equally at home in modern or traditional settings. Shapes available are the goblet, sherbet and wine which appear above. Send 10¢ for literature describing this and a number of other outstanding Bryce patterns.

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PAINTING ISN'T WHAT IT USED TO BE

CONTINUED FROM PAGE 121

but you will find it lasts several times as long. Almost nothing used around the house can harm epoxy.

Here's what to use on masonry basement walls. Use a latex paint specially formulated for basements, or a portland cement paint.

Where water seepage into the basement is a problem, a new waterproofing primer offers help. It can eliminate seepage and works on both walls and floors. It can be covered with latex paint.

Also useful in stopping water seepage is epoxy paint. Applied to concrete blocks, it gives them a tile-like finish, drying smooth and rock hard. It really is a kind of baked-on enamel, self-baking itself. It is excellent on both walls and floors. (But if you are building a house, there still is no better way to prevent seepage than a waterproofing membrane applied to the *outside* of basement walls.)

Here's what to use on the outside of your house. If you have just built a new house or addition and want to paint it, use a latex paint. It is water-soluble, can be applied on damp surfaces, is quick drying, and it is the most blister-resistant paint you can buy. It requires a primer, followed by two coats. In some systems, the primer is an alkyd paint. In others, the primer, too, is a latex. After the first three-coat application, subsequent repaints are one coat.

Latex has truer colors and holds its color purity longer than oil paint. It is just as good on concrete and masonry as it is on wood. Some latexes can even be used to paint asphalt roofs. Latex will, however, stain badly from rusting iron or corroding copper. These metals should be sealed with an oil primer.

On repaint jobs, where surfaces have previously been painted with some other kind of paint, latex may be a false economy. You can apply latex on such surfaces, provided they're in good condition and not blistered or chalked. But even if it lasted twice as long as standard paint, you would still be behind financially because of the three coats required. (On new work, you would need three coats anyway, so latex involves no extra expense.) On old work, that has not blistered and is in good condition, all you would need of a quality house paint (modified linseed oil) is one coat. For minimum surface preparations required in repainting, linseed oil paints are still tops.

For a flat finish or deep colors, alkyd paint is an excellent exterior-paint choice. You can't use epoxy as a house paint. It won't let moisture escape. But you can use it on trim or metal. Though some epoxies are subject to chalking, lose their gloss and appear to fade, they are all extremely durable.

A promising new product is a water-thinnable linseed-oil paint. You can apply it over chalked paint (like a linseed-oil paint) as well as over damp surfaces (like a water-thinnable paint). It thus combines the good qualities of both types.

New urethane varnishes have a chemical in them, related to the chemical in sun-tan lotions, that keeps them from being harmed by ultra-violet light. This gives them twice the life of previous clear exterior finishes. This still isn't a long time. (Remember that the life of previous clear finishes was only 18 months and that annual revarnishing was the rule.) But it is by far the best yet.

Here's how you can avoid painting. There are several ways, when you are building or remodeling, to plan your house to avoid painting. Woods such as redwood, cedar, and cypress need no painting, can be left to weather. Use of a water-repellent finish (which may never have to be renewed) will make redwood turn to a buckskin tan. If you use nothing, the wood will turn dark, then go to a driftwood gray. The use of bleaching oil hastens the graying of wood, avoids its darkening and results in a more uniform weathering.

A compromise between natural finish and paint is stain. This long-lasting finish only partially obscures the natural grain and texture of the wood. However, it is not satisfactory on the floors of wood decks because of uneven wear.

If you are building, you can forget about painting for many years by getting prefinished siding. It is unquestionably a better, longer-lasting finish than you can apply on site. You can now get redwood with a baked-on prime coat. It needs only one on-site finishing coat.

Other materials, such as glass, masonry, and cement-asbestos, never require painting, but they do require maintenance.

Here's how to get the job done right. Don't buy a paint job on price alone. A low bid may mean



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inadequate preparation. It is the amount of surface preparation that usually separates the good painter from the handyman amateur. Nail holes and cracks must be filled, sash reputtied where required. Loose and scaling paint must be scraped away, fresh knots sealed. Openings around door and window frames must be calked. Preparation for painting is often more work than the painting itself, and is important to success.

The best way to get a good painter is on the recommendation of a friend who has used him. Not all good painters carry a union card, but the ratio of incompetents is greater outside unions than in. If you are paying by the hour, in terms of production per hour, a skilled painter is likely to be less expensive, even though his wage scale is higher.

A good contractor generally has a base of operations. Be leery of solicitors you do not know and who are not established locally. Also, be sure your man is insured. You can get into trouble otherwise.

Have an understanding with your painting contractor as to which paint is to be used, and how it is to be applied. One procedure is to name the brand you want and specify it is to be the top line of the manufacturer. (Many manufacturers make more than one grade.) Another, and perhaps wiser method is not to tell the contractor what paint to use, but to ask him what he plans to use. If it sounds reasonable, go along with him. You thus deprive him of his best alibi for a poor job. He can't blame it on the paint *you* asked for.

Don't use an unknown cut-rate paint. The paint used usually represents only 15 per cent of the total cost, so the amount saved by using a cut-rate paint is less than might appear. Its durability is almost certain to be less.

When exterior paint is in good condition, one coat is usually sufficient to cover. Some contractors make a practice of applying two coats regardless. Others apply one coat to certain sides of the house, two to others, depending on exposure and weathering.

What the exterior of your house may need is a washing rather than a paint job. Inside the house, kitchens and bathrooms should always be washed prior to painting. The paint goes on better and you can usually cover with one coat instead of two. If you wish to paint walls yellow or pink, be forewarned that these two colors have low hiding power. One coat of yellow will hide white, but little else. If anything darker is underneath, a pigmented primer sealer should be used to seal it off.

Happy painting!

What to ask for

Most of the larger paint stores have color machines and can match, exactly, any color sample.

Most major paint manufacturers produce alkyd and latex paints, and you have a wide choice.

The following are some of the companies who manufacture other products mentioned in this article.

Urethane varnish
Martin-Senour (Astro-Var)
Glidden
Benjamin Moore
McCloskey
Rez (Superthane)

Epoxy paints
O'Brien (Mira-Plate)
Sapolin
Sears
Glass Plastics
Walter Maguire

Water-thinned linseed oil paint
Pratt and Lambert

No-drip paint
DuPont (Lucite)

Chlorinated rubber paint
Adelphi
American-Marietta
Baltimore Paint
Brooklyn Paint and Varnish
Martin-Senour
National Lead
Pittsburgh Plate Glass

Acoustical paint
Monroe Sanders (Silent Guard)

Waterproofing primer
Valspar (Mighty Mix)

Bleaching oil
Samuel Cabot

Primed siding
Georgia-Pacific
Weyerhaeuser (Primewood)

Water-repellent finish
Samuel Cabot
Protection Products (Woodlife and P.A.R.)
Devoe and Raynolds
Old Colony
Glidden
McCloskey
Masury
National Gypsum

Painting aids
BVI Electric Sprayer
Steady-Stroke Sash and Edge Painter



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WHAT DO THOSE LABELS MEAN?

CONTINUED FROM PAGE 123

most likely to see on labels now or in the near future when you shop for home furnishings. And, to help clarify some of the fiber nomenclature you may encounter, you will find under each family group some of its most commonly publicized trade names.

Acetate

A fiber derived from cellulose. Relatively inexpensive, yet can look luxurious. Quick-drying. Keeps its shape. Drapes well. Resists sun damage. Can be soft or crisp and blends well with other fibers. Usually not notable for toughness. Should be ironed at low heat. (A tri-acetate called Arnel has been especially developed for heat-resistance.) Acetate fibers are also used as cushion filling.

Uses: Draperies, curtains, shower curtains, upholstery fabrics (particularly in blends with more abrasion-resistant fibers), apparel.

Frequently seen trade names: Avisco, Celacloud, Celafil, Celaire, Celaloft, Estron, Quilticel, Acele.

Trade names indicating that the color of the fiber has been incorporated during the manufacture of the acetate fiber: Avicolor, Celaperm, Chromspun.

Acrylic

This is said to be the man-made fiber most clearly resembling wool in its soft, woolly feeling and resilience. Fabrics of this fiber are of a drip-dry type, with remarkable ability to hold pleat creases through laundering. Wrinkle-resistance is good. Takes low-heat ironing. Good resistance to sunlight. Stains are easily removed. Fibers are not even harmed by paint remover or nail polish remover. Resistance to abrasion is said to be similar to that of cotton. Colors are good.

Uses: Wool-like apparel fabrics, sweaters, and soft-nap knitted goods frequently blended with wool and rayon. Home furnishings uses are in blankets, upholstery fabrics, carpeting, fur-like rugs, often blended with modacrylic fibers.

Frequently seen trade names: Acrilan, Creslan, Orlon, Zefran.

Glass

Glass fibers are impervious to moisture, mildew, sunlight, and salt-air damage, resist soiling well, are easily washed (preferably not by machine unless in a short cycle), dry quickly, require no ironing, and are fireproof. Heat-setting treatments in manufacture give fabrics good shape-retention. Recent developments in pigmenting and dyeing, plus resin treatments, make strong, fast colors possible. Lofting and crimping processes can give the fiber a variety of textures so fabrics have the feel and looks of conventional cloths. Abrasion-resistance is low. Fabrics should not be used where subjected to rubbing wear.

Uses: Curtains, draperies.

Frequently seen trade names: Aerocor, Fiberglas, Fiberglas Filo Diamente, PPG.

Metallic

Yarns which may be composed of slim aluminum foil strips sandwiched between protective plastic coatings or which may be made of metallized Mylar, a heat-resistant, strong polyester film. Colors are attained by pigmenting the protective plastic films. Yarns are intrinsically moisture-resistant but weak, so must be combined with other fibers. Durability and washability depend upon the make-up of the yarn, the amounts of yarn used, and fibers with which they are incorporated. Low-heat ironing is generally recommended. Cleaning and laundering methods are determined by the requirements of the predominant fibers in a fabric.

Uses: Apparel fabrics, table linens, trimmings, curtains, draperies, upholstery.

Frequently seen trade names: Lurex, Metlon, Mylar, Reymet.

Modacrylic

A modified acrylic fiber, chemically related to vinyl plastics. Highly resistant to chemical stains. Has inherent "moldability" so fabrics of this fiber hold pleats well. Has good resilience or springiness, and excellent resistance to sunlight. Non-allergenic. Mildew-proof. Does not flame, is self-extinguishing; melts at 275°. Quick-drying.

Uses: Some work clothes and children's apparel; synthetic furs; furlike rugs; carpeting, usually blended with acrylic.

Frequently seen trade names: Dynel, Verel.

Nylon

Highly versatile polyamide fiber, notable for its strength and resistance to abrasion, quick-drying, easy upkeep, and general durability. Lends itself excellently to blends with other fibers, giving resulting fabrics the benefits of its strength and toughness. Keeps

shape after repeated launderings. Resists wrinkling. Good to fair resistance to sunlight. Will not mildew or support combustion. Keeps color well. Particularly adaptable to variations in formula and physical treatments, like texturing, lofting, and crimping. Gloss, dullness, and whiteness can be controlled. Fibers can thus be specifically "engineered" for a broad range of end uses, from sheerest apparel fabrics to tough carpeting and brush bristles. Nylon has also been developed to have stretchability for use in apparel and slipcovers.

Uses: Apparel, housewares, seat belts, rope, tire cord, upholstery and slipcover fabrics, carpets.

Frequently seen trade names: Antron, Blanc de Blancs, Cadon, Caprolan, Cumuloft, "501," Golden Caprolan, Nylex, Nyloft, Tynex, Tycora, Enkatron, Enkaloft, and Nylenka.

Olefin

Fiber family derived from paraffin, as a by-product of petroleum processing. Physical properties can vary greatly, but olefins in general are strong, highly resistant to chemicals, good resisters of sunlight, are lighter in weight than water, moisture and mildew-resistant and relatively inexpensive.

POLYETHYLENE is the best-known member of the family, most familiar as a squeezable, flexible, waxy plastic. In fiber form, it retains its plastic quality and is popularly woven into seat-cover fabric and webbing tape. Tends to shrink in high heat, so is sometimes used in woven cloths with less heat-sensitive fibers to create fabrics of puckered, quilt-like character.

Uses: Auto seat covers, outdoor furniture strapping.

Frequently seen trade names: Velon, Wynene.

POLYPROPYLENE is a relative newcomer olefin to consumers. Fiber has excellent abrasion resistance and strength, is not waxy, presents no problems of sensitivity to normal heats, is capable of being engineered in many forms. Woven fibers can produce fabrics varying from supple ribbons and cashmere-like wool-soft blankets to tough, resilient carpeting. Has great bulk with light weight. Does not take dye readily. Is given color by pigments, during manufacture of the fiber. Present use in consumer goods is limited, but probabilities are that we shall see much of this fiber in the future in apparel and

(*Please turn the page*)



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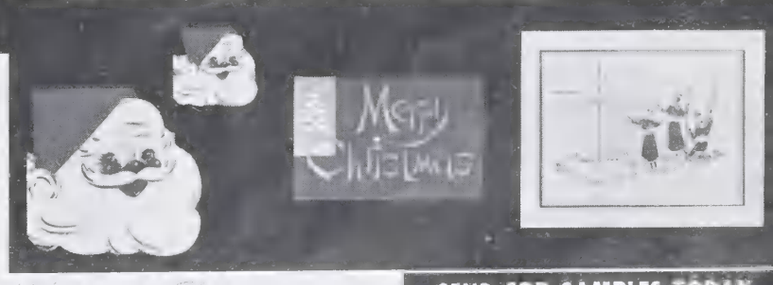
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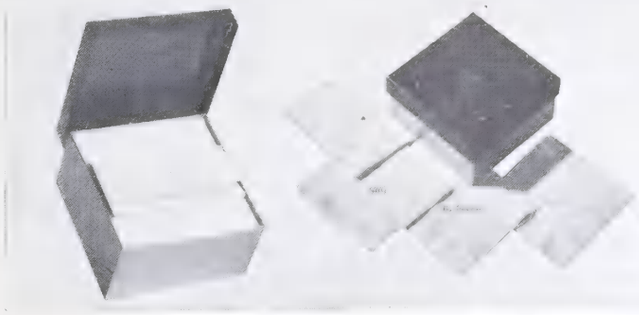
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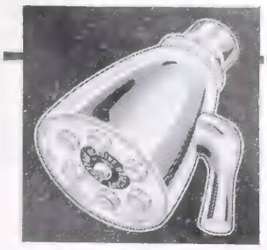
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WHAT DO THOSE LABELS MEAN?

CONTINUED FROM PRECEDING PAGE

home furnishings. Polypropylene can also be molded into solid objects.

Uses: Seat webbing for outdoor furniture, rope, industrial uses; presently on the market in carpets made by one or two manufacturers.

Frequently seen trade names: Avisun, Herculon, Meraklon, Reevon.

Polyester

The fiber that put "wash and wear" on the map. Quick-drying, wrinkle-resistant, strong, resistant to abrasion and sunlight deterioration. Fabrics woven of it keep pleats and shape well after launderings. Of itself the hand, or feel, of the fiber is not always pleasant, and the fiber tends to pill, but since it lends itself well to blending with other fibers these drawbacks are usually overcome, and its desirable qualities retained. Takes and holds color well. Non-allergenic, mildew-resistant, resilient, quick-drying characteristics make the fiber particularly appropriate for pillow and comforter filling.

Uses: Apparel, industrial uses, filling, curtaining, draperies.

Frequently seen trade names: Dacron, Fortrel, Kodel, Mylar (as film in metallic yarns), Vycron.

Rayon

The oldest, most commonly used, least expensive man-made fiber. Derived from cellulose. Strong, takes and keeps color well, sometimes pigmented during manufacture so that color is intrinsically part of the fiber. Can be "engineered" chemically and physically in many ways for a variety of end uses. Two major types are Viscose and Bemberg, each made by a different process. Viscose tends to be the stronger, and can produce yarns which range from silky softness to tough wooliness, as for carpets. Bemberg, noted for a pleasant "hand," or feel, produces fabrics of silky character, such as sheers and crepes, and lends itself to manipulations that create novel textures. Both types blend very successfully with other fibers. New developments have produced rayons which closely resemble cotton and other natural fibers but are quick-drying with a high degree of dimensional stability.

Uses: Tire cord, industrial, apparel, home furnishings fabrics in broad range, notably upholstery, curtaining draperies, carpets, tablecloths, toweling.

Frequently seen trade names for viscose rayon: Avicron, Avisco, Avlin, Avron, Super L, Briglo, Enka, Englo, Narcon, Perlglo, Skyloft, Softglo, Super Cordura, Suprenka, Tempra. Fortisan is a rayon specifically designed to combine great fineness with high strength, as for sheer fabrics.

Frequently seen trade names for rayon colored during the manufacture of the fiber: Avicolor, Coloray, Jetspun, Kolorbon.

Frequently seen trade names for Bemberg: Bemberg, Cupioni, Cupracolor (colored in manufacture).

Frequently seen trade names for newly developed types of rayon: Avril, Corval, Topel, Zantrel. Another one, Moynel, is expected on the market soon.

Saran

Fibers of polyvinylidene chloride, notable for resistance to chemicals, sunlight, salt air, and weather. Non-flammable. Mildewproof. Non-allergenic, easily washed. Shrinks at high heat, so can be used in fabrics with less heat-sensitive fibers to produce puckered, quilted effects. Fibers may be plastic-like or wool-like. New developments have produced a supple ribbon film which can be combined with other fibers in decorative fabrics and wall coverings.

Uses: Industrial, window screening, outdoor furniture webbing, casement cloths, wall coverings. women's shoes and hand bags.

Frequently seen trade names: Lus-Trus, Saranspun, Velon. Film ribbon variety is called Rovana.

Spandex

An elastic fiber with built-in stretch. Based on polyurethane. Lightweight, strong, withstands high-heat and low cold. Odorless. Non-allergenic. Can take automatic laundering.

Uses: Form-fitting apparel like girdles, swim suits, and surgical hose. Future uses may be in contour sheets, slipcovers and upholstery fabrics, wherever stretch and snugness are desirable.

Frequently seen trade names: Lycra, Vyrene.



HOW TO SEE BRITAIN AS THE BRITISH SEE IT

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now. It's a unique, cliff-hanging town, much photographed, for it's unlike any other place in the world. No automobiles can enter here—no wheeled vehicles as a matter of fact—because of its precipitous cobbled streets. The Clovelly donkeys do the toting and add to the town's picturesqueness. Its main street zigzags down steps to the fishing port itself. And if you have a nostalgic recollection of *The Water-Babies*, you'll want to see the church. Its rectory was home to Charles Kingsley as a little boy.

NOW YOU turn southeast to drive across central Devonshire, the clotted cream and strawberry country, and Dartmoor, which will ring many a romantic bell if you remember Holmes, Watson, and *The Hound of the Baskervilles*. You're heading for North Bovey, a sleepy town of thatched cottages and a village green that's worth the visit for a sight of its mighty English oaks.

Keep moving eastward to Dorset, and in 70 miles you'll find yourself in Milton Abbas, a village that proves there's nothing new under the sun. It's a planned town, planned in the 18th century, an era when they apparently did such things with far more charm than they seem to now. It's a community of two-story thatched cottages, almost as alike as peas in a pod, but they're laid out to follow the curving lines of a gently sloping road.

Fifty miles to the north is Castle Combe, rather a prototype of English countryside quaintness. Its forte is not the rose-covered thatched cottage, however, but stone cottages roofed in stone and mottled with moss. It has a 15th-century church tower and a market-cross, that call up visions of plumed knights and ladies in hennins, and, as if this weren't enough, a stream with the typically English name of By Brook flows through the town.

Another fifty miles, northeast this time, and you're in Bourton-on-the-Water in Gloucestershire, the very heart of the Cotswolds. This, you will remember, is the home of the Cotswold cottage which strongly influenced the architecture of our own country's early days. These are not the simple little cottages you may have expected, but rather impressive houses built of the local tawny stone, with gables and tall chimneys and mullioned windows. Bourton-on-the-Water compounds the charm of its architecture by its setting, for the houses flank the green banks of the 50-foot-wide Windrush River which is crossed by many little bridges.

Back in London you might pursue your village-hopping with excursions surprisingly close to the big city. Southeast of London, near Canterbury, there's Chilham, a neat, almost formal little village of brick and stone cottages grouped about a village square. And the rolling hills and green fields of Kent are all about you, to say nothing of the Cathedral town of Canterbury within an easy drive.

Fifty-one miles northeast of London in Essex is Finchingfield, high on a hill and distinguished by its Georgian houses, a village green, and a white-railed village pond, usually embellished with a full complement of tow-headed young villagers out to feed the ducks. It's in a part of the country that has been acquiring its own artist colony. Drop in at The Fox, Finchingfield's typical inn.

Kersey, 20 miles to the east in Suffolk, is a single-street town, its houses spread along a pretty valley. As you walk its street in summer sunshine you might visualize it as it once was, alive with the clacking of looms, for it used to be a wool-weaving town.

Two of the Britishers' favorite villages are far from the others—not, indeed, that any distances in Britain are far by American standards. Worth a trip to Lancashire—another opportunity to hear another kind of English spoken—is Downham, a village of hedgerows and clematis and honeysuckle in the midst of a grove of trees. It also has the titillating distinction of lying at the foot of Pendle Hill, legendary gathering place of some of England's spookiest witches.

THEN, up in Scotland in Dunbartonshire, on the banks of Loch Lomond, there's Luss, a little village of whitewashed cottages and rose gardens. Many years back the British discovered its delights as a place to calm down and renew the soul with a view of waters and mountains. Its inn is the Colquhoun Arms which can claim the privilege of having once put up Wordsworth and Coleridge.

And there you have the twelve villages the British themselves have starred, but you'll do yourself an injustice if you let your village-visiting stop with them. There are

(*Please turn the page*)



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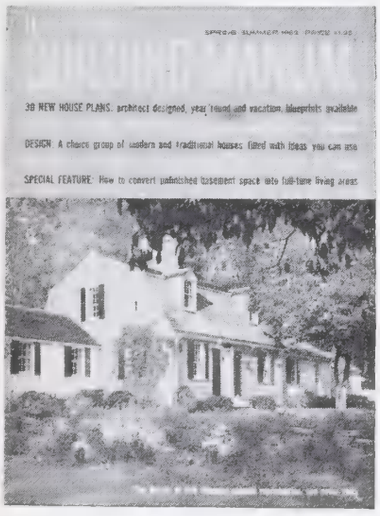
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literally hundreds of candidates. As you tour the countryside, you may find your own favorites. To give you some inkling of the villages you may see and what to look for in them, the British Travel Association, 680 Fifth Ave., New York offers a special booklet, *Villages in Britain*. It's guaranteed to whet your appetite for a whirl at the Morris-dancing, skittle-playing, easy-going village life of rural Britain. They'll answer any questions you may have, too.

On the budgetary side, car hire in Britain runs about $47.60 a week for a small 4-passenger car or $3.15 a day plus 5¢ per mile. You pay for all gasoline and oil.

Cost of accommodation in village pubs and inns will naturally vary, but you may figure that they will stand you about $3.75 a day per person for bed and breakfast.

As for the vote, here is how the British themselves rated their villages for prettiness:

1. Castle Combe, Wiltshire
2. Milton Abbas, Dorset
3. Dunster, Somerset
4. Finchingfield, Essex
5. Downham, Lancashire
6. Selworthy, Somerset
7. North Bovey, Devonshire
8. Bourton-on-the-Water, Gloucestershire
9. Chilham, Kent; Luss, Dunbartonshire; and Kersey, Suffolk, tied for ninth place.
10. Clovelly, Devonshire

THE BRIGHT BLUE YONDER OF AN EGG

CONTINUED FROM PAGE 130

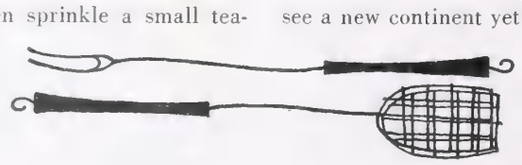
more of my magic eggs. I will use nine large ones, yolks in one bowl, whites in another, beaten until stiff. A scant two cups of sifted flour, two cups of sugar, and half a teaspoon of salt. And, oh yes, two teaspoons of vanilla. I had forgotten vanilla. But do I really need it? No, I shall not branch out; if I'm tempted to add vanilla to my list of ingredients, I'll soon want cinnamon or chocolate.

Besides, with vanilla, my eggs, milk, flour, butter, sugar, salt, and baking powder by a mere change of measures will evolve into vanilla egg-nog, soufflés, boiled and baked custards, custard pies, and a whole chapter of cakes and cookies. Out with vanilla! I'm having enough difficulties in juggling the ingredients I already have. In fact, maybe I'll take out all flavorings, baking powder, milk, *and* sugar. That certainly is daring. And water can hardly be counted as an ingredient, flowing as it does freely from the faucet. So what am I left with? Eggs, butter, flour, salt, and water. Which spells *cream puffs* to me, and nothing else.

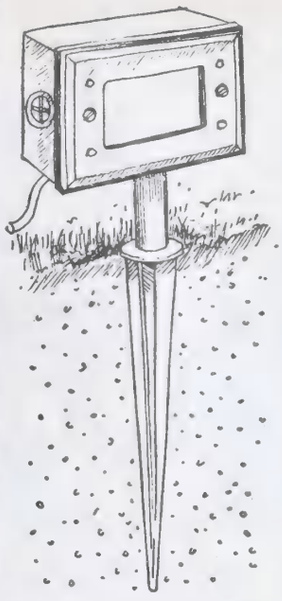
Cream puffs it shall be then. One cup of water set to boil with one half cup of butter. Now comes a very exciting and mysterious thing to do. Into the bubbling boiling water I dump one entire cup of flour. Horrors! What's going to happen? I can't even sprinkle a small teaspoonful of flour into boiling milk or gravy and get anything but a dreadful lump. But this is different and don't ask me why. Serenely, but with excitement, I drop in the flour and begin to stir vigorously. Instead of a leaden lump, a soft pliable mass is formed into which I drop my first egg. It slithers wildly all over the pan, does not want to mix with the hot ball, but again, patience and the utmost confidence succeed in blending the mass to a smooth consistency. Another egg, and another, and the fourth, and I have a most beautiful, smooth golden paste to drop by large spoonfuls onto a baking sheet. And so into the moderate oven to bake for a half hour or so, and to emerge light, puffed, delectable.

I, stoop to prepared mixes? And miss all this fun? I should say not! On further consideration, however, maybe I haven't given the matter enough thought. Suppose I were to include a package of prepared mix as one of my basic ingredients? Suppose I took a box of frozen rhubarb and forked the contents with a beaten egg and some extra sugar in a deep baking dish? How about an instant prepared lemon pudding—perhaps only half of it—poured over the top? Maybe part of a yellow cake mix over this (using an extra egg, of course) and baked?

Make way, Mr. Livingston! I can see a new continent yet to explore!



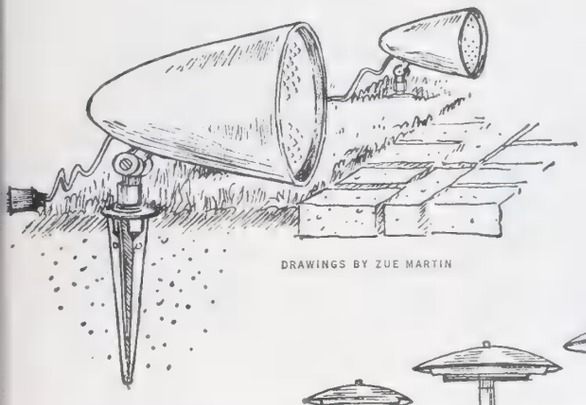




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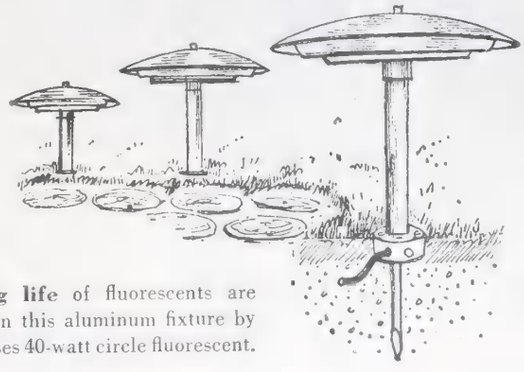
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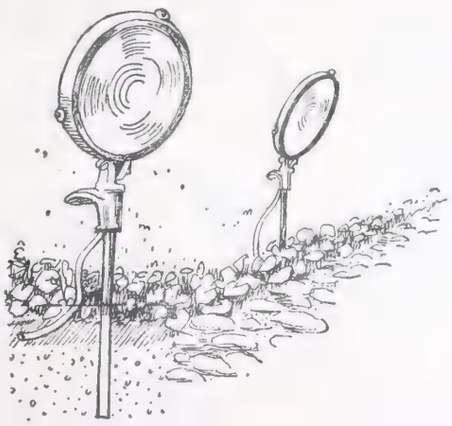


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MADEIRA

CONTINUED FROM PAGE 125

feeling of timelessness when I sample the "nose" and flavor of grapes that were growing in the vineyard about the time that Andrew Jackson was winning the Battle of New Orleans.

It is no accident, but of high symbolic significance, to learn that there is a treasured room on the island of Madeira which contains a cache of 19th-century vintage Madeiras, all of which have been reserved for a New York wine merchant, with none remaining for England, Portugal, or Scandinavia. It is almost a library dedicated to the fond memory of the close relationship that existed 150 years ago between the island of Madeira and the United States.

A tantalizing question is why this special wine, produced only on a semi-tropical island off the northwest coast of Africa, exotic in flavor (always with a pronounced *goutte de terroir*—taste of the soil—and sometimes powerfully sweet), should have dominated the wine-drinking habits of Americans for two centuries?

The compelling reason was money. Madeira was a bargain. Shipping and importing in colonial days were controlled by the British crown, and by royal decree all European products imported to the colonies had to be shipped by way of England and carried in English merchant ships. Charles II in 1665 reaffirmed these laws but added some exceptions, notably the wines of Madeira.

American sailing vessels plying from Boston, New York, Baltimore, and Savannah found the pleasant island of Madeira a refreshing stop on route to and from Europe and Africa. On their return trips, they brought goodly supplies of the wines.

Records of colonial families show that they regularly ordered generous amounts of Madeira. George Washington wrote in 1763 for a pipe (approximately 95 gallons) of the best Madeira. In 1768 he ordered a butt of about 150 gallons. Not long ago the Mount Vernon collection acquired a set of six fine Madeira glasses that were once the property of Washington.

Anyone who has had the pleasure of visiting Thomas Jefferson's hilltop home, Monticello, will recall his account books, which list the purchase of large quantities of Madeira.

The 1770 inventory of the Governor's Palace in Williamsburg, Virginia included almost a thousand gallons of Madeira. In Boston the wealthy merchant, John Hancock, of Revolutionary fame, brought it in by the barrelful in his sailing ships.

As Americans adopted the wine they also left their impress on its character, for it was because of the rigors of the long voyages and the demands of their customers in the New World that the shippers in Madeira gradually altered the wine-making process on the island.

Most likely the first Madeira wines were simple red table wines, with a small amount of the scarce and rich Malmsey in addition. But such wines did not travel well. By the early 18th Century, some ingenious shipper of Madeira hit upon the idea of adding a good jolt of brandy to each cask to give the wine the strength to withstand a long overseas trip.

Soon it became apparent that Madeira wines turned out best when they went on long voyages into tropical regions. Shipments to East India were the finest. The mixture of brandy and wine shipped to India seemed to blend together more smoothly and the resulting drink had a mellow quality most pleasing to the palate. Some shippers believed this superior quality could be attributed to the rolling and pitching of the ship; others surmised that the slow heating in the hold of the vessel fused and harmonized the elements in the wine. For a time, fine Madeiras were deliberately shipped on ocean trips—to China, to India, to the East Indies, and back again—to mature the wines. But a less costly and less precarious method was needed.

In order to duplicate the effects of a voyage in a hot climate, some Madeira shippers took to exposing casks of their wines to the sun, letting them mellow for weeks or even months. By 1800 many of the leading wine merchants of Madeira had built *estufas*—special rooms in which the wines could be brought to a high temperature slowly and then slowly cooled.

At the same time Americans were experimenting with their favorite wine. At least one importer, subscribing to the theory of rolling and rocking, suspended his casks of Madeira in the entry of his offices. Each customer was expected to give the cask a push as he entered. Presumably the better the business the more the Madeira rocked and mellowed.

In Savannah, a wine merchant and great connoisseur, Mr. William Hebersham, became famous for his Rainwater Madeira. It was

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light and very dry—an elegant apéritif. There has been much argument about the origin of the term "Rainwater." It may have come from the American practice of storing casks in housetop cisterns.

At the peak of Madeira's popularity, the true Madeira fancier had his own special shipper and brand. Some of the wines were named for the ships in which they traveled, such as Hurricane and Southern Cross; others carried the names of the families who imported them—Rutledge, Cadwalader, Gerry, Butler. The Butler 16 achieved some fame by capturing the fancy of Daniel Webster.

When that well-known statesman was invited to taste from a friend's stock of Butler 16, he tasted and then stayed a fortnight to consume the host's entire supply—twelve bottles.

ARGUMENTS over the quality of their favorites were common among the gentlemen of the era, and Madeira tasting parties became a standard pastime in the Tidewater region of Maryland and Virginia. We can picture such a gathering in the elegant dining room of a country home. The shining mahogany table reflects the shifting lights of the candles in silver candlesticks. Before each guest is an array of glasses. At the host's elbow are a dozen or more decanters, each containing a different Madeira. The attitude of participants in such tastings was one of utmost seriousness. Smoking was not permitted; even the aroma of tobacco dulled one's palate. The decanters of Madeira ranging in color from golden to amber to brown, were passed around the table, and as the men sipped they commented on the merits of each wine. He whose favorite was rejected was an unhappy man.

What happened to the prolonged love affair between Americans and Madeira wines? First came disaster in the form of a fungus that struck the vineyards of the island in the mid-19th Century. For some years the vines were "sick," and the Madeira left over from former stocks was preciously guarded. During the War between the States, shipments were curtailed. Not long after, the dread *phylloxera* devastated the vineyards. This was a disease brought in by native American vines that had been transplanted for experimentation. Again Madeira stocks had to be conserved. By the early 1900's Madeira was once more available in some quantity, but then the world was plunged into war and German submarines roamed the Atlantic shipping lanes. At the end of the war America had entered the infamous era of Prohibition and devotees of Madeira could no longer order their favorite wine.

When Repeal came in 1933, the new generation knew nothing of the charms of Madeira or, for that matter, of any other wines. Madeira wines were only a faint memory of a leisurely past.

Today, at last, we seem to be recapturing some of the gracious living of our past, and we are rediscovering Madeira.

What of the Madeiras we drink today? Are they the equals of the wine of the past century? Of the seductive Butler 16 that lured Webster so successfully? Have there been changes?

If there are changes, I feel sure they are for the better. There were, we know, great Madeiras 100 and 150 years ago. There are great Madeiras today, and more predictably so. The modern shippers have the advantage of many more years of experimenting to perfect the product. When brandy was first added to the wine, it was done in a haphazard fashion. There was no definite formula — no specific amount prescribed. Like cooking by an old recipe, one guessed—a pinch of this, a dash of that, or to taste. Today's shipper knows just how much brandy, just when to add it, and how long to age the wine to get the right results.

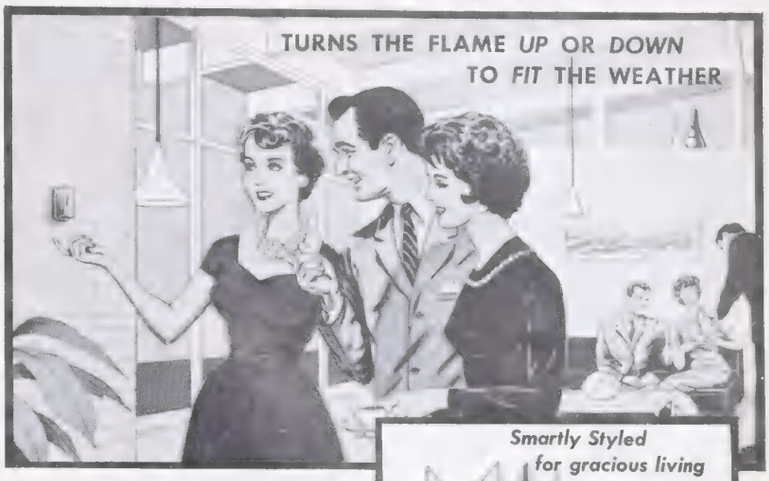
Madeiras still come in every type: from dry to sweet, from golden to brown, from light to rich. But today they are known by grape variety; the name of the grape on the bottle tells us what to expect when we pull the cork.

FIRST, there is *Sercial*. This is a light, dry wine suitable for apéritif, for the soup course and, as many Madeira lovers will tell you, for drinking straight through the meal. As dry as it is, it has only a slight acidy taste. It is smooth and tender on the tongue with a refreshing aftertaste. Sercial is the palest in color—a light golden, but the term "pale" is misleading, for it has brightness or sheen. The Sercial grape is related to the Riesling of Alsace and Germany, but on the semi-tropical island of Madeira it takes on new characteristics. Grown high on the terraced hillsides, it holds a hint of tangy mountain air.

Next is *Verdelho*, not so dry as Sercial, but definitely not sweet. There is a little less tang, a little more softness and a warm amber color. Verdelho, too, can be the

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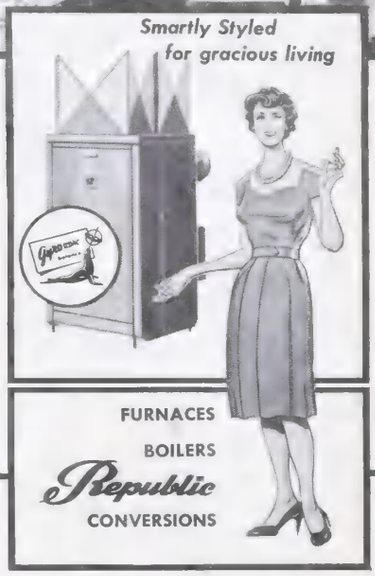
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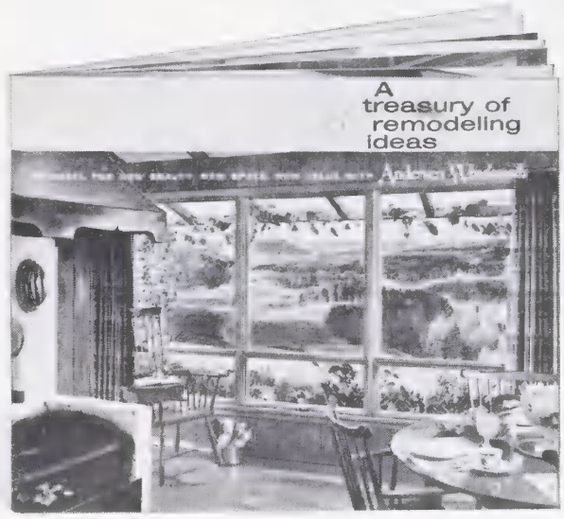
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MADEIRA

CONTINUED FROM PRECEDING PAGE

constant companion, the drink with hors d'oeuvres, with soup, with a bit of sweet. This grape is related to the Pedro Ximenez of Spain, but, like Sercial, grown on this remote island, it develops a special quality.

Bual, the third type of Madeira, is a medium sweet wine with a richer, deeper amber color. Wine authorities have often waxed eloquent to the extreme over Bual. It is admired for its delicate balance, its pungent bouquet. It is full-bodied without being overpowering.

Malmsey, the richest Madeira, carries a name that goes back before the history of the island. The first Malmsey probably came from the island of Cyprus. They were sweet, heavy wines much in demand in the 14th and 15th Centuries. When Portuguese settlers arrived on Madeira, they planted the Malvoisie grape from which Malmsey was made. This has always been an expensive and scarce wine.

This wine is rich and round, with a heady perfume and a deep brown color. It is sweet, yes, but the sweetness is backed by firm authority, by a quality of depth. Malmsey fans will not drink their wine with a rich dessert. They insist that the subtleties of the wine are overwhelmed by competing flavors. For them, the only accompaniments are nuts or simple biscuits.

IT MAY be of interest to note that the students of drama believe that Shakespeare was referring to Sherry when he used the word "Sack." Actually, all wines in Shakespeare's England bore the generic name of "Sack" and these wines would come from Spain, the Canary Islands, Palma, and particularly from Madeira. Shakespeare recognized the relationship between Madeira and the kitchen in *King Henry IV* when he stated: "Thou soldest him on Good Friday last for a cup of Madeira and a cold capon's leg."

And only last week I received by post from the island of Madeira several empty bottles that date back to Elizabethan days and can still be found in goodly supply on the island. The shape of the bottle is rather like Sir Toby Belch, but nevertheless handsome.

I have tasted a Madeira dated 1792, and a spirited strong old, but still virile, gentleman it was. There are a few, a very few, ancient Madeiras available, but they are hard to come by. Of the modern wines, most are blends of grapes from different vineyards with a bit of old wine added.

In spite of the fact that these wines cover a wide range in color, in sweetness, in roundness, and that they are made from different grape varieties, they are all unmistakably the wines of Madeira. They share family traits in bouquet, a certain subtle—as I have said "smoldering," perhaps from the volcanic soil—flavor and a definite sturdiness not found in others.

MADEIRA, the island itself, is a small outpost, only 35 miles long, jutting up out of the Atlantic 550 miles southwest of Portugal. It is actually the top of a volcanic mountain range sunk under the sea, and is formed on vertical rather than horizontal lines. Cliffs rise sheer from the coastline, at one point rearing nearly 2,000 feet above the rocky shore. Looking down on the vast expanse of sea below, slow moving from such a height, can be a dizzying experience. Travelling inland means climbing up to the towering central peaks, more than 6,000 feet above the sea.

The island was discovered by the Portuguese mariner, Zarco, in 1419. He found it covered with dense forests and unoccupied, save for wild birds. He named it Madeira, the Portuguese word for wood. To clear the land, Zarco and his men set fire to the forests, and according to legend they burned for seven years turning the island into a smoking torch visible for miles across the open seas.

The forests have returned to the mountain tops, but below them the hillsides are carefully terraced into garden spots and small farms. Undoubtedly the soil, enriched with both volcanic and wood ash, has a marked effect on the flavor.

Vegetation is luxuriant. In towns and villages along the shoreline, small white villas with red-tiled roofs stagger up steep cliffsides, each set in a garden ablaze with frangipani, bougainvillea, hibiscus, camellias, begonias. Even the grape vines here take on a wild, undisciplined appearance.

All wines, of course, hold in each sip the essence of the land from which they come: its soil, its contours, its sunlight and rain. But visitors to Madeira insist that its wines capture even more: the varied moods of the island and its people. Like them, Madeira has a gaiety and warmth, yes; but dignity and a certain reserve too.

A WINE THAT SHINES FROM SOUP TO NUTS

CONTINUED FROM PAGE 125

Poire Delice
(Baked Pears in Madeira)

6 ripe whole pears
⅔ cup sugar
1¼ cups Madeira
1 lemon (juice and grated rind)

Peel pears and place whole in a baking dish which can be covered. Combine sugar, 1 cup Madeira, lemon juice and rind. Pour over pears. Cover dish. Bake in a 375° F. oven till pears are soft, about half an hour. Baste pears occasionally with liquid in dish. When they are soft, remove from oven and cool. When cold, add remaining Madeira. Serve chilled.

Boeuf a la Porto Novo
(Beef Scallops with Madeira)

4 half-inch slices of French bread sautéed in butter until golden
⅔ cup cooked beef marrow (see note in next column)
1½ pounds fillet of beef, sliced ¼ inch thick
2 tablespoons butter
2 tablespoons olive oil
¼ cup finely chopped shallots or green onions
1 cup sliced mushrooms
1 cup Madeira
½ cup beef gravy (canned may be used)
¼ cup finely chopped parsley
2 tablespoons chopped truffles (optional)
Salt and pepper

Spread sautéed bread with cooked marrow and place on baking sheet to keep warm while dish is being made.

Melt butter and olive oil. When hot, add beef scallops. Turn heat very high. Sauté quickly, first one side then the other. These cook very fast and should be at least pink when they are served, so be careful not to overcook them. Remove to a plate and keep warm.

Add to pan finely chopped shallots and mushrooms. When they are soft, in just a minute or two, add ¾ cup Madeira. Turn heat high and reduce liquid till only a third of the original amount remains. Stir in beef gravy. When sauce bubbles, add remaining Madeira. Season with salt and pepper. Pour over sautéed beef. Mix thoroughly so that beef and sauce blend well together.

Place bread slices on a warm serving plate or on individual plates. Spoon beef in Madeira sauce on top. Sprinkle with finely chopped truffles, if available, and with chopped parsley. Serves 4.

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Note: To obtain marrow, have butcher crack marrow bones lengthwise, so that marrow may be easily removed with the point of a small knife. Poach marrow in a little stock for ten minutes, or till it is soft and quivery. Drain marrow, keep it warm.

Ognons Sauté, Camara de Lobos
(Madeira Onion Rings)

4 large onions, sliced ¼ inch thick and separated into rings
4 tablespoons butter
⅔ cup Madeira
1 tablespoon chopped parsley
Salt and pepper

Melt butter in a heavy skillet. Toss onions in hot butter, but do not sauté long enough to make onions soft. Add ½ cup Madeira. Cover pan. Raise heat and let onions cook over a medium flame until they are tender. Remove cover and let the wine reduce to a glaze in the pan. Stir in remaining Madeira and chopped parsley. Serve with grilled steak. Serves 4.

Champignons a la Madère
(Mushrooms in Madeira)

2 pounds mushrooms
¼ cup chopped shallots
¼ pound butter
¼ cup Madeira
⅔ cup heavy cream
¼ cup chopped parsley

If mushrooms are small, simply trim off stems and leave whole. If they are large, trim off stems and slice mushrooms ¼ inch thick.

Melt butter in a skillet. Add chopped shallots and mushrooms. Sauté over high heat until mushrooms change color, stirring or shaking pan. This will take less than five minutes. Place two tablespoons of Madeira aside. Pour remaining Madeira and heavy cream into mushrooms. Keeping heat very high, continue to cook until liquid has reduced to the point where it has the consistency of a medium cream sauce. Stir in remaining Madeira and chopped parsley and serve. Serves 4.
Note: Reduced cream is the only thickening that is necessary in this sauce.

Framboises en Gelée Madère
(Raspberries in Madeira Jelly)

2 packages frozen raspberries, completely thawed
⅔ cup Madeira
1 cup heavy cream
1 envelope gelatin

Drain frozen raspberries. Reserve 1 cup of raspberry juice.

Stir gelatin into ¼ cup raspberry juice. Heat remaining juice

(*Please turn the page*)





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A WINE THAT SHINES FROM SOUP TO NUTS

CONTINUED FROM PRECEDING PAGE

until it is boiling. Add gelatin mixture. Stir until gelatin is completely dissolved. Cool. Add Maderia. Refrigerate until mixture begins to set but is still liquid.

While gelatin mixture is chilling, beat cream till it is stiff. When gelatin mixture is ready, combine it with whipped cream, beating the two together with a rotary egg beater until they are just blended. Replace in refrigerator for 15 minutes, or till mixture has regained some degree of stiffness. Fold in drained raspberries. Chill thoroughly before serving with additional whipped cream if desired. Serves 6. Note: This dessert may be chilled in an oiled mold and unmolded before serving.

Apricot d'Aphrodite
(Apricot Whip with Madeira)

½ pound dried apricots
¾ cup sugar
⅔ cup Madeira
¼ cup blanched, sliced toasted almonds
1 cup heavy cream
2 egg whites

Soak apricots overnight in water to cover. In the morning, place them in a saucepan. Add half of sugar and additional water, if necessary. It should just about cover the fruit. Bring to a boil and simmer till apricots are tender. Drain apricots. Reduce any remaining liquid as much as possible. Do not let it burn, however. Add to cooked apricots. Cool. Purée fruit in blender with ½ cup Madeira.

Beat egg whites till they are stiff. Gradually beat in remaining sugar a little at a time. Continue to beat whites till sugar is dissolved.

Beat cream until it is stiff. Fold stiffly beaten egg whites and half of whipped cream into apricot purée. Pour into serving dish. Sprinkle with almonds. Chill well before serving. Beat remaining Madeira into remaining whipped cream for topping. Serves 6.

Ris de Veau
Avec Sauce Madère Blanc
(Sweetbreads with White Madeira Sauce)

1½ pounds blanched and trimmed sweetbreads
¼ cup butter
½ pound mushrooms
¼ cup chopped shallots
⅔ cup Madeira
½ cup heavy cream
4 egg yolks
¼ cup chopped parsley

Cut sweetbreads crosswise into scallops. Melt butter in skillet. Sauté sweetbreads on both sides lightly until lightly browned. Remove to heated platter and keep warm. Add shallots and mushrooms to skillet. Sauté briefly. Add ½ cup Madeira. Raise heat. Use wooden spoon to blend pan drippings. Allow liquid to reduce to one-half original amount. Stir cream and egg yolks together with a fork. Stir 2 tablespoons of hot sauce into egg mixture. Remove sauce from stove. Stir in egg mixture. Replace over very low heat and stir until sauce thickens. Add sautéed sweetbreads and chopped parsley. Stir together. Transfer to heated platter and serve. Serves 4.

Fruit and Madeira Dressing for Duck, Goose, or Suckling Pig

The fruit used in this dressing should be made in quantity and kept in a covered crock or jar to be used as needed. More Madeira should be added periodically, since the fruits absorb large quantities of it. You can start with 2 or 3 pounds of dried fruit (pitted prunes, apricots, apples, pears, peaches, raisins, currants.) Place in a clean crock. Add enough Madeira to cover. Let stand for at least a week. If necessary, add more Madeira when you are ready to stuff bird or pig.

Sauté several sliced onions in butter until soft and golden. Add enough fruit to the sautéed onions to make an amount which will fill the cavity of the bird or pig you are roasting. Any fruit left over can be returned to the crock with more Madeira. This mixture also makes a delicious relish to be served with any meat or fowl.

Funchal Royal Sponge Squares

8 egg yolks
1 teaspoon grated orange rind
4 tablespoons light sultana raisins or currants
4 tablespoons pine nuts
½ cup Madeira

Set oven temperature at 350°F. Grease bottom of 8-inch pan. Beat egg yolks until very thick and fluffy. Add grated orange rind. Pour into prepared pan. Cover with sheet of aluminum foil. Bake in a pan of water about 45 minutes, or until egg yolks are puffy and firm. They will not be brown. Remove foil. Cool this egg sponge in pan. After egg sponge has cooled, sprinkle with nuts and raisins. Pour Madeira over all. Cut into one-inch squares. Let stand at least one hour. Makes about 64 squares.

SPANISH COOKING HAS MANY ACCENTS

CONTINUED FROM PAGE 100

sauces, stews, and desserts. In Latin America, sherry is served at café tables with *tapas*, the savory hors d'oeuvres which may consist of tiny shrimp served with mayonnaise, olives stuffed with almonds or onions or even anchovies (as well as pimientoes), or spicy little hot sausages.

The use of fruit with meat or fish is typically Spanish, too, another heritage from the Moors. Bananas and oranges with fish make a delightful combination. Raisins appear in a casserole of corn and chopped meat called Pastel de Choclo, a Peruvian specialty. Throughout Latin America, as in Spain, extraordinary things are done with fish and seafood, from creamy bisques to intricately seasoned stews and baked entrees. An avocado sauce for shrimp is a beautiful example of the way Spanish techniques have been adapted to Latin American products.

The desserts of Latin America reflect the Spanish-oriental love of syrupy sweets abounding with nuts and spices. Chocolate, surprisingly, is used less in desserts than in beverages and meat sauces. Yet sweet potatoes, which we consider a vegetable, go into cakes, pastries, and dessert soufflés. This is a whole new world of cooking waiting to be discovered, and it can prove as exciting a discovery, in miniature, as the continent of South America was to the Spanish four centuries ago.

Here are 19 recipes—the cream of the many national cuisines that merge into the one mainstream that can really be called Spanish cooking.

Pescada Exquisito
(From Mexico)

1 4-pound fish (bluefish, snapper, bass)
1 teaspoon lime juice
2 teaspoons salt
½ cup water
½ pound shelled shrimp
½ cup orange juice
½ teaspoon chili powder
1 small onion, minced
1 small garlic clove, crushed
1 pimiento, drained, chopped
3 large bananas, sliced lengthwise
Olive oil

Soak cleaned fish in lime juice, 1 teaspoon salt and water for 10 minutes. Remove, pat dry with paper towel. Brush inside and out with orange juice blended with chili powder and remaining salt. Chop cooked shrimp, combine with onion, garlic, and pimiento; stuff fish with this, close opening with skewers. Brush with olive oil. Arrange sliced bananas around fish, brush with additional oil. Bake at 350° F. for 35 to 40 minutes or until skin is firm to touch and meat flaky. Serves 6.

Pargo Frito
(From Colombia)

6 fillets of red snapper, sole or halibut
2 tablespoons flour
2 eggs, separated
1 tablespoon water
½ teaspoon salt

Trim fillets and cut into serving-size pieces. Blend flour, egg yolks, and salt, beat until smooth, stirring in water. Beat egg whites until stiff. Fold egg whites into yolk mixture. Dip each fillet into this foamy batter, then fry in deep fat or in hot oil 1 inch deep in heavy skillet until golden on each side. Makes 6 delicious servings.

Pastel de Choclo
(From Peru)

½ cup diced cooked chicken
2 cups (1 pound) lean boneless pork, cooked, diced
2 tablespoons olive oil
2 hard-cooked eggs, minced
4 pitted green olives, minced
8 chopped black olives
½ tablespoon chili powder
¼ teaspoon cayenne pepper
½ teaspoon cumin or curry powder
1 teaspoon sugar
¼ cup raisins
1 tablespoon instant minced onion
1 can beef gravy
½ cup amontillado sherry
1 can kernel corn

Combine all ingredients, place in oiled casserole. Bake about 20 minutes or until heated through and bubbly. Serve with hot cooked rice. Serves 4.

Marrano y Chile
(Pork with Chili)
(From Mexico)

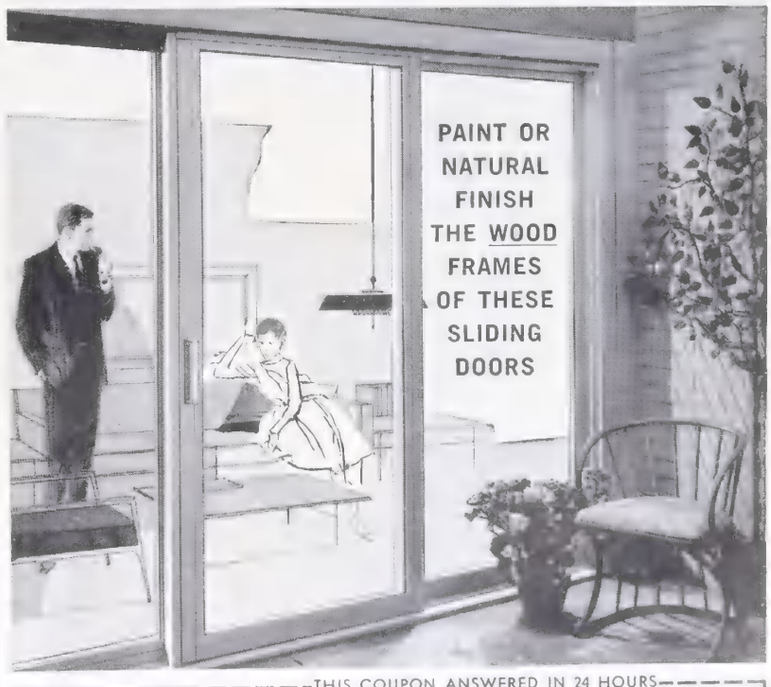
(This is sometimes served in pastry with corn arranged over the top.)
1 boned shoulder of pork
2 tablespoons chili powder
⅛ teaspoon coriander
⅓ teaspoon sage
1 clove of garlic, crushed
1 teaspoon salt
1 small can tomatoes, sieved

Punch holes in pork with skewer, rub mixture of chili powder, coriander, sage, garlic, and salt into meat. Brown in hot oven, reduce

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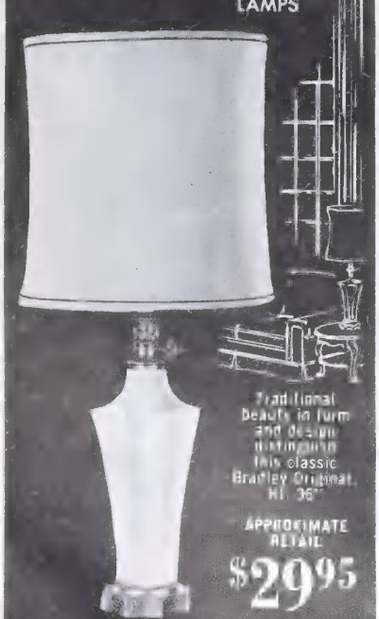
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heat to 325° F., add sieved tomato, and roast until thermometer registers 190° F., allowing 35 minutes to pound. Baste occasionally with tomato in pan. When meat is done, remove from pan, skim off fat from pan drippings, cook until sauce is thickened and smooth, adding water to make of right consistency for sauce.

Chicken with Fruit
(From Mexico)

1 3½ pound chicken, cut up
4 tablespoons shortening
½ green pepper, seeded and diced
2 cloves garlic, minced
1 cup minced onion
¼ cup flour
1 teaspoon salt
1 small can pineapple chunks, drained
1 cup dry white wine
⅓ cup seedless raisins
¼ teaspoon dried hot chili pepper
1 cup water
¼ cup blanched, toasted almonds
1 avocado, peeled and sliced

Dust chicken with flour and salt, brown in hot shortening until crisp on all sides. Remove to casserole. Add green pepper, garlic, and onion to pan, cook until soft, push to one side; add pineapple, brown in fat. Sprinkle 2 tablespoons of the flour-salt mixture over the onion, stir until blended, then stir in wine, add raisins, chili pepper and water. Cover. Simmer gently 2 hours until chicken is very tender. Serve with hot cooked rice, with almonds and avocado for garnish. Serves 6.

Veal de Naranja
(From Spain)

2 pounds veal stew (cubes of lean veal from rump or leg)
2 tablespoons flour
1 teaspoon salt
4 tablespoons olive oil
1 small onion, chopped
1 cup orange juice
1 cup chicken broth
½ cup raisins
¼ cup ground almonds
¼ teaspoon cinnamon
⅛ teaspoon cloves

Dust veal with flour blended with salt. Brown in olive oil until crisp on all sides. Push to one side of pan, add onion, cook until soft. Add remaining ingredients; cover, simmer gently 1 hour. Makes 6 to 8 servings.



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Fiambre
(Luncheon Salad)
(From Mexico)

1 3-pound chicken, cooked (about 3½ cups diced chicken meat)
1 large onion, thinly sliced
1 small crisp head of lettuce, shredded
3 medium tomatoes, cut in wedges
½ cup olive oil
¼ cup red wine vinegar
1 teaspoon salt
½ teaspoon black pepper
2 oranges, peeled and sliced
2 avocadoes, sliced
1 bunch small radishes

Toss together diced chicken meat, lettuce, tomatoes, and onion with the dressing of olive oil, vinegar, salt, and pepper. Arrange the salad on whole lettuce leaves (saved from the head of lettuce), garnish with slices of orange and avocado and the small whole radishes. Makes 8 servings.

In both Spain and Latin America, salads usually are made simply of greens tossed with olive oil, salt, and vinegar. The following, however, makes a delicious dressing for citrus fruit salads.

Mint Dressing

Crush 6 or 7 fresh mint leaves with a large clove of garlic in mortar with pestle or in salad bowl, using back of wooden spoon. Add ⅓ cup olive oil, 2 tablespoons lemon juice and salt and pepper to taste. (If fresh mint is not available, use ½ teaspoon dried mint.)

Olive and Anchovy Salad

2 anchovy fillets, minced
1 cup pitted black olives
2 tablespoons minced pimiento
¼ cup olive oil
1½ tablespoons vinegar
½ teaspoon salt
½ teaspoon dry mustard
Pinch of cumin or curry powder

Combine all ingredients, blend well, let stand several hours before adding to salad greens which have been washed, crisped in refrigerator, and torn into bite-size pieces.

Artichokes Granada
(Spanish)

4 tablespoons olive oil
1 onion, sliced
1 carrot, diced fine
1 package frozen artichoke hearts
½ teaspoon salt
Dash of pepper
1 cup chicken broth
½ teaspoon rosemary
½ teaspoon lemon juice

Heat oil in heavy pot or casserole, add onion and carrot, sprinkle with half the salt, place artichoke hearts over other vegetables, sprinkle with remaining salt. Cover, cook over medium heat until onion begins to turn golden, but do not allow it to brown. Break up frozen artichokes. Add 1 cup chicken broth, the rosemary and lemon juice. Cook until artichokes are tender, about 5 minutes. Serve hot with sauce. Makes 3 or 4 servings.

Figs Iberia
(Spanish)

12 ripe figs
or 1 large can figs, drained
1 tablespoon confectioners' sugar
¼ teaspoon cinnamon
2 tablespoons brandy
¼ cup oloroso-type sherry
Heavy cream
2 tablespoons toasted almonds or chopped pistachio nuts

Combine sugar, cinnamon, and brandy, sprinkle over figs, let stand half an hour. Add sherry, marinate until ready to serve. After spooning into dessert dishes, dribble a spoonful of heavy cream over top of each and garnish with nuts. Serves 4.

Glorias

1 can (1 pound 2 ounces) candied yams in heavy syrup
¼ cup blanched almonds, ground
¼ teaspoon cinnamon
2 tablespoons white rum
1 package pie crust mix
1 egg white, unbeaten
or 1 tablespoon milk

Combine cinnamon, candied yams, and rum, bring to a boil, cook 3 or 4 minutes. Grind almonds, using electric blender or mortar and pestle. Purée yam mixture in blender, or beat with wooden spoon; fold in ground almonds. Roll out pastry to ⅛ inch, cut in circles 4 inches in diameter. Place potato mixture in each circle, moisten edges, fold over and crimp. Brush pastry with egg white or milk. Bake at 400°F. for 20 minutes or until golden and crisp. Sprinkle with confectioners' sugar while hot. Makes 8 glorias.

Flan de Naranja
(Orange Custard)
(Mexican)

2 tablespoons honey
4 eggs, well-beaten
Grated rind ½ orange
½ cup milk
½ cup orange juice

Combine honey and eggs, beat in orange juice, then milk and grated orange rind. Pour into custard cups. Place cups in pan containing water to depth of 1 inch. Bake at 300°F. for 50 minutes or until silver knife inserted in center comes out clean. Makes 4 servings.

Quarter-of-an-Hour Soup
(From Spain)

1 quart oysters in shells,
or 1 pint large shelled oysters
4 cups water
½ pound shrimp, shelled and deveined
½ pound fillet of cod
or haddock, in 2-inch cubes
¼ pound Canadian bacon, diced
1 small onion, chopped
2 tablespoons olive oil
1 tablespoon minced parsley
1 medium can (1 pound) tomatoes
2 hard-boiled eggs, chopped fine
2 slices white bread, diced, sautéed in olive oil
Salt, pepper
Few shreds saffron or dash cayenne
1 cup shelled peas
or ½ package frozen peas

If oysters in shells are used, scrub shells thoroughly and place unopened in 4 cups water, simmer (do not boil) until shells open. Discard shells, set oysters aside, saving stock. If loose oysters are used, drain well, combine strained oyster liquid with water. Meantime, sauté onion, bacon and parsley in olive oil until bacon is crisp and onion tender. Combine with oyster stock, tomatoes, and add salt and pepper to taste; add saffron. Bring to a boil, add fish fillets and fresh peas, cook 10 minutes. Add shrimp and, if frozen peas are used, add these now, cook 5 minutes. Add oysters and chopped eggs, cook just until oysters curl, no more than 2 minutes. Serve at once with toasted croutons. Makes 6 servings.

Mexican Pumpkin Soup

1 can (1 pound) unseasoned pumpkin
4 cups well-seasoned chicken stock or clear broth
¼ cup minced onion
3 scallions, minced
½ teaspoon salt
1 cup light cream
2 medium tomatoes, thinly sliced
¼ cup heavy cream, whipped

Add onion to chicken stock, also the white part of the scallions. Bring to a boil, simmer 15 minutes. Add canned pumpkin, blend well, simmer 5 minutes longer after it comes again to a boil. Purée in electric blender until smooth. Cool. When cool, add cream, season to taste. Place in cups, chill thoroughly. Gently place thin slice of tomato

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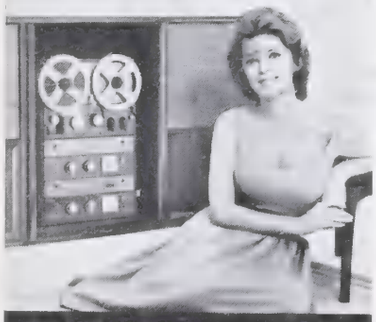
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SPANISH COOKING HAS MANY ACCENTS

CONTINUED FROM PRECEDING PAGE

on each cup. Decorate tomato slices with rosette of whipped cream. Garnish with minced green part of scallion. Makes 8 servings.

Shrimp with Guacamole

1½ pounds shrimp, shelled, deveined, cooked
2 ripe avocadoes
1 clove garlic, crushed
1 teaspoon lemon juice
⅛ teaspoon cayenne
½ teaspoon chili powder
½ teaspoon salt
2 teaspoons olive oil

Peel avocadoes, combine with remaining ingredients (except shrimp), beat in electric blender or with wooden spoon until smoothly puréed. Serve as dip in bowl with shrimp perched around edge.

Escabeche de Pescado
(Pickled Fish)
(From Spain)

2 pounds small whole fish (such as smelts or fresh sardines)
Salt
Juice ½ lemon
1 cup olive oil
10 peppercorns
2 bay leaves
⅛ teaspoon ground ginger
½ cup vinegar
1 small onion, thinly sliced

Sprinkle fish with salt and lemon juice, let stand 1 hour. Wipe dry, place in hot olive oil, simmer 15 minutes over low heat. Remove from oil, place in deep jar or bowl. To hot oil, add remaining ingredients, pour over fish. When cool, place in refrigerator, chill 24 hours before serving. Will keep 2 weeks under refrigeration. Serve cold as appetizers.

Tortilla Alcarreña
(Spanish Omelet)

4 tablespoons olive oil
¼ pound chorizo or other garlic-flavored sausage, sliced
1 peeled, finely-diced potato (raw)
1 cup cooked peas
2 tablespoons chopped ham
½ cup chopped onion
6 eggs, well-beaten
Salt

Heat 2 tablespoons of oil in 10-inch omelet pan, add sausage, potato, ham and onion, cook until onion and potato are soft but not brown, chopping with knife to mince as they cook. Add peas, stir to blend. Add ⅓ of eggs, lifting up as egg solidifies to allow liquid egg to run under. When first layer is solid, add ⅓ more of eggs, continuing to lift up with spatula, then add remaining eggs. When it seems solid throughout and with brown crust on bottom, place plate over omelet pan, invert so that omelet comes out with crust up. Scrape up any bits of meat or vegetable in pan, add additional spoonful of olive oil, then slide omelet in again with moist side down. Cook until crust has formed, cut in wedges and serve. If omelet is not solid throughout, it may be slipped out once again and returned to pan with the first crust down. Makes 4 to 6 servings.

Rice Limeno
(From Peru)

4 tablespoons olive oil
1 tablespoon blanched, slivered almonds
1 green pepper, seeded, diced
1 canned pimiento, chopped, or 3-ounce jar diced pimiento, drained
1 small onion, chopped
1 small garlic clove, minced
1 cup long-grain rice, uncooked
2½ cups water
1 teaspoon salt
1 cup shelled peas, or ½ package frozen
2 tablespoons raisins
12 veal scallopini
¼ pound lean pork, cut in slivers
1 tablespoon flour
½ teaspoon salt
4 tablespoons butter
½ cup amontillado sherry
½ cup beef bouillon or water

Sauté slivered almonds in oil until lightly browned; set aside. Add to pan the onion, garlic, green pepper, and pimiento; cook until soft but not brown. Add rice, stir to coat with oil. Add water, salt, peas, and raisins. Cover, bring to a boil, reduce heat, cook 20 minutes until water has evaporated. Spoon into large shallow casserole, keep in warming oven (250°F.) 10 minutes. Meantime, pound veal slices with flour and salt; dust pork with flour mixture. Sauté meat in butter quickly until golden on each side, taking care not to overcook. Add sherry, simmer a minute or two. Remove veal, continue to cook wine over high heat until reduced to half. Add bouillon or water, simmer until well-blended, stirring to deglaze. Replace veal in sauce until ready to serve. Place overlapping slices of veal around edge of rice in shallow casserole, cover meat with sauce, sprinkle minced parsley and the reserved browned almonds over top. Makes 6 servings for main course.

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IT'S NOT HOW MUCH YOU SPEND

CONTINUED FROM PAGE 86



The entrance approach to the house, with its very simple lines, gives no hint of the dramatic space of the interior. The bold mass of the chimney marks the entrance area. Note use of brick paving inside and out. Windows near center of photo are in entry-dining area.

do, to produce by drastic regrading a spot on which to build that is in effect level. But this would have made possible only the more usual and commonplace plan, and it would have destroyed certain irreplaceable assets of the site. These give it individuality and, recognized as they have been here, contribute to the distinctive quality of the house built upon it.

Such things as site, materials, space, and careful planning cannot alone create a good house, but an awareness of them can contribute much to its making, as can be seen in this example.

Perhaps, more important than these, the high quality of living in this house stems from an attitude that a house is not an object to be admired, but an ambience in which to live—and to live well.

PRODUCT INFORMATION

CONSTRUCTION MATERIALS: Plastic waterproofing, *"Visqueen," Visking Co., Div. of Union Carbide Corp.* Wall and roof insulation, *The Celotex Corp.* Roof shingles, *Johns-Manville Corp.* Stain on exterior surfaces, *"Lox Butternut," Phelan-Faust Paint Mfg. Co.* Sliding glass doors to terrace, *Panaview Co.* Aluminum screening, *Superior Window Co.* Door hardware, *"Classic," Yale Lock & Hardware Div., The Yale & Towne Mfg. Co.* Jalousie windows, *Superior Window Co.* Pegboard paneling, *Masonite Corp.*

EQUIPMENT: Kitchen work counter tops, *"Formica," The Formica Corp.* Kitchen sink, garbage disposer, dishwasher, cooking top, oven, refrigerator-freezer, and clothes dryer, all from *General Electric Co.* Exhaust fan, *NuTone, Inc.* Food mixer, *Dormeyer Corp.* Clothes washer, *"Kenmore," Sears, Roebuck & Co.* Panelboard, *Distribution Equipment Div., Square D Co.* Switches, *Bryant Electric Co., Div. of Westinghouse Electric Corp.* Light fixtures, *Moe Light Div., Thomas Industries, Inc.* Fireplace damper, *"Donley 42," The Donley Bros. Co.* Tub, lavatory bowl, water closet, and shower head, *Crane*

(Please turn the page)

About the cost of this house

• This house was built at the cost of $27,000. This figure does not include the cost of the land. Though it was built in an area where labor costs are somewhat lower than the national average, it still offers much more in terms of livability than might be expected for this price. This is particularly true when the actual area and the amount of masonry work involved are considered. The quality of living built into it is usually seen only in higher-priced houses and proves it results from something other than the expenditure of money.



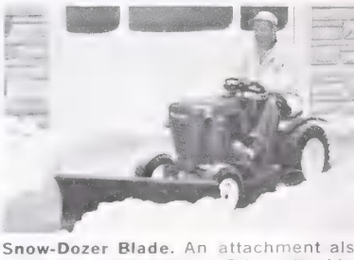
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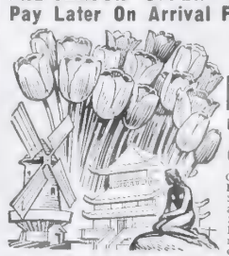
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IT'S NOT HOW MUCH YOU SPEND

CONTINUED FROM PRECEDING PAGE



Lavatory-dressing counters in compartmented bath arrangement are similar. Lighting is built-in over mirror. The towel bar, seen reflected in mirror, continues as a space-extending line through the compartments.

Company. Water heater, *Hotstream Heater Co.* Heating controls, *"Weathermaker,"* and equipment, *Carrier Corp.* Registers, *Hart & Cooley Mfg. Co.* Pre-amplifier, radio tuner, and speakers, *"Heathkit," Heath Company.* Record changer, *Garrard.* Intercom, *Daystrom Inc.*

FURNISHINGS: Carpet throughout, *Karastan Rug Mills.* Decorations by fireplace and circular metal tray, *Mozelle's Import Treasures, N. Second St., Rogers, Ark.* Fire screen designed and executed by Jerry Wilson, Tulsa, Okla. Dining table, small chest in bedroom, windsor chair in study, candle holders, umbrella stand, and other accessories, *Vera Gibson's Antiques, 2727 W. 12th St. Little Rock, Ark.* Antique treasure chest and wood chairs throughout. Child's chair made from kit by *Cohasset Colonials.* Towels, *Martex Div. of Wellington Sears Co.* Custom-made coffee tables, bathroom counter, built-in sofa, and bed.

PHOTOGRAPHS BY MAYNARD PARKER



Daughter's bedroom has one entire wall of pegboard behind bed, to allow for different arrangements. Built-in wardrobes at left provide 8 feet of hanging space. Other storage is below counter opposite bed (see plan).

THE DELIGHTFUL AND DISREGARDED ALLIUMS

CONTINUED FROM PAGE 102

no special care. Although they belong to the onion family, they have very little onion odor, and some have none at all. If you don't crush the stems, even those that do have an odor can be safely used in the house. In the garden, there is no problem.

In thinking of this useful and unusual flower, these lines from Pope come to mind: ". . . Charm strikes the sight, but merit wins the soul." The Alliums have both merit and charm.

Fifteen of the best

To help you choose from among the many, here are some specifics about a few of the best. They are listed according to height.

SMALL—6 TO 15 INCHES

Allium karataviense, 8 to 15 inches. Shining blue-green leaves tinged with red. Large dense globes of pink flowers. Blooms in May. Has an interesting tropical look.

A. moly, to 12 inches. Golden garlic. A very old plant, known in ancient times. Still planted as much as any, and one of the best. Has wide, good-looking leaves. Bright-yellow starry flowers appear in June. It multiplies rapidly and the clumps are easily divided. Plant with yellow alyssum for succession of bloom.

A. ostrowskianum, to 6 inches. A lovely rose-colored species. Blooms in late May. Size makes it ideal for a rock garden.

A. neapolitanum, to 15 inches. Naples onion. Graceful heads of pure white flowers with rose-colored stamens. The flower cluster is large and showy. Not dependably hardy in cold climates, such as the Northeast and Midwest, but worth trying in a sheltered place.

A. roseum grandiflorum, to 12 inches. Handsome flowers of soft rose, shading to red. Blooms in mid-June.

A. ursunia, to 12 inches. Broad foliage, feathery cluster of small starry-white flowers. Will stand considerable shade and moisture. Lovely when naturalized.

A. unifolium, to 15 inches. Shining pink flowers. A handsome native of California.

MEDIUM—1½ TO 3 FEET

A. aflatunense, 2½ to 3 feet tall. Beautiful dense spherical umbels of purple-lilac flowers. Blossoms at the end of May.

A. albo-pilosum, to 2 feet. Stars of Persia. The loose ball of star-shaped flowers looks as though it were freshly enameled. Color is a silvery blue-lavender. Total effect is like a miniature burst of fireworks. Blooms in early June.

A. azureum, to 2 feet. Flower heads are round and the color is cornflower blue.

A. cowanii, to 2½ feet. Large loose clusters of white flowers. Blooms in early May.

A. pulchellum, to 2 feet. Skyrocket-like burst of pinkish flowers. Has a very light and airy effect. Blooms in July.

A. triquetrum, 1½ to 2 feet. Cluster of pendant white bells. Will grow in semi-shade. The stem of this one is three-sided, instead of round or flat.

TALL—4 TO 8 FEET

A. rosenbachianum, to 4 feet. Very handsome large heads of purple-rose flowers. There's also a white variety. It blooms in May.

A. giganteum, to 8 feet. This one proves what an Allium can do when it makes up its mind. The plant forms a bold clump. Stems grow to eight feet tall, and the huge ball of flowers is 9 to 12 inches in diameter. The hundreds of tiny star-shaped florets are a beautiful violet-blue. A very dramatic curiosity, and keeps very well after cutting. Blooms in July.

If you cannot get Alliums locally, they are available from these nurseries:

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4205 Hunts Point Road
Bellvue, Washington.

Walter Marx Gardens
Boring, Oregon

Wayside Gardens
Mentor, Ohio



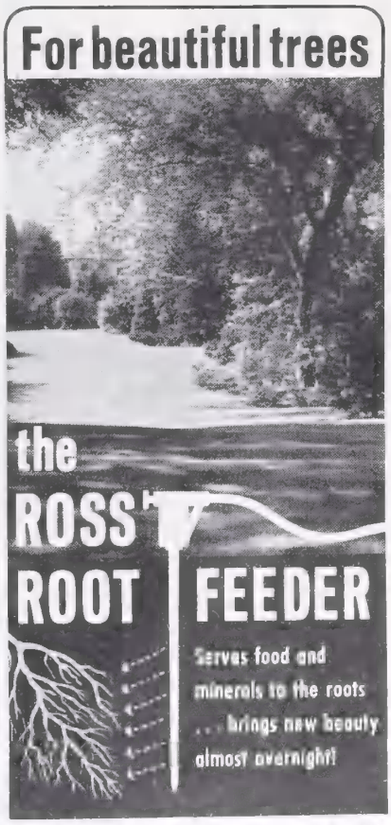


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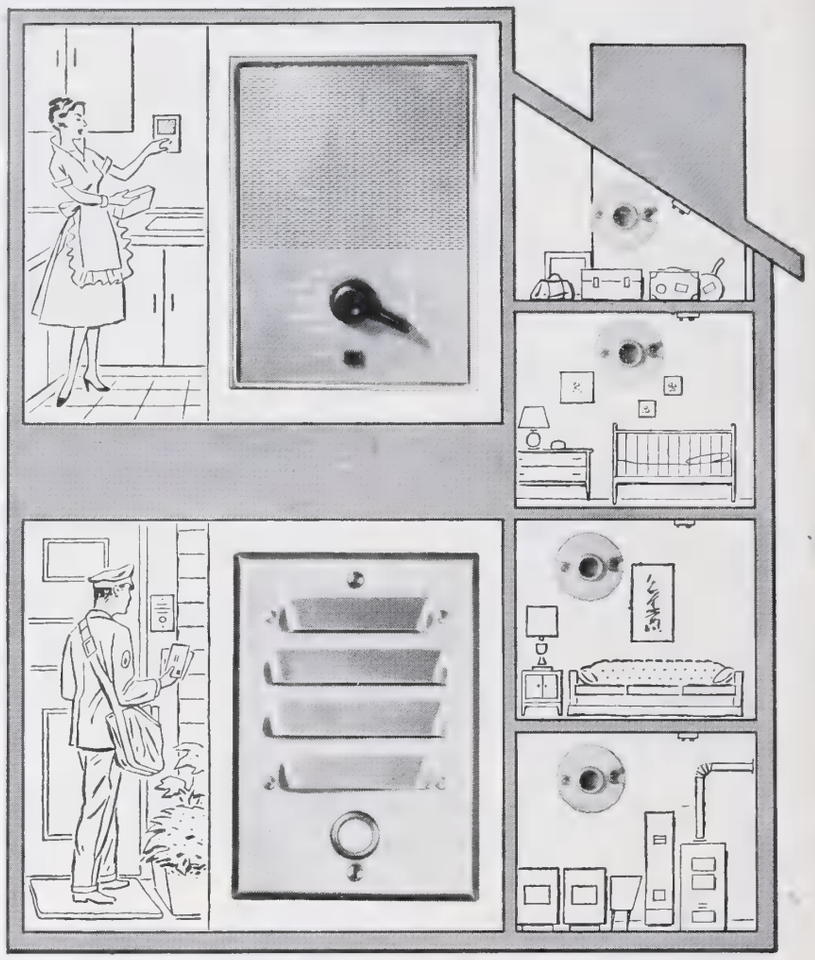
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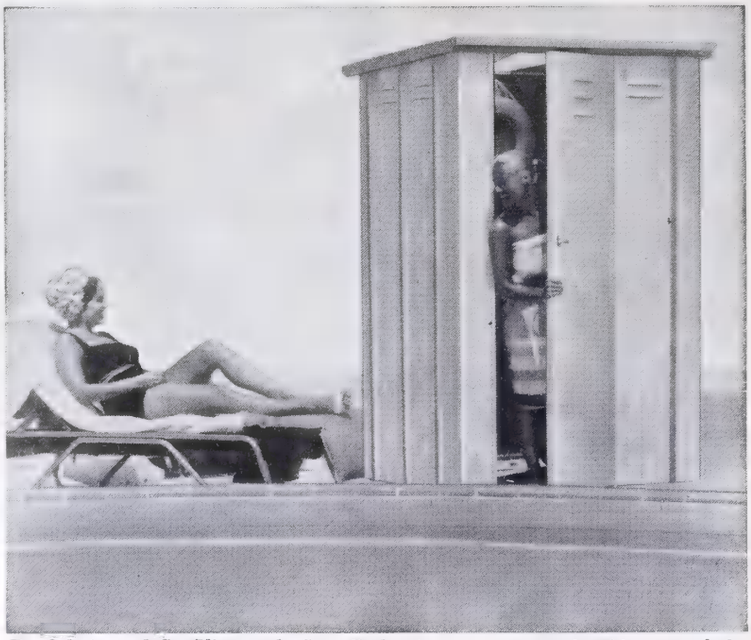
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PHOTOGRAPHS BY FRED LERNER



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(*Please turn to page* 164)



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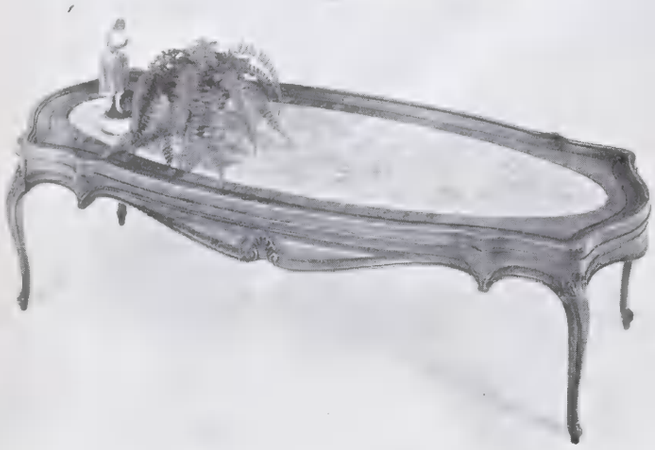
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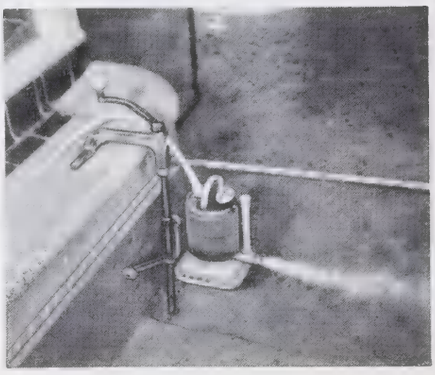
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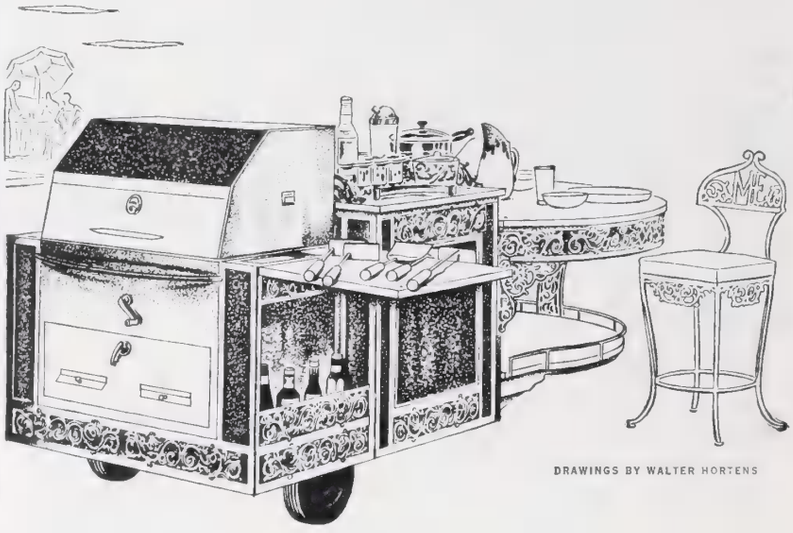
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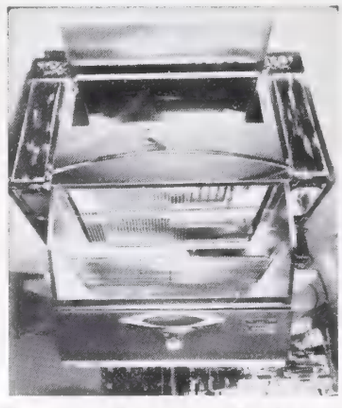


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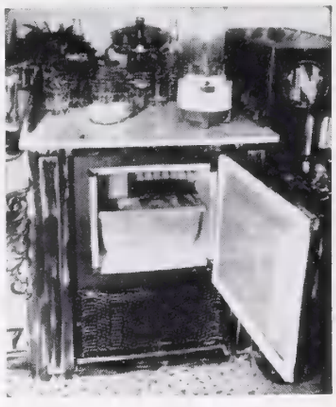




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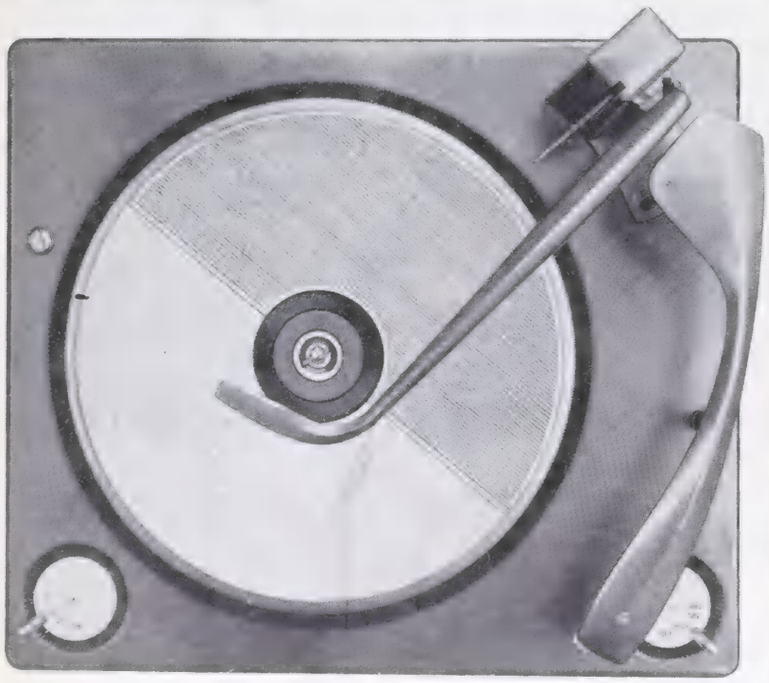
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THE PROGRESSIVE WAY TO FURNISH A HOME

CONTINUED FROM PAGE 119

The three-stage furniture budget that furnished the newlywed apartment shown on pages 116-119 was spent in investments of approximately $800 each. We urge you to analyze the kind of pieces bought and the order in which the purchases were made. You will see that this system implements a carefully thought-out and disciplined furnishing plan. It amounts to a basic first-things-first progressive formula which anyone might adapt in furnishing a house or apartment from scratch.

The three stages of the furniture budget are itemized below. Nationwide, the retail prices of the Kroehler furniture may vary slightly according to locality:

Stage 1

Sofa	$249
2 open armchairs @ $55	110
2 side chairs @ $45	90
Dining table	115
2 snack tables @ $27	54
2 lamp tables @ $45	90
Chest	112
	$820

Stage 2

Living room additions:	
2 upholstered chairs @ $125	$250
2 ottomans @ $60	120
Chest	112
Mirror	35
Bedroom additions:	
Bed (headboard and frame)	49
"Beau Brummel" chest	159
Night table	65
	$790

Stage 3

Living-room additions:	
Desk	$139
Serving cart	139
Open armchair at desk	31
2 side chairs	90
Bedroom additions:	
Poudre	85
Small chest	95
Upholstered chair	120
Ottoman	60
	$759

Total for all three stages $2,369

PRODUCT INFORMATION

All furniture shown on pages 116-119 is by Kroehler Mfg. Co. Other furnishings and accessories are as follows:

Living Room

STAGE I: Over curtains, *"Sylvan," Cohn-Hall-Marx.* Under curtains, *"Cohama Gauze," Cohn-Hall-Marx.* Cotton rug, *"Bordered Aztec," Callaway Mills Inc.* Two brass lamps and two white linen shades, *Paul Hanson Co., Inc.*

STAGE II: Two coffee cups on snack table, *"Bacchanal," Royal Worcester Porcelain Co., Inc.*

STAGE III: Wood panel on chest and flower panel above sofa, *Karl Mann Associates.* Plastic place mats and linen napkins, *H. J. Stotter Co., Inc.* Sterling silver flatware, *"Royal Rose," Wallace Silversmiths, Inc.* Goblets, *"Oxford," Imperial Glass Corp.*

Bedroom

STAGE II: Bedspread, *"East Lynne," Charles Bloom, Inc.* Lamp, *Westwood Industries, Inc.* Print above bed by Allen Saalburg through *Oestreicher's Prints Inc., 1208 Sixth Ave., New York, N. Y.*

STAGE III: Over curtains, *"Luxury," Charles Bloom, Inc.* Cotton rug, *"Kaleidoscope," Cabin Crafts, Inc.* Small accessories including bottles, from *Ed Martine, 918 Third Ave., New York.*

Did You Miss Previous Embroidery Lessons?

• If you missed a previous lesson in HOUSE BEAUTIFUL's Creative Embroidery Series printed in the last eight issues, you may order reprints for 75¢ each. Please specify which lesson you wish when sending your order to HOUSE BEAUTIFUL, Department 706, 572 Madison Avenue, New York 22, N.Y. Lesson I: Running, Outline, Cretan stitches. Lesson II: Couching, Feather, Detached Buttonhole, Raised Stem, Cretan, Ladder, Vandyke stitches. Lesson III: Chain, Lazy Daisy, Vandyke, Ladder stitches. Lesson IV: Couching Roumanian, Bokhara, Buttonhole Couching, Cretan, Feather, Raised Stem stitches. Lesson V: Variations on Raised Stem stitch. Lesson VI: Sheaf, Flat stitches. Lesson VII: Catch, Closed Catch, Divided Catch, Cretan Catch, Threaded Catch, Basket stitches. Lesson VIII: Pekinese, Crossed Couching, Detached Buttonhole, Star stitches.

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